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MOTION PICTURE

EXHIBITOR

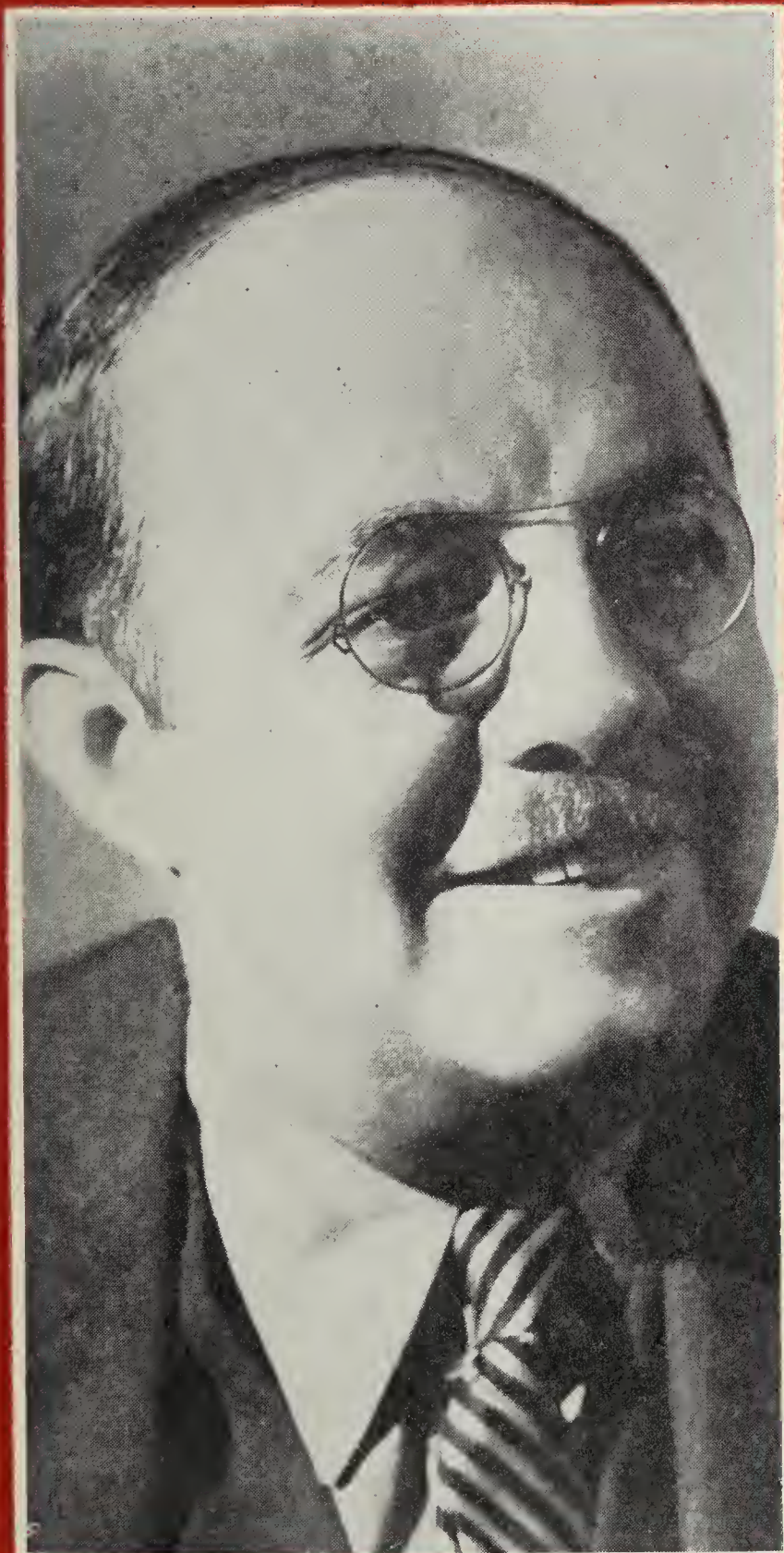
NOVEMBER 2, 1955

VOLUME 55

NUMBER 1

IN TWO SECTIONS

• THIS IS SECTION ONE



**320 ADDITIONAL FEATURES
IN QUARTERLY TV LISTING**
See the Servisection

Court Clobbers Kansas Censors

(page 5)

Myers Attacks Arbitration Draft

(page 6)

Jack Cohn, Columbia vice-president, is currently doubly honored as the company holds a sales drive in his name and the Motion Picture Pioneers, which he heads, prepare for their annual Showmanship Dinner on Nov. 4 honoring Herman Robbins, NSS board head.



EYES ARE ON THE MUSIC HALL... (and M-G-M!)

BECAUSE **"TRIAL"** now playing to thrilled audiences has captivated the critics, as you see:



M-G-M presents "TRIAL" starring Glenn Ford • Dorothy McGuire • Arthur Kennedy John Hodiak • Katy Jurado • with Rafael Campos • Juano Hernandez • Written by Don M. Mankiewicz from his Harper's Prize novel • Directed by Mark Robson • Produced by Charles Schnee.

"Highest rating! Go see this exciting, spellbinding drama!" —Wanda Hale, *Daily News* • "Excellent! Truly extraordinary!" —Archer Winsten, *N. Y. Post* • "A gripping movie! A distinguished picture!" —William K. Zinsser, *N. Y. Herald Tribune* • "Tense! Taut! Hard-hitting! Don't Miss it!" —Rose Pelswick, *N. Y. Journal-American* • "First-rate." —Justin Gilbert, *Daily Mirror* • "Forceful! Powerful!" —Alton Cook, *N. Y. World-Telegram and Sun* • "Topnotch!" —*Time Magazine*

BECAUSE **"THE TENDER TRAP"** next at the Music Hall, won the highest audience preview rating ever!

M-G-M presents in CinemaScope • "THE TENDER TRAP" starring Frank Sinatra Debbie Reynolds • David Wayne • Celeste Holm with Jarma Lewis • Screen Play by Julius Epstein • Based on the play by Max Shulman and Robert Paul Smith • And presented on the New York Stage by Clinton Wilder • Photographed in Eastman Color • Directed by Charles Walters • Produced by Lawrence Weingarten

Yes, it's a fact! In all the years Film Research Surveys has polled audiences, "THE TENDER TRAP" preview in New York topped every picture in history. M-G-M has made a wonderful entertainment of the stage play. Bait your boxoffice with this daring, delectable, deluxe audience attraction.





THE COSTS OF NEW TECHNIQUES

WHILE A PAPER read by Loren L. Ryder, head of engineering and recording at the Paramount Studios, at the recent semi-annual meeting of the SMPTE has been emotionally and scathingly flayed by equipment manufacturers for a slighting and inaccurate reference to them, it would be unfortunate if the resultant furor covered, or distracted from, more sage observations that have substantial merit.

Ryder pointed out, for example, that while "adduced from Department of Commerce figures, the approximately 20,000 theatres" of the nation "show a net" annual profit of \$25,000,000 to \$30,000,000 in 1954, the money spent last year on the new wide-screen, on the new regular and anamorphic lenses these screens made necessary, on the new and larger power and light sources needed to put an adequate picture on greatly increased screen areas, and on stereophonic sound, amounted to well over \$30,000,000.

Naturally there is no way to check his arithmetic, and he may be off a million here or there, but if he is even nearly correct, his observation that some industryites

"forget that the object of the motion picture business is to make money" is a dilly of understatement. It looks as though we all gave one solid year out of our lives for equipment that in some cases is rarely used.

Ryder estimates that 5,000 theatres made the expensive installation of magnetic stereophonic sound. There is no questioning that this was a stride forward in technical improvement. Even those who didn't install it will agree that magnetic stereophonic is far, far superior to single track optical sound. But would Ryder be shocked if we told him that except at 20th Century-Fox, it is extremely difficult, if not impossible, for most theatres to get a magnetic stereophonic print on even a big picture?

It would certainly seem that, while equipment manufacturers and 5,000 exhibitors were willing to put out the dough for a forward step, the producers "chickened out" when faced with the increased print cost. So it would seem that at least some of 1954's profits were thrown right into the ash can.

We'll be a long time getting it back!

QUOTE OF THE WEEK

A very powerful defense of the motion picture industry, and of the service it renders, and the responsibility it has, marked the speech of Dore Schary, head of production for MGM, before the annual convention of the Audit Bureau of Circulations in Chicago recently. We particularly like the following industry self criticism:

"In the area of public relations we encourage additional attacks by sidestepping current ones. In sticking our necks in the sand, we get clobbered on the keister. In trying to avoid the storm, we slip down the drainpipe. For a mighty, grown-up industry doing close to two billion dollars' worth of business each year all over the

world, we often act like the frightened owner of a corner drugstore who is afraid a hoodlum will throw a rock through the window." . . . and:

"Possessing the most powerful medium in the world—the image—with a magnificent record of public accomplishment, we still manage to picture ourselves to the public as a small boy drawing dirty pictures on the back fence. We have helped this nation grow and have given it reputation—good reputation—all over the world—and still try to curry favor in the obsequious manner of a small-time ward heeler."

Wow!

GRIN OF THE WEEK

THE FOLLOWING YARN was observed in a "column" in one of the New York City daily newspapers recently, and we think it bears reprinting:

"The fellow leaving the movie theatre looked over the line of males waiting to purchase tickets to view the picture, 'Naked Amazon.' Brushing against one of the

standees, he whispered: 'What a surprise you'll get inside. That Amazon is no woman, you know, it's a river.' As the line quickly thinned to two, the ticket taker cried out: 'Another gloom spreader'."

Well, anyway, there isn't any river named "LADY GODIVA!"

Jay Emanuel

CAN NEWS

(Trade Headlines Of The Issue)

Deaths

Fred Myers, UA metropolitan district manager, dies (page 13).

Distribution

Seymour Poe, new IFE executive vice-president, announces broadened company release plans (page 10).

Columbia's new division to handle top foreign product will be headed by Edward Kingsley (page 20).

Exhibition

Film clinics highlight plans for Allied's Chicago convention (page 14).

Financial

Columbia sets record gross revenue for fiscal year (page 7).

Legal

Supreme Court reverses Kansas rule barring UA's "The Moon Is Blue" (page 5).

Spyros Skouras and Ned Depinet testify for defense in 16mm. suit (page 7).

Organizations

Abram Myers, National Allied counsel, tells IENE that arbitration draft is detrimental to exhibition (page 6).

Production

Studio employes win five-day work week (page 5).

MGM's Dore Schary asks rejuvenation of industry's ad and publicity policies (page 10).

Technical

Spyros Skouras will address the Allied-**TESMA-TEDA** convention on a new 20th-Fox 55mm. process (page 6).

I N D E X

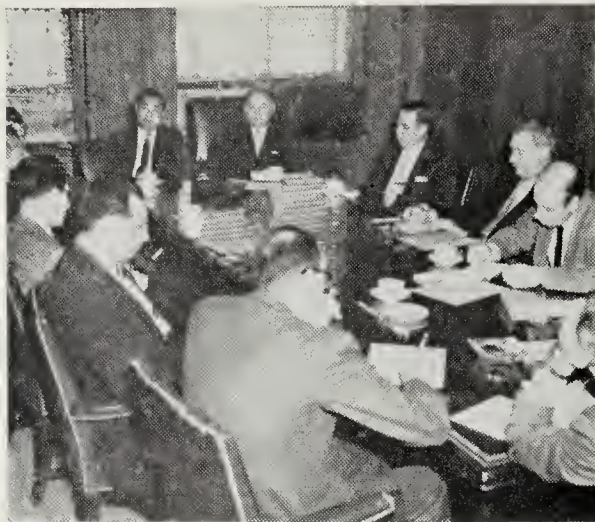
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SECTION TWO

THE SERVICESECTIONSS-1—SS-8

Feature Reviews: "Jail Busters" (Allied Artists); "The Return Of Jack Slade" (Allied Artists); "Three Stripes In The Sun" (Columbia); "Guys And Dolls" (Goldwyn-MGM); "The Tender Trap" (MGM); "Naked Sea" (RKO); "Headline Hunters" (Republic); "The View From Pompey's Head" (20th-Fox); "All That Heaven Allows" (U-I); "Rebel Without A Cause" (Warners); "Sincerely Yours" (Warners); "Apache Woman" (American Releasing Corp.).



Mel Konecoff, MOTION PICTURE EXHIBITOR's New York editor, recently attended a trade press conference held by Seymour Poe, executive vice-president, IFE Releasing Corporation, at which time Manny Reiner, new general sales manager, IFE, was introduced.

NEW YORK By Mel Konecoff

A GOODLY NUMBER of radio and television executives gathered in the ballroom of the Roosevelt Hotel for lunch as well as to have some fun listening to producer Sam Goldwyn getting grilled "Person - to - Person" fashion by Edward R. Murrow. Things were going along so well, we were almost sorry when it broke up.



KONECOFF

Our notes have it this way:

Murrow: Sam is it true you're thinking about retiring?

Goldwyn: Xzench hf frzxcat mwpzmt.

Murrow: How's business?

Goldwyn: There are some good pictures around and some bad ones. The public has gotten out of the habit of going out just to see bad pictures in theatres. They can remain at home and see all they want on television.

Murrow: What do you think of the idea of having commercials on the Academy Award shows?

Goldwyn: Commercials don't belong there. It should be a public service or industry-sponsored.

Murrow: What do you think about the Production Code?

Goldwyn: The Code is a wonderful thing and it is necessary. I was one of its originators and I believe that it should be liberalized which I believe the MPA may be working on. Life today is different from what it was years ago.

Murrow: Do you think all the pictures America makes should be seen abroad?

Goldwyn: Yes. Let all films be sent abroad so that all sides of America can be seen.

Murrow: What do you think of toll-TV?

Goldwyn: Zxennkingth spexawqnuem unnytesaw.

Murrow: Have you anything to say about "Guys And Dolls"?

Goldwyn: When I saw it as a play, I thought it would make a great movie. I tried to do things with it that couldn't be done on the stage. I think I succeeded.

BROADWAY GROSSES

(As of this Monday)

"Rebel" Brightens Dull Session

NEW YORK—The Broadway first-runs were doing only average business over the week-end, with several spots still far off from expected figures.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"Blood Alley" (Warners). Paramount dropped to \$22,000 for the fourth and final week.

"The Girl In The Red Velvet Swing" (20th-Fox). Roxy reported \$22,767 for Wednesday through Sunday, with the last nine days expected to tally only \$35,000.

"Trial" (MGM). Radio City Music Hall, with stage show, claimed \$83,000 for Thursday through Sunday, with the third week sure to top \$125,000. It will hold a fourth week.

"The Desperate Hours" (Paramount). Criterion dropped to \$20,000 on the fourth week.

"To Hell And Back" (U-I). Capitol was down to \$12,500 on the sixth week.

"Ulysses" (Paramount). Globe anticipated \$11,000 on the 11th week.

"Gentlemen Marry Brunettes" (UA). Mayfair opened to a \$28,000 week.

"Rebel Without A Cause" (Warners). Astor said \$50,000 was in sight for the opening week.

"Lucy Gallant" (Paramount). Victoria dropped to \$15,000 on the second week.

"The Tall Men" (20th-Fox). Loew's State was down to \$20,000 on the third session.

I make pictures to please myself and hope the public will like it. They have many times.

Murrow: What do you think of the film studios entering TV?

Goldwyn: They deserve the bad reviews they received. Films cannot be made well for the cost they set nor at the rate of production they are turned out.

Murrow: Should drama on TV be live or filmed?

Goldwyn: Most dramas on TV should be filmed so that they can be edited and corrected for proper presentation, although there are exceptions where live presentations would be better.

Murrow: What about the use of color in TV?

Goldwyn: Depends on the story, which is the primary thing. I predict black and white films will come back bigger than ever.

Murrow: Anything to say about radio?

Goldwyn: It has improved tremendously. Competition has brought about a tremendous improvement.

Murrow: Anything to say about TV?

Goldwyn: It is the greatest thing that has happened in my time, and it provides entertainment for millions, but I am amazed how they are able to fill the air day after day, a task that is almost impossible.

Murrow: Anything to say about the wide-screen processes?

Goldwyn: A bad picture on wide-screen is twice as bad. The story should determine whether the wide-screen should be used.

(Continued on page 20)

5-Day Work Week Set In New Studio Pact

HOLLYWOOD—In an agreement reached last fortnight after 13 weeks of negotiations, the Association of Motion Picture Producers and the IATSE announced new contract terms putting the production branch of the industry on a five-day week for the first time in history. The new document replaces the contract which expired last week, and covers approximately 15,000 workers. Running until Jan. 30, 1959, it provides that all workers included in its coverage will receive a two-and-one-half per cent increase on Jan. 30, 1958. Daily workers, as differentiated from weekly ones, received 25 cents additional per hour.

The contract also provides that employer payments into the pension fund be increased by one cent hourly, and that producers add four cents hourly starting Nov. 28, with employees increasing their contributions to the fund by two cents an hour at that time. Any employees working for 12 consecutive years with one employer will be entitled to three weeks' annual vacation with pay. The five-day week becomes effective next Jan. 30.

The general increase under the new contract will add about \$3,910,000 annually to studio payrolls, according to Richard F. Walsh, IATSE president, who said that this was a rough estimate taking into consideration the wage boost itself and the additional contributions for pension, health, and welfare funds. What the five-day week will add to production costs was a subject of controversy, with some quarters estimating as much as 20 per cent.

Pioneer Dais Filled

NEW YORK—Ned E. Depinet, general chairman, 17th annual Showmanship Dinner, Motion Picture Pioneers, which this year honors Herman Robbins, chairman of the board, National Screen Service, as Pioneer of the Year, last week released the roster of film industry notables who have been invited to grace the dais at the Nov. 4 affair, to be held at the Waldorf-Astoria.

The list includes Jack Alicoate, Richard Altschuler, Barney Balaban, Robert Benjamin, Nate J. Blumberg, Harry Brandt, Walter Branson, Steve Boyd, Max A. Cohen, Jack Cohn, George F. Dembow, Sam Dembow, Jr., Jay Emanuel, Gus Eyssell, Claude Ezell, Si Fabian, Ed Fay, Charles Feldman, Frank Folsom, William J. German, Leonard H. Goldenson, Sam Goldwyn, James R. Grainger, Abel Green, William J. Heineman, Eric Johnston, Benjamin Kalmenson, Harry M. Kalmine, Arthur Krim, Al Lichtman, Abe Montague, Ed Morey, Charles Moskowitz, John J. O'Connor, Robert J. O'Donnell, Dan O'Shea, Hon. Ferdinand Pecora, Sam Pianski, Martin J. Quigley, Milton Rackmil, Charles M. Reagan, E. V. Richards, Jr., Sam Rinzler, William F. Rodgers, Samuel Rosen, George Schaefer, Alfred W. Schwalberg, Sol A. Schwartz, Gradwell Sears, Ben Shlyen, George Skouras, Spyros P. Skouras, Wilbur Snaper, Joseph Vogel, Major Albert Warner, George Weltner, Herbert Yates, and Adolph Zukor.

Supreme Court Again Raps Censors As Kansas "Moon" Ban Is Reversed

WASHINGTON—The Supreme Court last week reversed the Kansas Supreme Court decision upholding a district court ruling that the State Board of Review was empowered to ban "The Moon Is Blue" on the grounds that the film is "obscene." The Kansas decision was appealed to the High Court by United Artists, the distributor, and Holmby Productions, Inc., the producer.

The Court's action was revealed in a brief, unsigned order which gave no reasons nor an opinion of the Justices, citing only that the decision was based on precedents established by "The Miracle" and "M" movie censorship cases which have the effect of making the Kansas statute unconstitutional.

In trying to refute the appellant's assertion that the terms of the Kansas law did not define clearly for the guidance of censors such terms as obscene, immoral, and indecent, the three women members of the Kansas Board of Review argued that the statute had been rewritten

since the litigation began in 1952, urging the Supreme Court to reject the appeal, inasmuch as arbitrary censorship powers were curtailed under the new law, thereby overcoming appellants' objections.

The appellants maintained that the ban against the film violated their right of free expression under the constitution, but the Kansas Supreme Court held that the judgment of censors cannot be examined at the bench and that only the constitutionality of the statute could be attacked. That attack had been made and not sustained, the state court decided.

Kansas State Attorney General Harold R. Fatzer, after receiving the news from Washington, advised that he would file a petition for a rehearing on the case before the U. S. Supreme Court, on the assumption that the statute is still constitutional. He said that the high court had sustained the validity of the Kansas censorship law in 1915, and that last week's reversal had been made without a hearing from counsel.

Shiffrin Leaves AA

NEW YORK—Irving Shiffrin, associated with the publicity department, Allied Artists, for the last year, resigned last fortnight, effective at once. Prior to joining Allied Artists, Shiffrin was associated with RKO Radio, David O. Selznick, and United Artists.

Memphis Bans "Rebel"

MEMPHIS—The Memphis censor board banned Warners' "Rebel Without A Cause" last week in action taken by the three women members of the group in the absence of chairman Lloyd Binford. The film was scheduled to open at the Warner this week.

For the FIRST TIME in the History of Motion Picture Trade Papers!

A COMPLETE SURVEY covering all details of . . .

"THE SLIDING SCALE METHOD OF ARRIVING AT A FAIR FILM PRICING FORMULA"

. . . which could serve as a guide for INDUSTRY PRICING AND SELLING . . . and which could eliminate much of the Strife and Law Suits that split the Industry today . . . and is therefore worthy of Best Industry Thinking.

Starting in the Nov. 9 Issue!

WATCH FOR IT!

Myers Attacks New Arbitration Draft

Calls It Detrimental To Exhibs; Outlines Regulation Bill; IENE Ok's COMPO Membership With Reservations

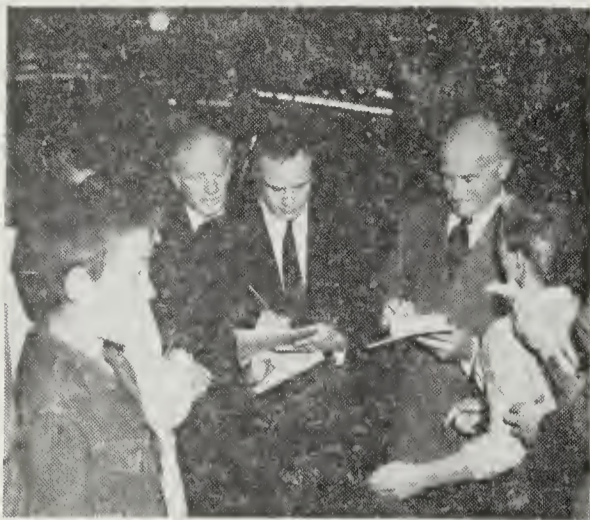
WINCHENDON, MASS.—Addressing the two-day regional convention of Independent Exhibitors, Inc., of New England last week at the Toy Town Tavern here, National Allied general counsel Abram F. Myers expressed amazement that exhibitors, and Theatre Owners of America specifically, could voluntarily accept the arbitration agreement which, he said, is detrimental to the interests of theatremen. He declared that the portion of the arbitration draft permitting the pre-releasing of two pictures per company per year was a deliberate attempt to legalize that practice in general with all its unfair implications. He charged that the provisions for clearance are inadequate and hinted at evasion of the consent decree in the Paramount case.

Myers also outlined the National Allied plan for the government regulation of film rentals and read the substance of the bill. A question and answer period followed. Norman Glassman asked if the bill would tend to cut the quality or quantity of pictures when producers realized that there will be a fixed maximum price for films. Myers answered, "Not the quality, as the competition with TV and the amusement dollar is too keen. The quantity might be reduced somewhat, at first, but as soon as the proper stabilizing arrives under the new system, that would be overcome."

"I believe that legislation is the means of our getting nearer to our goal," he said. When Nathan Yamins asked if there is anything in the bill which involves regulating the prices a theatre can charge, Myers answered hotly, "Of course not; if there were, I should be strung up."

The convention, attended by over 200 theatremen and their wives, was opened by general chairman Edward W. Lider. A keynote address was delivered by Irving Dollinger, National Allied treasurer and Emergency Defense Committee member, whose topic was "Know Your Enemy." In his address he outlined five methods by which exhibition can fight for its rights: through organization, proper information and intelligence, sufficient funds to back legal action, calling on the Government to act as umpire in disputes, and setting up sentries to be on the alert for policy changes by the distributors.

American Theatres head Sam Pinanski, discussing the so-called product shortage, which he called "horrible and frightening," called for abandonment of pleas for more product and asserted that exhibition's real power lies in refusing to buy pictures; no 50 or 60 per cent film would exist if theatremen refused to buy at such terms, he said, adding that he expected to confer shortly with Attorney General Herbert Brownell to seek Department of Justice cooperation on the Exhibitors Film Financial Group. Wilbur Snaper, New Jersey Allied, spoke later on new equip-



Samuel Goldwyn recently took his musical "Guys And Dolls," to be released by MGM, 100 miles away from Hollywood to Santa Barbara for a "sneak" preview at the Granada, but the grapevine of the film capital heard about it and mobbed the theatre. Marlon Brando and producer Goldwyn are seen signing autographs. Howard Dietz is seen in the rear.

Ahern Gets RKO Studio Post

HOLLYWOOD—Fred Ahern, for the past 20 years a top production executive, joined RKO Radio Pictures, Inc., last week as production coordinator of the RKO Radio Studio, it was announced by Charles L. Glett, executive vice-president.

Ahern resigned from his executive post at CBS-TV where he has been director of west coast television operations since 1951. Ahern joining RKO is the first in a series of contemplated moves to increase the production staff of RKO in anticipation of the 1956 production schedule now being prepared.

ment and started a heated discussion when he remarked that although he believes the single track magnetic sound superior to single track optical, the public does not know the difference.

Snaper also chairmanned a meeting on COMPO when a motion was carried that a committee be appointed by Lider in favor of the retention of the membership in COMPO, with reservations. Snaper stated frankly that when he first represented Allied on the COMPO board he felt he was guarding a corpse, protesting the waste of money and mismanagement. But soon he found that the organization was not dying and had an important function for the exhibitor.

Yamins, IENE Allied delegate, disagreed with Snaper's views. He believes exhibitors can band together to fight the admissions tax without COMPO; however, if the majority of National Allied delegates in Chicago next week go along with COMPO, Yamins admitted he will join, with certain reservations.

The House of Representatives minority leader, the Honorable Joseph W. Martin, Jr., was the chief speaker at a banquet terminating the meetings. The delegates were also hosted to screenings of MGM's "Trial" and Samuel Goldwyn, Jr.'s United Artists release, "Man With A Gun." The Alexander Film Company, Colorado Springs, Colo., gave a cocktail party for the members preceding the banquet.

Skouras To Outline New 20th-Fox Process

NEW YORK—Spyros Skouras, president, 20th-Fox, will address a joint luncheon meeting and equipment showmanship clinic at the Allied-*TESMA*-*TEDA*-*IPA* Conventions in Chicago on Nov. 8, when the film company president is expected to reveal for the first time some of the highly secret technical advances in photography and sound reproduction. Skouras will discuss details of the company's new 55mm. filming process, the day following a demonstration at a theatre in Chicago.

The very important sound development that Skouras is expected to reveal for the first time during his address to the Allied States Association, as well as to Theatre Equipment and Supply Manufacturers Association members and Theatre Equipment Dealers Association conventioners, will permit the smallest theatre in the country to reproduce sound from film with quality equal of that now being reproduced in Radio City Music Hall in New York. Information from 20th-Fox indicates that cost of equipment necessary for the new sound reproduction process will be extremely low.

The clinic at which Skouras will speak will be moderated by L. W. Davee, Century Projector Corporation. Earl Sponable, technical expert for 20th-Fox, will be on the dais to answer questions about the new filming and projection process. Others on the "panel of experts" who will answer questions from the audience include Fred E. Aufhauser, Al Boudouris, F. C. Dickely, J. A. Fetherston, Arthur Hatch, J. R. Johnstone, F. W. Keilhack, Fred C. Matthews, Arthur Meyer, J. F. O'Brien, and Leonard Satz.

Bingo Illegal In N. Y.

NEW YORK—In what he called a "personal opinion," Attorney General Jacob Javits said last fortnight that bingo games as played now in New York City are illegal inasmuch as they violate the State Constitution's anti-gambling laws. Operators of the games moved cautiously following Javits' declaration, in which he recommended a Constitutional amendment under which bingo could be conducted as a fund-raising device for qualified fraternal, religious, and charitable groups.

Boasberg's Mother Mourned

NEW YORK—The mother of Paramount's Charles Boasberg died last week at the age of 82. Boasberg recently was appointed to an executive post in which he implements efforts to alleviate exhibitor-distributor differences for Paramount.

Greenfield Joins Gold

NEW YORK—Frank Greenfield, formerly with the William Morris office, has joined the sales staff of Mel Gold Productions, Inc., it was announced last week by Melvin L. Gold, president.

Preminger's Narcotics Film Stirs Controversy

HOLLYWOOD—Threatening legal retaliation in a wire last week to U. S. Narcotics Commissioner Harry J. Ansling, producer Otto Preminger berated the federal official for an "unfair and damaging statement" reported in a trade paper concerning an unfinished film dealing with a drug addict, "The Man With The Golden Arm," which will be released for Preminger by United Artists. A copy of the wire was directed to Secretary of the Treasury George M. Humphrey.

In an interview, Ansling was reported to have spoken contemptuously of the "one hundred per cent Hollywood" treatment of narcotics addiction in the Preminger picture, and to have criticized an ending which has not yet been filmed and the script, which he had never read. Preminger pointed out to the Commissioner that the slur is "ironically amusing" because the Motion Picture Association of America, through its Production Code Administration, is the only group in the country to have bowed to pressure and barred entertainment dealing with narcotics addiction and traffic. He further charged that Ansling not only wants to dictate films not to be made, but also how to treat themes. Ansling, it was reported, approved of a French film of the same nature in contrast to Preminger's incomplete one.

Preminger said that he would reserve decision to take legal action until it is determined to what extent Ansling's remarks have damaged him. He demanded, however, that the Commissioner refrain from further attacks until the film has been exhibited to the public, "the only qualified judge of its merits and shortcomings."

AA Names Cohen

NEW YORK—Charles Cohen was appointed last week to the newly-created post of Allied Artists eastern advertising and publicity manager, it was announced by Martin S. Davis, eastern advertising and publicity chief. Earlier, Cohen resigned as 20th-Fox associate advertising manager.

Skouras, Depinet Score For Defense In 16mm. Federal Anti-Trust Suit

Columbia Gross Revenue Continues Upward Spiral

NEW YORK—A new mark was set by Columbia gross revenue for the fiscal year ended June 25, marking the fourth consecutive year in which a receipts record has been established, it was announced last fortnight in a message to stockholders signed by president Harry Cohn, included in the annual report.

Gross income-rentals and sales of film totalled \$88,311,113, compared with \$88,209,238 for the previous year. As reported earlier in the month, net profit was \$4,948,690, against \$3,594,733 for last year.

Cohn emphasized the continuing development of operations in the foreign market as contributing to the healthy condition of the company and figuring in plans for the future. In the present fiscal year, he said, Columbia will release between 30 and 40 feature films, noting that experience with independent production here and abroad has been "most profitable."

Houser Heads RKO Publicity

HOLLYWOOD—Mervin Houser has been appointed director of publicity for the RKO Studio, it was announced last week by Charles L. Glett, executive vice-president.

Houser, formerly executive assistant to Perry Lieber at RKO, is a veteran of 20 years experience in public relations. In 1952 and 1953, Houser was eastern director of advertising, publicity, and exploitation for RKO.

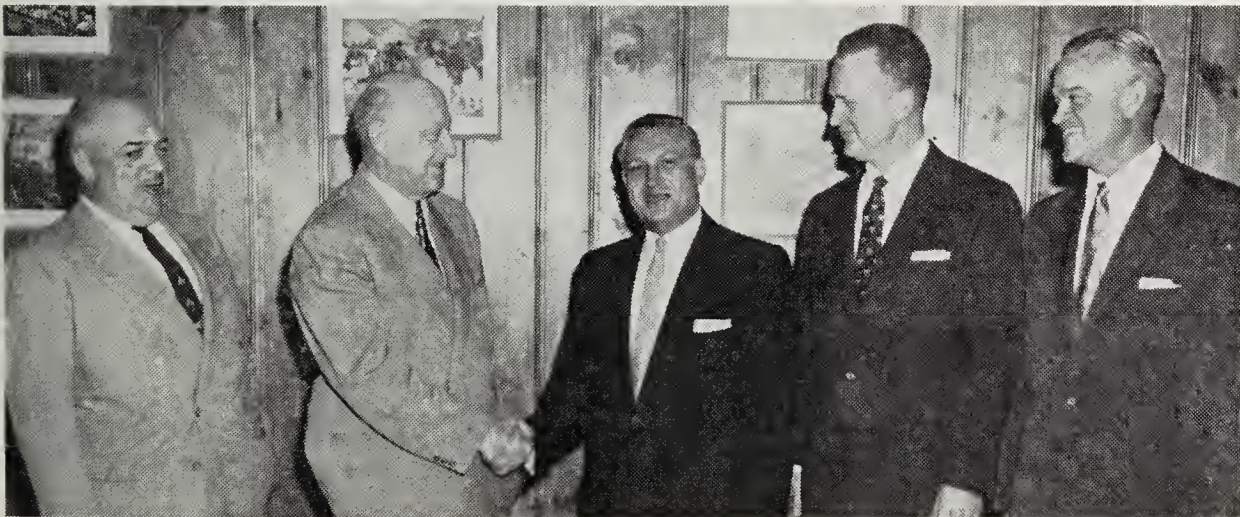
The new publicity director previously has been director of publicity and advertising for Cecil B. De Mille Productions and Walter Wanger Productions, and assistant director of publicity, advertising and exploitation for David O. Selznick's Vanguard Films and Selznick-International Films.

LOS ANGELES—Defense witnesses in the government's 16mm. anti-trust suit against major distributors and others began their testimony last fortnight before Federal Judge Leon R. Yankwich in U. S. District Court. Former RKO Radio head Ned Depinet, the first major company representative called, asserted that "there is not, and never has been," a 16mm. commercial business, "and there never will be," in reply to the government charge that five majors conspired to restrict distribution and exhibition of 16mm. prints of theatrical features to television.

Depinet emphatically denied that COMPO, at its Beverly Hills meeting in 1952, or at any other session, had discussed and agreed upon a joint 16mm. policy and that the MPAA board had ever discussed such a policy. Sidney Kramer, RKO foreign sales manager, who had direct charge of the 16mm. department during the period covered by the government complaint, followed Depinet on the stand. Later, C. J. Tevlin, former RKO Radio studio executive, testified that contractual requirements the Screen Actors Guild, Screen Writers Guild, and the American Federation of Musicians, and other organizations imposed on the disposal of features to television had proved so complex that RKO finally offered a block of 400 films for sale at once, the negotiations for which culminated in the recent sale of the entire company to General Teleradio.

According to 20th-Fox president Spyros P. Skouras who, in his long testimony tried to point out the tremendous investment represented by film companies and their adaptation of various new processes, "We never refused to sell (16mm. prints) if the price was right . . . prices offered, however, were so ridiculous that we could not sell . . . If you get that in your mind you'll be on the right track," he told government attorney Samuel Flatow crisply. Judge Yankwich then interposed, referring to Flatow, "He doesn't want to because that is contrary to the theory on which he is trying this law suit." Skouras was followed by Young and Rubicam vice-president Peter G. Levathes, who testified that he conducted an investigation in New York and Philadelphia which showed that prices for feature films on 16mm. were "inadequate." Other prominent industry executives scheduled to take the stand this week included Abe Schneider, Abe Montague, Ralph Cohn, and B. B. Kahane, according to defense counsel Guy Knupp, before final arguments are presented by both sides.

In the course of earlier defense testimony, Judge Yankwich drew a careful distinction between theatre and television film exhibition, stating that motion pictures as shown on the theatre screen constitute entertainment sold as such, whereas films are used on TV to attract advertising to the stations telecasting them. In effect, the court asserted that theatres rightly have first call on industry product.



Ben Kalmenson, Warners vice-president in charge of distribution, recently congratulated the company's sales executives involved in a series of promotions and realignments he announced at the opening session of a sales meet held at the company's New York home office. From left to right are John F. Kirby, promoted from southern division sales manager to midwest division sales manager with headquarters in New York; Roy Haines, appointed sales manager of the newly created west coast division with headquarters in Los Angeles; Kalmenson; W. O. Williamson, Jr., promoted from southeastern district manager to southern division sales manager with headquarters in New York; and Grover Livingston, promoted from branch manager in Atlanta to the post of southeastern district manager with headquarters in Atlanta.

WAVES OF A

"EVERYTHING IS TOP DRAWER, especially the exquisite Vivien Leigh. Her fierce performing indicates a depth charge set to go. Her physical movements have volcanic force."

—Bosley Crowther, *Times*

"VIVIEN LEIGH RISES TO GREAT HEIGHTS. Splendidly acted. Magnificently photographed."

—BoxOffice

"SURE OF VERY LONG RUN. Likely to assert strong rivalry against Hollywood's best on all the award lists."

—Alton Cook, *World-Tele. & Sun*

"VIVIEN LEIGH GIVES ONE OF HER FINEST PERFORMANCES. Leaves spectators limp with emotion."

—*Showmen's Trade Review*

"WHAT AN EXCELLENT CAST, AND HOW BEAUTIFULLY THEY WORK TOGETHER!"

—Archer Winsten, *Post*

"Kenneth More is perfect. WONDERFUL PHOTOGRAPHY OF EUROPEAN LANDSCAPES."

—*Motion Picture Daily*

"Provocative drama. Excellent direction. EXCEPTIONALLY GOOD PERFORMANCES. Should appeal to mature audiences."

—*Film Daily*

"Vivien Leigh again proves that she is ONE OF THE SCREEN'S MOST BEAUTIFUL AND MOST GIFTED ACTRESSES."

—*Independent Film Journal*



WAVES FOR

**"THE
DEEP
BLUE
SEA"**

CINEMASCOPE[®]

COLOR by DE LUXE

VIVIEN LEIGH

rising to emotional dramatic heights
in a prize-winning portrayal!" - *Variety*

KENNETH MORE

Venice Film Festival's Best Actor of Year in an
excellent performance of 'Oscar' calibre!" - *Hollywood Reporter*

Alexander Korda presents a LONDON FILM

VIVIEN LEIGH and KENNETH MORE

in an Anatole Litvak Production THE DEEP BLUE SEA

by Terence Rattigan co-starring Eric Portman • Emyln Williams

Screenplay by Terence Rattigan • Produced and Directed by Anatole Litvak

A CinemaScope picture in COLOR by DE LUXE

It's a pleasure to do business with 20th!"



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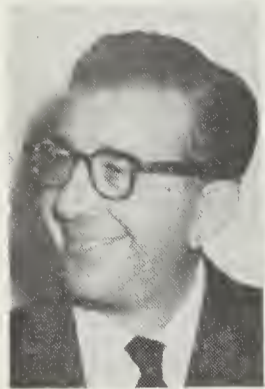
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'It's a pleasure to do business with 20th!'



Schary Asks Rejuvenation Of Film Advertising, Publicity Techniques

CHICAGO—Both this country's press and its motion picture industry serve the public on a mass basis, both have a responsibility to that public, and both are constantly facing pressures which work on them, declared Dore Schary, MGM vice-president and production head, before the Audit Bureau of Circulation convention here last fortnight.



SCHARY

Schary listed some of the pressures which work on newspapers—those from readers, advertisers, govern-

ment, civic groups, religious leaders, publicity experts and opportunists, then told the newspaper group:

"Believe me, they work on us, too. Should we concern ourselves with the controversial picture? Does a minority group have a legitimate beef if one of its members is shown in a bad light? Do our religious films weigh too heavily toward any particular faith? Do we have a right to take a position on partisan politics? Are we entitled to the same freedom in connection with matters of personal privilege and privacy as is employed by the newspaper profession? . . .

"Over the course of a 100 years you have developed an armor and guardian. It is called 'freedom of the press.' We, only 50 years old, have no such protection. We are fair bait for most everyone who carries a club and chooses to use it."

Asserting the industry needs "an active program of constructive thinking in publicity and advertising, with new standards based on a public that has changed," Schary emphasized that the industry's position of being "fair bait" for the club-users is largely its own fault.

"Despite the enormous glamour that is attached to us, and despite sporadic good we, as an industry, have done for ourselves, our public relations in the main have been a shambles," he said. . . . "In the early days of hyperbolic exploitation and white Rolls-Royces and simple homes of 87 rooms and baths, we fed the concept that besets us now. In searching for space, we needled our stories with exaggerations that took root and spread over our public relations like an unpleasant growth that hides the clean ground that supports it. And most often, the reports about us reflect this tendency toward exaggeration, even though we are no longer eager for it and, as a matter of fact, resist it. . . . We have been criticized . . . for mounting the bandstand and blowing our own horn. I see nothing wrong with such an act if the horn is in tune and the melody clear . . . We've done a host of wonderful things—and yet with all that glowing record behind us, we stand embarrassed and apologetic if one hapless Hollywoodian is caught with his hand at the cookie jar.

"And in the main we get little help because we usually ask for the wrong

Brandt Favors Theatre-TV Acquisition Of World Series

NEW YORK—A voice against any move to prevent theatres from presenting World Series baseball contests on closed circuit television was raised last week by Independent Theatre Owners president Harry Brandt following an announcement from Theatre Owners of America that it is opposed to the public being charged to watch the Series on TV.

Brandt told reporters that he wanted to see one of the closed circuit companies acquire theatre rights for the sports classic, asserting that "it would be a minimum of four afternoons in the year that the exhibitor could be assured of a top attraction . . . It would not be a regular competitor to film distributors."

The circuit head did not believe that the move would affect public relations adversely.

United World Appoints Two

NEW YORK—In line with the plans to expand the television activities of United World Films, Inc., subsidiary of Universal Pictures Company, several important organizational changes were announced recently by Norman E. Gluck, United World vice-president.

Alfred Mendelsohn, who has been eastern manager of television and radio promotion for Universal for the past six years, will move to United World as assistant sales manager in the television department. Gluck also announced the promotion of Errol Linderman, who has been associated with United World's television activities since 1952, to the new post of manager, television service department.

Levy Joins 20th-Fox

NEW YORK—Edward E. Sullivan, 20th-Fox publicity director, last week announced the appointment of Charles L. Levy as national magazine publicity contact, succeeding Lowell Benedict, who has resigned.

A veteran industry figure, Levy served as publicity, advertising, and exploitation director of Walt Disney Productions during the past 12 years.

kind. We work for spreads on a picture or a layout on a star, but because we work too little as an industry and too much for individual studios, we are often rewarded by a report on the industry that depicts us all as incompetent executives off on a panic-ridden ride of hysteria . . . My industry is one I love. I know its virtues and its faults . . . Because of the freedom of the press, you have the unchallenged right to report the facts without having your motives suspect. One day, I hope that we in the picture business will share that invulnerability."

IFE Release Plans Broadened Under Poe

NEW YORK—In announcing the appointment of Manny Reiner as general sales manager, IFE Releasing Corporation, executive vice-president Seymour Poe also announced that the company was strengthening its operation, re-evaluating its policies, and widening its scope so as to include top product from all sources.

Reiner, termed by Poe as the right man for the job having extensive background in sales, production operations, and a familiarity with product made abroad, hopes to enlarge the sales staff as new product is contracted for distribution. Areas where the majors presently operate will be covered, as well as those territories in which they are not active.

Between now and the end of 1955, the company will release three features, while from eight to 12 will see distribution between now and August, 1956. In conjunction with the release of these films, Poe reported that a publicity and public relations workshop will be set up to help exhibitors with campaigns, ads, publicity, and point of sale selling. Salesmen will double as exploiters as the need arises.

Poe did not agree that there is a conspiracy among American exhibitors to keep foreign-made product off of screens; instead, he believed that these films required specialized handling and selling and many exhibitors unfamiliar with that phase of operation either don't know how to sell these pix to their audiences or they don't have the time or inclination that is needed to do so.

IFE is investigating the plan of taking on American-made product for distribution and has looked at some pictures, but no decisions have as yet been forthcoming. The company will not participate in picture financing at present.

Questioned as to whether it's possible to successfully operate the company on just one picture per month, Poe replied that it definitely was if the film was a good one, especially under the new streamlined operational set-up. He reported that the company has given a "good account" of itself in 1955, and he expected 1956 to be among the best years in the organization's history.

While the policy is still to release films in English or dubbed into English, there is no bar to accepting titled features made abroad. The latter are for specialized outlets and are subject to limited distribution, whereas dubbing permits wider dissemination. The company has dissolved its own dubbing department and will farm out this work when necessary.

A policy has been established of ordering 20 prints per feature on the theory that all future engagements will be handled individually with special attention, and therefore this number will prove more than sufficient. The three films to go into release by the end of the year, "Lease Of Life" in English, "Madame Butterfly" with an English narration, and "Maddelena," titled, will see this program get under way.

Reiner is expected to spend half his time in the field meeting with company staffers and exhibitors and working on release campaigns.

Universal's Box Office Cheer...for the Happy Holidays!

THE SINGIN', DANCIN' SAGA OF THOSE RIP-ROARIN' KANSAS COUNTY BRAWLS!

...and how the Calico Gals won the peace
with their famous last words:

"No more lovin' till there's no more fightin'!"



The **SECOND
GREATEST
SEX**



IN **CINEMASCOPE** PRINT BY **TECHNICOLOR**

STARRING

**JEANNE CRAIN · KITTY KALLEN
MAMIE VAN DOREN · KATHLEEN CASE**

**GEORGE NADER · BERT LAHR
KEITH ANDES · PAUL GILBERT**

with TOMMY RALL · EDNA SKINNER · JIMMY BOYD · COUSIN EMMY · THE MIDWESTERNERS

DIRECTED BY **GEORGE MARSHALL** · WRITTEN FOR THE SCREEN BY **CHARLES HOFFMAN** · PRODUCED BY **ALBERT J. COHEN**

PRE-SELLING where and when it counts with this
Tremendous NATIONAL BILLBOARD

Campaign!



starting **DECEMBER 15th**
This luminous "Day-Glo" 24 sheet will sell
"SEX" everywhere in the Nation. Blanketing 42 markets,
400 communities with a population of over 32,000,000,
it will sell more than 475,000,000 times!

Plus **NATIONAL MAGAZINE ADS**
to reach a total readership of
more than Twenty Five Million!



The International Scene

Canada

Producer Interested In Story Of Air Ace

TORONTO—Canadian theatregoers were interested in the reports that LeRoy Prinz, Hollywood film figure, was intending to make a feature motion picture on the life of Air Marshal William Avery Bishop, Canada's air ace of World War I.

Prinz is an old friend of "Billy" Bishop whom he met while attached to the Royal Canadian Air Force in World War I. He visited Bishop and his wife in Montreal recently and came away with exclusive film rights to the flyer's life story.

A meeting in Ottawa by Prinz with the deputy minister of defense and top-level RCAF personnel resulted in a promise of all the consideration possible in the production of the film. With Prinz was Jack De Witt, writer of the screen play for Canadian Pacific and many other pictures, who will head the research and writing staff. Any help needed has been promised by the Historical Division of the RCAF.

The film, according to reports, will be financed entirely in Canada, and arrangements for such financing have almost been completed.

Canadian Comment

Undignified advertising of films and the juggling of racing charters to provide about six months of activity were among the subjects discussed at the recent annual meeting of the Maritime Motion Picture Exhibitors Association. The meeting returned A. J. Mason, of Springfield, N. S., as president, along with the rest of last year's officers and directors. Exhibitors from Nova Scotia, New Brunswick, Prince Edward Island and Newfoundland also renewed objections to the continued spread of Bingo, deemed illegal by many, and to the greater number of percentage and advanced-price pictures.

CINE CHATTER: Special speaker at the annual meeting of the Motion Picture Theatres Association of Ontario will be Don Henshaw, generally acknowledged as the Canadian spokesman for the Motion Picture Producers Association and the Canadian Cooperation Project. . . . J. Duane McKenzie was reelected head of the Saskatchewan Motion Picture Exhibitors' Association at their annual convention. . . . R. T. Manuel was appointed sales and service representative in St. John's, Newfoundland. The announcement by J. McEwan, Halifax district manager for Dominion Sound Equipments, Ltd., pointed out that McEwan would make his headquarters in the Northern Electric office at 32 Adelaide Street, St. John's. . . . Eric Golding was named manager, Saint John branch of MGM, succeeding the late Abe Smith. Golding was formerly 35 and 16mm. salesman for MGM in the territory, joining the company in 1925. . . . Four service clubs are providing theatres in Ottawa a big headache as they run Bingo games. . . . Tisdale, Sask., became the first town in the province of



Mrs. George P. Skouras, chairman, International Committee for Boys' Towns of Italy, 153 West 50th Street, New York, through whom a special seven-minute film highlighting the 1955 Boys' Towns of Italy campaign to raise \$1,000,000 and featuring Jinx Falkenberg McCrary and Monsignor John Patrick Carroll-Abbing, president and founder, Boys' Towns of Italy, is available.

Saskatchewan to cancel the amusement tax following presentation against the tax by Fred Falkner, Falkon theatre owner. Not only was his case successful against the amusement tax in the theatres, but also in hockey games.

AA Names Goldsmith

NEW YORK—Keith Goldsmith, former U-I overseas representative, was named to an executive post with Allied Artists International, it was announced last fortnight by Norton V. Ritchey, president. Goldsmith will coordinate Allied's sales force activities in Europe, the Orient, and Latin America. He was Far Eastern and South Africa home office representative, and Latin America supervisor, for U-I.

Blank Asks Foreign Producers To Aim Films At U. S. Market

NEW YORK—An attempt to persuade foreign producers to produce more films suitable for commercial distribution in the United States was made last week by Myron Blank, Theatre Owners of America president, who was attending the 1955 convention of the Union Internationale de L'Exploitation Cinematographique in Rome. Blank, addressing a meeting of the international exhibitor group in which TOA directors recently voted to accept membership, stated that with the tremendous ability of Europeans to make fine pictures, TOA desires that their product be slanted more to the U. S. market to ease the product shortage.

The invitation for TOA to take part in and to join to UIEC was tendered by Italo Gemini, the association's president, while he was in Los Angeles as the UIEC delegate to the recent TOA convention. He extended also an invitation to Allied States Association to send a delegate to the Rome sessions and to affiliate with UIEC as well, but Allied failed to send a representative to Rome.

UA European Billing Increase Is Predicted

NEW YORK—United Artists billing in Europe and the Near East will increase by an estimated \$9,240,000 for the fiscal year ending Nov. 30, it was predicted last fortnight by Mo Rothman, continental and Middle East sales head. The figure represents a 40 per cent jump over the previous year for that territory, Rothman said, describing business conditions abroad as "excellent." He recently returned here from his headquarters in Paris.

Big increases in UA German business are being realized, where bookings are 148 per cent ahead of last year; in Spain, where billings are 140 per cent ahead; and in Sweden, where an 80 per cent rise has been experienced, the foreign executive said. He cited the "stable" market of Sweden as evidence that UA releases are commanding top playing time. In Europe, he asserted, the novelty of CinemaScope has worn off, pointing out that the biggest success there has been Stanley Kramer's "Not As A Stranger," in standard black and white.

Questioned about trouble spots, Rothman mentioned Denmark, where motion picture shipments have been halted by American distributors; Greece, where the industry was reported to be injured by a heavy tax burden; and Turkey, where large balances are blocked, but due to be paid out within the next two years.

UA's Meyers Dies

NEW YORK—Fred Meyers, 58, metropolitan district manager for United Artists, died of a heart ailment last week at Beth Israel Hospital.

Meyers was a veteran of 43 years in the exhibition and distribution branches of the industry. He took over the sales post that he held at the time of his death in 1951, when the Arthur Krim management group assumed control of United Artists.

Meyers entered the industry in 1912, serving as assistant manager and manager of a number of New York theatres until he joined the sales force of First National in 1925. Four years later he moved over to RKO as a film buyer. In 1941 he was named eastern division sales manager of Universal and in 1950 became general sales manager, R. W. Alcorn Productions.

He was a member of the Motion Picture Pioneers, Variety Club, and Cinema Lodge of B'nai B'rith.

Meyers is survived by his wife, a brother, a sister, a daughter, and two grandchildren.

Cinema-Vue Names Stevenson





NEW YORK—James Stevenson, prominent New York attorney, has been named general counsel and secretary, Cinema-Vue Corporation, it was announced last week by Joseph P. Smith, president of the new television film distribution organization.
























Stevenson has had distinguished careers as an attorney, army officer and radio-television commentator. Since coming to New York in 1944, Stevenson has devoted his activities to the radio and television fields. He was editor and commentator of the NBC "Round-the-World News Round-up" and was one of the first regularly scheduled TV sports announcers.

The Tip-Off On Business

(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

KEY TO "THE LITTLE MEN" RATINGS: (NOVEMBER 2, 1955)

 Registering grosses in the highest brackets.	 Just fair, nothing out of the ordinary, average.
 Good, although not breaking down the walls.	 Disappointing, below what was expected.

MARTY (UA) 	TENNESSEE'S PARTNER (RKO) 
LADY AND THE TRAMP (Disney-Buena Vista) 	LUCY GALLANT (Paramount) 
TO CATCH A THIEF (Paramount) 	THE TALL MEN (20th-Fox) 
THE PHENIX CITY STORY (Allied Artists) 	SVENGALI (MGM) 
PETE KELLY'S BLUES (Warners) 	GENTLEMEN MARRY BRUNETTES (UA) 
THE McCONNELL STORY (Warners) 	THE NIGHT OF THE HUNTER (UA) 
TO HELL AND BACK (U-I) 	TRIAL (MGM) 
ULYSSES (Paramount) 	QUEEN BEE (Columbia) 
DESERT SANDS (UA) 	THE DESPERATE HOURS (Paramount) 
IT'S ALWAYS FAIR WEATHER (MGM) 	THE NAKED DAWN (U-I) 
BLOOD ALLEY (Warners) 	MY SISTER EILEEN (Columbia) 
THE LEFT HAND OF GOD (20th Century-Fox) 	

Film Clinics, Highlight Allied Chi Convention

CHICAGO—The program for the Allied States Association convention in the Hotel Morrison, Nov. 7-9, was announced last week by the convention committee, according to general chairman Jack Kirsch, who stated that the conclave promises to be one of the most exciting and best attended in Allied's history. It will be held in conjunction with the TESMA-TEDA-IPA tradeshow.

The board of directors is scheduled to meet, following registration of delegates, on the first day of the convention, after which the trade show will be reviewed. The opening convention session is slated for 2 p.m. in the hotel's Terrace Casino, at which time Kirsch will call the meeting to order, a greeting will be extended by a city official, and Allied president Rube Shor will deliver a keynote address and be installed as permanent chairman. In the evening, all delegates and their wives are invited to the Allied of Illinois "Hospitality Room," and will be able to review the trade show until 9:30 p.m.

The morning of the second day is devoted to a series of film clinics on small towns, large towns, cities, key neighborhoods and sub-runs, outdoor theatres, and circuit buying and bidding. A luncheon in the Casino will follow for all registered delegates, combined with TESMA and TEDA. In the afternoon, an equipment showmanship clinic will be conducted in the Casino with L. W. Davee, Century Projector Corporation, as moderator, and an open forum on timely subjects will be held following the clinic. In the late afternoon, time has been reserved for another review of the trade show, and the evening will be highlighted by a night club party at the Chez Paree.

The final day of the convention is to start with an "early bird breakfast," succeeded by the concessions clinic, both in the Terrace Casino. IPA head Bert Nathan and RKO Theatres concessions head Lee Koken are moderators of the clinic. Following lunch, an open forum and the closing business session will be held. The gala evening will be accented by a cocktail party sponsored by the National Carbon Company in the Monte Carlo Lounge and the industry banquet, hosted by Coca-Cola, in the Casino.

A full social program has been arranged for the distaff side as well, including a fashion show-luncheon at the Chez Paree and a brunch in the Mayfair Room of the Blackstone Hotel, where they will be entertained by the Goldwyn Girls and Sulie Harand, a dramatist, who will offer her version of "Fanny."

Skouras To Be Honored

NEW YORK—Spyros P. Skouras, 20th-Fox president, will be honored at a testimonial dinner tendered in the Waldorf-Astoria Hotel on Dec. 5 by his friends and associates, in recognition of his life-long service to varied humanitarian causes.

Phila. Pioneer Dies

PHILADELPHIA—William Cohen, 81, long-retired but at one time associated with Warner Equity Theatres, died last week of a heart attack suffered in Atlantic City, N. J.

Robbins Honored As Pioneers Meet

PROMINENT representatives from every phase of the industry will gather at New York's Waldorf-Astoria on Friday evening, Nov. 4, to attend the 17th annual Showmanship Dinner of the Motion Picture Pioneers, a remarkable group of men whose service to the cause of motion picture entertainment goes back at least 25 years.



DEPINET

The organization was founded in 1938 through the efforts of its current president, Jack Cohn, Columbia executive vice-president. All persons employed in production, distribution, exhibition, or laboratory film work for a quarter of a century are eligible for

membership. There are no dues or assessments, only a nominal initiation fee.

Under dinner chairman Ned Depinet, the Pioneers will gather this year to pay tribute to Herman Robbins, chairman of the board, National Screen Service, for his many years of untiring devotion to the industry. A roster of important personalities will be on hand to present a dramatization of Robbins' colorful career.

The custom of designating a "Pioneer of the Year" originated in 1947, when Paramount board chairman Adolph Zukor was the first to be so honored. In the years that have followed and in those to come, others who have been so dedicated have been and will be honored. Pictures of Robbins' noted predecessors appear herewith, and to this impressive roster we look forward to adding new names in the years to come.



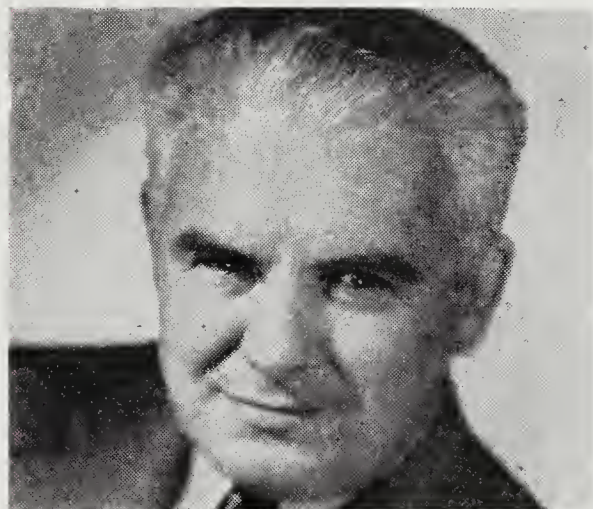
1955, Herman Robbins, National Screen Service



1954, Stanley Warner's Si Fabian



1953, Paramount's Barney Balaban



1952, Universal's N. J. Blumberg



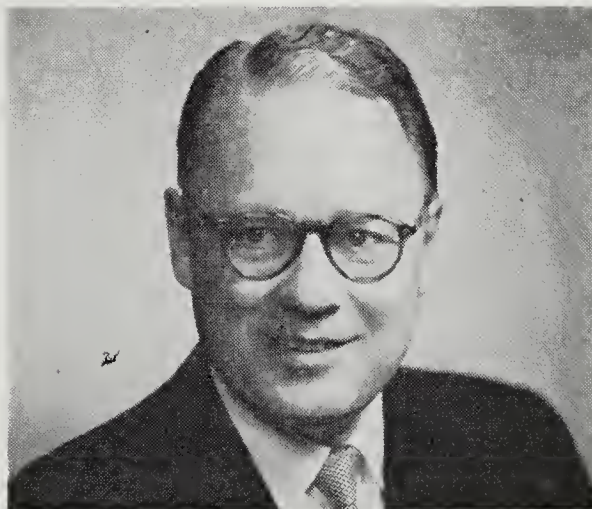
1951, Jack, Harry, and Albert Warner



1950, 20th-Fox's Spyros P. Skouras



1949, Producer Cecil B. DeMille



1948, Gus Eysell, Rockefeller Center



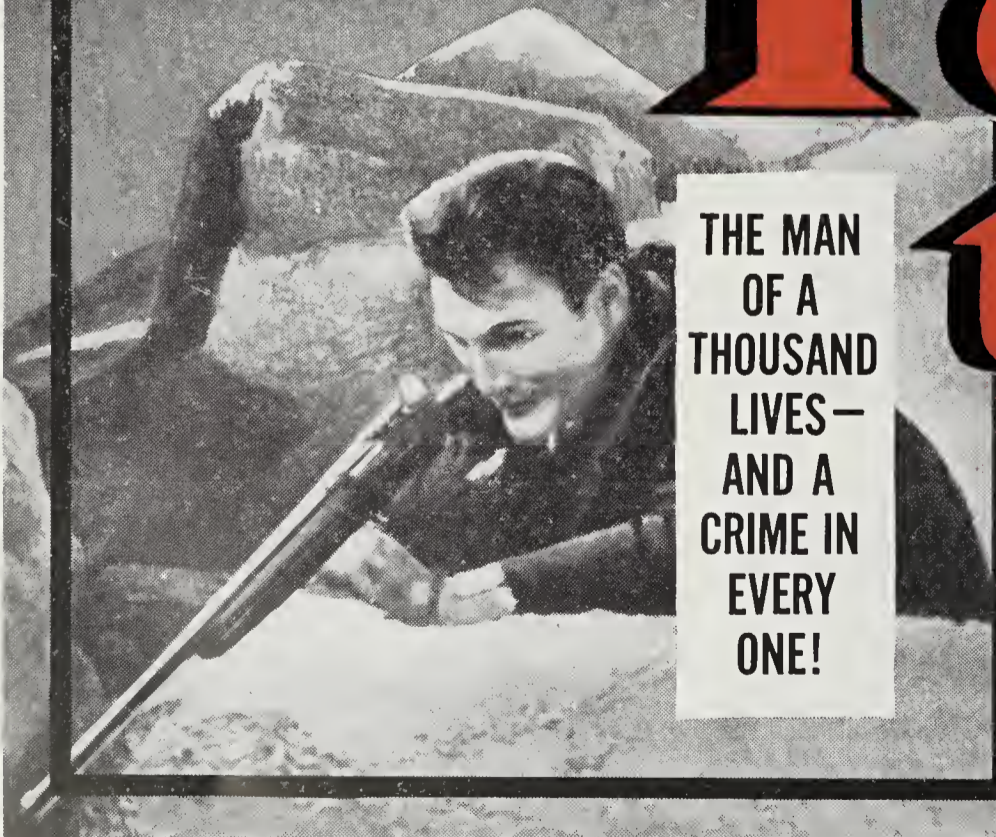
1947, Paramount's Adolph Zukor

REAL! ROUGH!



From the 'job' that blew the roof off the underworld to the manhunt that roared for sixty terrifying days—the whole blistering story of America's most wanted desperado!

“I died a thousand times”



THE MAN OF A THOUSAND LIVES—AND A CRIME IN EVERY ONE!

'Mad-Dog' E

CINEMASCOPE
WARNERCOLOR

STARRING

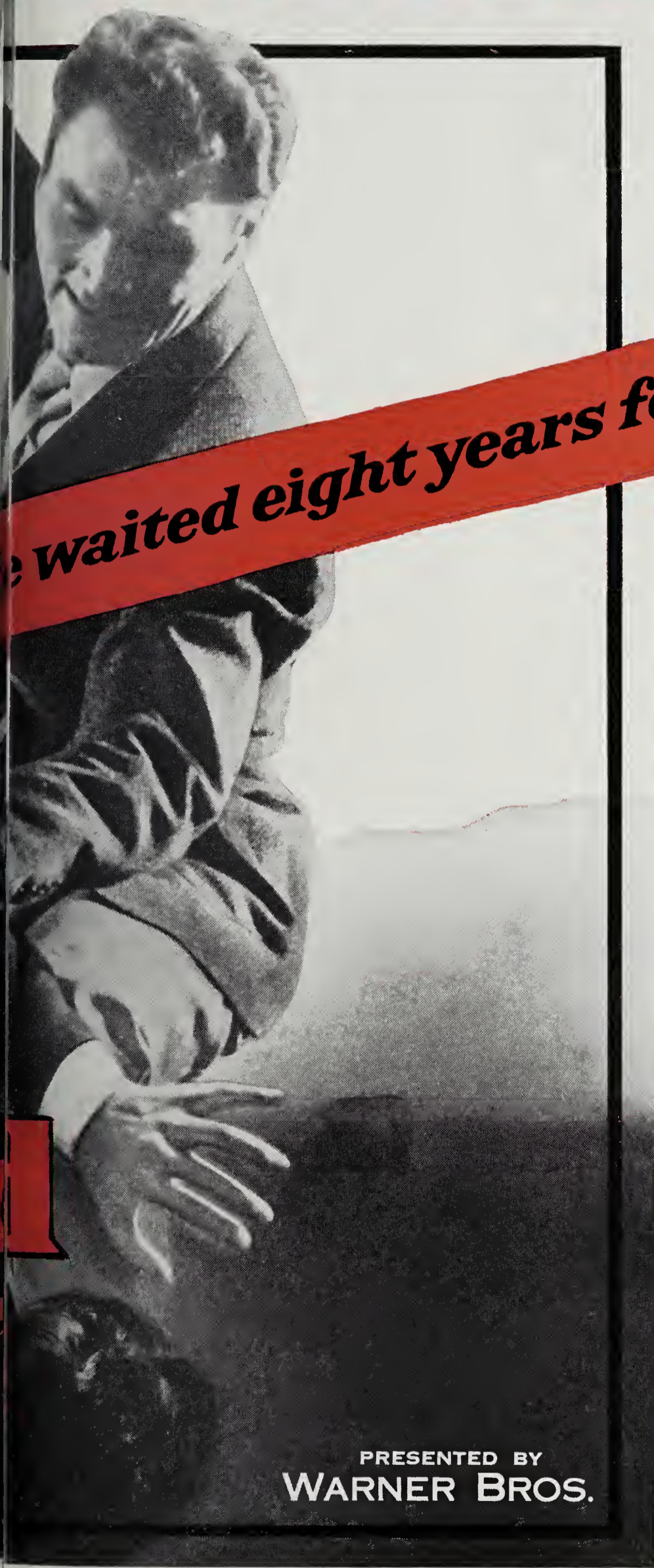
JACK PALANCO

ALSO STARRING LORI NELSON · LEE MARVIN · GONZALEZ GONZALEZ

WITH LON CHANEY
HOWARD ST. JOHN

AND READY!

RELEASE NOV. 12!



...waited eight years for this!

The
million-dollar
killer
and the
dime-a-dance
doll!



PRESENTED BY
WARNER BROS.

...SHELLEY WINTERS

MAN • PERRY LOPEZ • RICHARD DAVALOS

WRITTEN BY

PRODUCED BY

DIRECTED BY

Y • RALPH MOODY • JAMES MILLICAN • BILL KENNEDY • PRINT BY TECHNICOLOR • W. R. BURNETT • WILLIS GOLDBECK • STUART HEISLER



SHOWMANSHIP SWEEPSTAKES

1955-56 SERIES Finalists In Contest No. 18

Nothing Strange About "Stranger" As Varied Bally Efforts Win \$100

PHILADELPHIA—First prize in SHOWMANSHIP SWEEPSTAKES Contest this week goes to Ted Davidson, manager, Majestic, Perth Amboy, N. J., for his all-embracing campaign on "Not As A Stranger."

The entries this week were in the eyes of the judges well above average, with one judge stating, "All five excellent; hard to pick the best one out of these; nice variety of stunts."

WINNING ENTRY

NOT AS A STRANGER

Submitted by Ted Davidson, manager
Majestic, Perth Amboy, N. J.

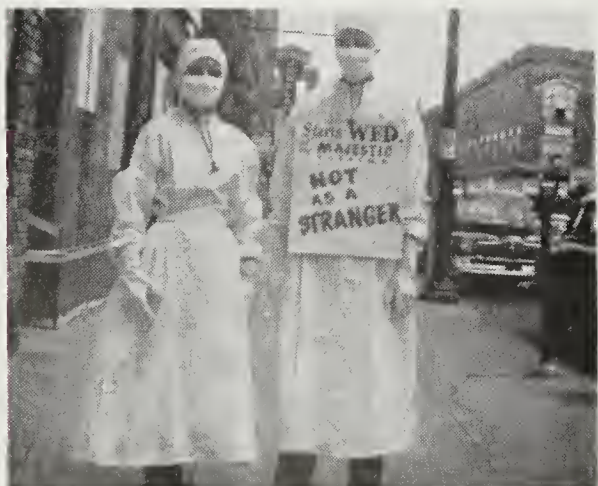
2,000 seats • 75 cents top admission
General patronage.

On our campaign for this film we were fortunate in being able to tie in all the merchants of Perth Amboy on the theme of "You're Treated As A Friend 'NOT AS A STRANGER' When You Shop The Perth Amboy Merchants."

The city gave me permission to post signs on 200 light poles throughout the downtown area; all salesgirls wore tags made up by the theatre reading: "Welcome to our town 'NOT AS A STRANGER.' Greetings from the great movie at the Majestic Theatre."

A full page co-op ad was run utilizing the catch-line "Treated As A Friend 'NOT AS A STRANGER'." The First Bank and Trust Company also ran an ad emphasizing "Friendliness and 'NOT AS A STRANGER'."

With the cooperation of the local hospital, caps, gowns and masks were borrowed for a street bally. Two aides patrolled the downtown area with a sign on front of the boy and on the back of the girl giving theatre, playdate and other credits.



The Youth Fashion Shop made a free offer of waterproof panties with the baby's name imprinted to be given to every child born during the run of the film. In addition to a newspaper ad, window signs were used to advertise the fact that gifts would be given to every new baby born.

A tie in with the Cotton Shop, exclusive local dealer of the Bob Evans nurses uniforms, a postal card was mailed to every nurse in the area, including Metuchen, South Amboy, Woodbridge and Perth Amboy, advertising the film and also offering a drawing for a complete nurses uniform.

Nurses from the Perth Amboy General Hospital and the South Amboy Hospital, about 350 of them, were invited to see the film free of charge the first two days of its engagement. A letter was given to each nurse with a short run-down on the feature. Most of the nurses brought a paid admission with them.

A complete false front was built, using paper from 24-sheets and six-sheets and from the opening of the boxoffice until closing Frank Sinatra's recording, "Not As A Stranger" was played continuously.

Many other window displays were obtained, most using an eight foot long by four foot deep strip reading "Welcome 'NOT AS A STRANGER'." Window cards, six-sheets and 24-sheets were distributed in a 10 mile radius of Perth Amboy.

RUNNER-UP NUMBER 1

CONSISTENT PLUGGING PAYS OFF

Submitted by David G. McCoy
Beacon, Hopewell, Va.

950 seats • 65 cents top admission
Small industrial city population.

Here's a promotion minded manager of the only conventional house in a city of 16,000 population, who believes in consistently plugging his product is the only way to reach a pay-off.

No matter how small the promotions, he rightly says the important thing is to keep his attractions and his theatre in front of the people as much as possible.

Recent stunts involved Walt Disney's "Lady And The Tramp," for which he arranged with the local recreation department to stage a pet show on opening day. There were over 50 entries. This resulted in several front page newspaper stories and a four-column photo of the winners and judges on the front page of the local

paper. We arranged with our local radio station to announce gratis the contest each morning over their program called "Children's Hour." The Chief of Police and manager of the Chamber of Commerce acted as judges. We furnished the prizes, a replica of "Lady" and one of "The Tramp." Passes were also awarded as consolation prizes. The only extra cost for this promotion was \$9.75 for the two dog replicas.

For "You're Never Too Young" a search was conducted for the oldest living person in the city. Eight prizes were secured from various merchants to be presented to the winner. Considerable gratis newspaper space was garnered on this including three front page stories and a front page photograph of the winner. Arrangements were made with the local paper to photograph and interview the winner for a human interest story, which also appeared in the newspaper. The only cost to the theatre was a life long pass to the winner. This contest created quite a bit of interest and we had over 20 entries.

On the short subject on traffic safety, "Devil Take Us," we obtained the cooperation and assistance of our local Police Chief. He was most anxious to help us publicize this subject and went all out in offering his assistance. A private screening was arranged for the School Safety Patrol Emergency Crew and civic clubs. Plenty of gratis newspaper space was garnered and a two column x 10 inch cooperative ad with local insurance firms was obtained. The Mayor proclaimed a Traffic Safety Week and secured eight gratis plugs over the local radio station. We also had a window display in the shopping center which consisted of a one-sheet and 10 stills.

RUNNER-UP NUMBER 2

SELLING IT WITH SNAKES

Submitted by Paul Turnbull
Downtown, Hamilton, Ontario, Canada

853 seats • 60 cents top admission
General patronage.

To promote "Cult Of The Cobra" and "Revenge Of The Creature" recently we secured the loan of a real live boa constrictor, a baby four feet long, and put it on show in the theatre auditorium enclosed in a lighted cage with front glass panel. This, in itself, caused a commotion, especially on a Monday holiday afternoon, when we needed a special sentry to hold back the lines of youngsters and adults, all of whom were asking questions.

However, this was only the beginning. We arranged for a pretty model to be in attendance each evening at the start of



the last show to handle the boa constrictor in her hands and draped around her pretty self, and to answer all questions from patrons.

Next, we arranged for press representatives to be present and John Robinson and Walter Hardacher, Hamilton Spectator, and Roy Whitesed and Joe Yule, Hamilton Weekly Review, attended. They interviewed the owner of the snake, John Winter, Hamilton, and watched the girl do her act in the auditorium. I then fast-talked Robinson into doing an act with the snake for the benefit of a photographer we conveniently had on hand.

The results were a terrific story by Robinson in his daily column plus the photograph of himself with the snake at the head of the column. The others also wrote columns on the stunt.

We secured a really weird recording, courtesy of radio station CKOC and rigged up a record player in the office with a loud speaker on the boxoffice roof and played this eerie music all day to passers-by. This resulted in a bit of interest to our theatre front. For a week in advance we bannered our front doors with the following copy: (1) All New Giant Thrill Show Starting Sunday Midnight. (2) Great 2 For 1 Shock Show Starting Sunday Midnight; and (3) "Giant Horror Show" Starting Sunday Midnight. In each case the bottom part, "Starting Sunday Midnight," was cut off for current playdate. We featured a special lobby display regarding the Sunday midnight show.

Total expenses were \$5 for the snake girl; \$3 for moving the snake cage; \$5 for the record player, amplifier and speaker; and theatre passes for the owner of the snake.

RUNNER-UP NUMBER 3

SELLING DISNEY'S TRUE-LIFE ADVENTURES

Submitted by Frank Sparrow
Ritz, Winter Haven, Fla.

900 seats • 50 cents top admission
General patronage.

Feeling that the Walt Disney True Life Adventure series, if properly publicized, would bring in additional business on return engagements, since they are very popular subjects and were, in most cases, used originally with the unpopular Disney features, I began to check around for ways of giving adequate publicity and hit upon a plan which resulted in very favorable publicity for the theatre, has solidified merchant-theatre cooperation, and brought in over \$200 additional business each mid-week program.

I arranged for the screening of a True Life Adventure each Wednesday at 12:10 (noon) and a booking of the same subject the following Tuesday and Wednesday.

I arranged with Merchants Association members, who close Wednesday afternoon during the summer, to sponsor the special Wednesday screenings. Admission was by invitation only. The invitations were issued by the merchants to their Wednesday morning customers. There was no charge to the merchant or their guests.

The screening was used strictly as a Wednesday morning promotion for the merchants and advertised as such. For the theatre, however, the screening was used as a means of selling the theatre and

the "magic of the movies" to the community.

An announcement was made at the screening that the same subject would be shown on our regular program the next Tuesday and Wednesday. We followed through with a postal card reminder to all who attended the screening, asking them to tell their friends and neighbors about the regular showing on Tuesday and Wednesday.

The entire cost of the stunt is one-half hour booth and operator time plus power and cost of postal cards used as reminders. This cost is easily off-set by concession sales.

The reaction has been surprising from merchants, newspaper and public. We kept a pretty close check and I'm sure that more than half our patrons came to see the Disney short rather than the feature. This seems to prove once again that word-of-mouth is the best form of advertising.

The merchants are talking movies and feel that we are giving them a \$100 show for Wednesday promotion, and I'm sure will be receptive to theatre tieups and promotion in the future.

The plan operated successfully for a six-week period, or until we ran out of True Life Adventure subjects.

RUNNER-UP NUMBER 4

BACK TO SCHOOL FREE MATINEE

Submitted by Charles F. Wallace
4-Star, Scattville, Mich.

340 seats • 50 cents top admission
General and rural patronage.

This was started by selecting eight merchants who handle articles which would be bought during the pre-school season. We sold them a package deal which included a free show, consisting of an action feature and two cartoons, a half page co-op ad in our local daily, which ran two weeks prior to the matinee thus enabling the students and parents to determine how to obtain free tickets, and another full page co-op ad in our weekly paper, which came out the day before the matinee.

The merchants gave a ticket for the matinee with the purchase of school supplies amounting to \$1.00 or over and a prize to the theatre, which we, in turn, gave away at the matinee to the lucky ticket holder.

Curtis Candy kicked in with plenty of all-day suckers for all the kids on their way out, and we added five boxes of salt water taffy to build up the drawing.

The turn out was tremendous and the



kids went for the idea with a bang. The merchants were well pleased and want to make it an annual event, which is okay with us as it created much interest and gave the theatre a nice profit and much good will.

Dress Tieup Aids "Lucy"

SCRANTON, PA.—With a maximum of effectiveness, manager John Gibbons, during his recent showing of "Lucy Gallant," had a tieup with the Beverly Dress Shop, one of the city's leading ladies' shops, wherein on Saturday night a fashion show of name garments and identical frocks to those shown in the film was held on the stage of the Strand with several of the city's prominent clubwomen serving as models.

While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

DISTRIBUTOR CASH PRIZES NOW IN EFFECT . . . are as follows:

PARAMOUNT PICTURES
\$500⁰⁰ on —
"WE'RE NO ANGELS"
(This Prize Offer expires Jan. 11, 1956)

REPUBLIC PICTURES CORP.
\$500⁰⁰ on —
"THE LAST COMMAND"
(This Prize Offer expires Feb. 22, 1956)

RKO RADIO PICTURES, INC.
\$500⁰⁰ on —
"The Treasure of Pancho Villa"
(This Prize Offer expires April 11, 1956)

New Columbia Unit Headed By Kingsley

NEW YORK—Columbia Pictures announced last week the establishment of a special sales division to handle United States distribution of imported films, having finalized an agreement with Edward L. Kingsley to head up the new operation. Kingsley, who is president, Kingsley International, also retains his present association and will continue to operate his own independent distribution company.



KINGSLEY

Columbia's decision to create a new sales arm results from the request of many foreign producers, a large number of whom are Columbia's co-producing partners, for an American distribution organization equipped to give their product a treatment that is individual in form and yet national in scope.

"We will offer U. S. exhibitors only the very finest films from abroad, merchandized and launched in a hand-tailored manner," said a Columbia spokesman. It is anticipated that the new set up will be in operation by the end of the year.

Konecoff (Continued from page 4)

Murrow: What about writers?

Goldwyn: Some are paid too much, others not enough. They are very important to a producer and a picture.

Murrow: What does the public want?

Goldwyn: They don't know what they want. If you make it and its good, then they want it.

Murrow: Is there a shortage of ideas and materials?

Goldwyn: There must be. It takes me two or three years to find something I like and then I take a chance and make it, which is the only way.

Murrow: Do you plan to enter TV yourself?

Goldwyn: What can I prove by going into it? I may ruin it.

Murrow: What about new talent?

Goldwyn: You have to look for it and then give young people a chance when you find them.

He was presented with a gift.

Aboard the dais were: Robert H. Schmidt, Leopold Friedman, Robert Mochrie, Hubbell Robinson, Jr., Samuel I. Rosenman, Sol Schwartz, William I. Nichols, Mannie Sachs, James Mulvey, Charles Reagan, Max Liebman, Howard Dietz, Charles Denning, Abel Green, Leonard Goldenson, Robert Sherwood, and Robert Burton, president.

WEDDING: Si (Confucious) Seadler said it: "If pigeons can mate in Times Square, why not people."

And so it came to pass that last week the canyon-like buildings of Broadway and Times Square and their inhabitants witnessed a wedding, a by-product of the forthcoming "Guys And Dolls." The thousands who lined the sidewalks and those who rode by at a snail's pace saw a boy and girl, guy and doll to some, get married, as the Goldwyn Girls in formal dress and the Goldwyn Guys in top hat and tails were witnesses.

Industry Charities Unit Gets \$800,000 In Week

HOLLYWOOD—More than \$800,000 had been subscribed to the 1955 drive of Motion Picture Permanent Charities last fortnight at the end of the first full week of campaigning, it was announced by campaign chairman Walter Pidgeon. Some 16,800 workers in studios and allied industries had contributed, and Pidgeon predicted that last year's total of \$1,100,000 would be exceeded. Funds from the campaign will be divided among 18 agencies, with the Los Angeles Community Chest receiving 64.8 per cent of the total.

Just so the showmanlike event should not be forgotten and a proper mark kept in the records books, there were loads of photographers exposing their film to the event for posterity. The youngsters, who were the center of attraction and the stars of the moment, won a contest conducted by the Capitol where the film opens this week, in conjunction with R. H. Macy. All of the essentials as well as the trimmings were free, as was a honeymoon trip to Havana, Cuba.

Even the pigeons were impressed.

PRODUCTION NOTES: William Schorr, producer of Kirk Douglas' "The Indian Fighter," arrived in town for various and sundry reasons we never did uncover. He was quite willing to talk about "Indian Fighter" and several other things and if he wasn't, there were a couple of press agents around who were and did.

"Indian Fighter" in CinemaScope and color runs 87 minutes, cost about a million dollars, and will be available to some lucky 250 exhibitors for Christmas play-off with the N. Y. Mayfair already set.

All of the scenes were shot on location at Bend, Oregon, with even the interiors being filmed within a 200 square foot fort that was especially built for the occasion by the local Chamber of Commerce which figures on using it as a tourist attraction as well as to rent it out to other film companies seeing as how authentic forts aren't as plentiful these days as they once

were. It will also be used for Boy Scout and other area functions.

The female lead, Elsa Martinelli, an Italian damsel of attractive proportions, was selected by Douglas, but she almost didn't get the part. It seems when Douglas called her and told her to report, she wouldn't believe him and he couldn't convince her of his identity. It turned out that on that day, she had seen "20,000 Leagues Under The Sea" and thought it was some of her friends ribbing her. He had to call her again and sing a number from the film 'ere she would believe.

Schorr, a former stage director and producer, has a couple of things he's working on and as soon as he finalizes one of them he is thinking of presenting it on TV which would serve the purpose of garnering reaction, ironing out the rough spots, and possibly interesting backers to participate. Who knows? Maybe the TV outfits might even wind up as his partner, he thought.

METROPOLITAN SCENE: Last week saw the passing of Fred Meyers, United Artists New York-Metropolitan district manager, a nice guy in our books as well as in a multitude of others. We are sorry to lose him. The local branch and home office closed down during the funeral services. . . . MGM has some wonderful and humorous booklets out on "Guys And Dolls." Incidentally, we caught the five minute trailer out on the film and it should sell the attraction wonderfully. Ed Sullivan appears, and he presents some of the highlights, scenes, and settings from the film. It's almost as good as playing the feature. . . . Those piano-shaped ashtrays plugging the Warner-Liberace film, "Sincerely Yours," are the mostest. . . . The Nov. 11th issue of Colliers will have a four-page color layout on "Guys And Dolls" and the Goldwyn Girls. . . . Okay pressbooks out on "The Girl In The Red Velvet Swing" and "Three Stripes In The Sun." . . . The cover of a recent New York Mirror Sunday Magazine section is brightened via the appearance of Sophia Loren. She's the subject of an inside feature as well. . . . Okay pressbooks out on "Queen Bee," "Gentlemen Marry Brunettes," "Lucy Gallant."

This Was The Week When

Twentieth-Fox slated "The View From Pompey's Head" for its New York premiere in the Roxy, Nov. 4. . . . Stanley Warner directors declared a dividend of 25 cents per share on common stock, payable Nov. 25 to holders of record Nov. 7. United Artists revealed a deal with Figaro to make nine features for UA release during the next four years, five of which will be produced, directed and written by Joseph L. Mankiewicz. . . . Vittorio De Sica's "Umberto D." was slated to bow at New York's Guild on Nov. 7. . . . Henri-Georges Clouzot's "Diabolique" was booked at New York's Fine Arts to follow the current "The Sheep Has Five Legs." . . . Richard Egan and 20th-Fox special events manager Leo Pillot started a 10-city, nation-wide tour in behalf of "The View From Pompey's Head."

The United Nations' Dr. Ralph Bunche announced that Leonard Bernstein and Cornelia Otis Skinner will be featured in ceremonies dedicating the Building For Brotherhood, new headquarters for the National Conference of Christians and Jews, Nov. 11. . . . Danny Kaye was slated to spend November on tour on behalf of the United Nations Children's Fund and related activities for Paramount's "The Court Jester." . . . Warners' "Sincerely Yours" world premiered in Chicago's Chicago, with the femme fan clubs in a dither over the p.a. of the star. . . . 20th-Fox also slated Dana Wynter to make a 15-city tour with Richard Egan, his second, to pre-sell "Pompey's Head." . . . The schedule of American Releasing Corporation will be upped to one a month by mid-year. It was announced by president James Nicholson. . . . United Artists announced that Frank Sinatra has organized Kent Productions, Inc., to make six features for UA release.

NEWS OF THE TERRITORIES . . .

Albany

The sixth annual Christmas Salute for the Will Rogers Memorial and Research Laboratories at Saranac Lake, N. Y., was launched at a meeting in the 20th-Fox screening room. Distributor chairman Ray Smith outlined to branch managers, salesmen, and exhibitor representatives the work of the hospital, the goal of the drive, and the techniques to be used in reaching it. Also, literature was distributed, prior to the closed-circuit telephone talks by president Abe Montague, distributor national chairman Charles J. Feldman, exhibitor chairman Moe Silver, and others.

Officers of Variety Club Tent 9 for the next year will be Harold Gabrilove, RTA Distributors president; Lewis A. Sumburg, film attorney; Jack Goldberg, MGM branch manager; Norman Weitman, U-I branch manager; Irwin Ullman, Fabian area supervisor; Sylvan Leff, exhibitor and upstate representative, Realart Pictures; Jack Hamilton, Berlo Vending Company manager; Charles Stevens; Aaron Winig; George H. Green; and Gene Teper. Nominated by a committee comprising former chief barkers Harry Lamont and Leo Rosen, the crew was elected at the regular monthly meeting.

Atlanta

The monthly meeting of the WOMPI was held in the Variety Club. The president, Stella Poulnot, presided. A report was given to the membership on the 1955 national convention. Laura Kenny has been named convention chairman for the 1956 national meeting to be held in Atlanta Oct. 5-7. . . . The MGM theatres in Florida announced the closing of the Cove, Green Cove Springs, Fla.

John Kirby, eastern and southern division manager, Warners, with headquarters in Atlanta, has been appointed midwest division manager. He replaces Ray Haines. . . . Otto Gross, once with the Rialto and Center, now with Bailey Theatres, is in the hospital. . . . Dave Williams, former branch manager, IFE, Charlotte, has been transferred to the Atlanta office, replacing John Jarvis, who has entered business for himself.

Boston

John Voudakis has taken over the lease on the Ritz, Gorham, N. H., from Nick Theodosis. Voudakis owns and operates the New Berlin House, Berlin, N. H., which he recently purchased and remodeled into an attractive resort hotel for year-round patronage. . . . Mrs. Rose Fasano, who, with her husband, owns the Cummings, Fitchburg, Mass., has closed that house and has taken a lease on the Universal, Fitchburg. The Universal had been closed for the past four years and was recently done over and redecorated for the new lessees. . . . Betty Garrett, starring in Columbia's "My Sister Eileen," met the local press at a luncheon at the Sheraton Plaza arranged by publicists Jack Markle and Karl Fasick. . . . When the new Hallendale Drive-In, Hallendale, Fla., near the Gulf Stream Racetrack, opens in about a month, E. M. Loew will

State Officials Named Honorary Variety Barkers

ALBANY—A group of state officials, headed by Governor Averell Harriman, have been made honorary members of Variety Club. The list includes Jacob K. Javits, attorney general; Carmen De Sapio, secretary of state; Arthur Leavitt, comptroller; Louis A. Wehle, conservation commissioner; George M. Bragolini, tax commission president; Joseph Kelly, motor vehicle commissioner; Judge Daniel Gutman, counsel to the Governor; and Michael Pendergast, safety division director.

Governor Harriman wrote a letter of acceptance and thanks. It is hoped that a number of the honoraries among whom Mayor Erastus Corning has long been numbered, will attend a mid-November dinner at the Sheraton-Ten Eyck Hotel.

attend the opening. The drive-in is the latest in his circuit to be completed and is being built by Dick Rubin, Boston. The circuit's new Auburn, Mass., drive-in now under construction will not open until next year.

Francis Perry, Jr., who operates the Orpheum, Foxboro, Mass., for his father, has turned over the buying and booking to Daytz Theatre Enterprises. . . . The Exeter Street has returned to a double feature policy. . . . Louis Gordon, president, Lockwood and Gordon Enterprises, who is chairman, theatre division, 1955 Combined Jewish Appeal, has selected Edward W. Lider, general manager, Yamins Theatres, as his co-chairman. Their committee is made up of Phil Berler, Edward Canter, Theodore Fleisher, Harry Goldstein, Malcolm Green, Maurice Green, Max Naylor, Herman Rifkin, George Roberts, Benn Rosenwald, Irving Shapiro, Richard Smith, Robert Sternburg, and Nathan Yamins. . . . Liberace is expected in Nov. 4 to make three personal appearances at the Metropolitan, where his Warners picture "Sincerely Yours" opens. . . . Al Arzigian, operator, Park, Montello, Mass., for the past four years, has called it a day. In June he closed for the summer but decided not to reopen this fall and is disposing of the equipment. He took a summer job as manager, Quonset Drive-In, for owner Joe Stanzler, and has sold his Montello home to move his family to Providence, R. I., where they will continue to reside.

PROVIDENCE, R. I., NEWS—Joseph Jarvis, owner-manager, Gilbert Stuart, Riverside, R. I., neighborhood house, celebrated the second anniversary of his theatre with an unusual party. Securing the cooperation of the Coca-Cola Company, Swift and Company, McQuades Markets, and other local merchants, he served complimentary luncheons at all intermissions. His patrons also participated in the presentation of 25 gifts every night, with a television set awarded as grand prize. . . . E. M. Loew's Center, Pawtucket, and E. M. Loew's Providence Drive-In simultaneously offered the first Rhode Island screenings of "Naked Amazon." . . . While Columbus Day was

Injunction Waived In Filmmakers Suit

BOSTON—In the suit brought by Al Swerdlove and Federal Film Company of Boston against Filmmakers Releasing Organization, to permanently enjoin Filmmakers from distributing in New England its release "The Bold And The Brave" and seven other releases except through Federal Film under its franchise agreement, Federal Film Company has notified Judge William McCarthy, U. S. District Court, that it was unable to post a \$25,000 surety company bond and it therefore waived temporary injunction previously granted by the court.

Last week, Judge McCarthy heard the parties on Filmmaker's motion to dismiss the suit for a permanent injunction on the ground that the District Court in Massachusetts had no jurisdiction over Filmmakers, of California. The Judge received briefs from both parties and reserved his decision, which he promised to announce shortly.

celebrated locally with a number of competitive attractions, including a parade, marathon, football, and hockey games, attendance at most downtown first-runs was reported satisfactory.

Buffalo

Roger Baker, WGR radio sportscaster, has been booked as speaker for the men's luncheon, Variety Club, Nov. 28. Members of the Women's League are saluting Audrey Wagner, charter member, who graciously accepts and carries out successfully all tasks requested of her and works untiringly on fund-raising campaigns and committees. . . . New members of Tent 7 are Rae Breslow, Sam Geffen, Edna Gladner, George H. Mackenna, Ida Markell, Gertrude Maxwell, Dolores Stephen, Jerome Wechsler, Lee Wechsler, and Charlotte Smith. . . . Volunteers are urgently needed by the Women's League for the Merchant Collection campaign for the Cerebral Palsy Clinic at the Children's Hospital. The drive gets under way Nov. 4. Volunteers are asked to contact Gertrude Bleich, who is handling distribution. Indoor theatre collections start out-of-town on Nov. 11, and in town on Nov. 24. . . . Chuck Healy, sportscaster, WBRN-TV, spoke at the monthly men's luncheon in the Variety Club and a large crowd of members turned out. Open house was held last week. . . . Liberace was at the Buffalo Airport for one hour last weekend on behalf of his first feature film, Warners'

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BOX 174

M. P. EXHIBITOR, 246-48 N. Clarion St., Phila. 7

Arbitration On Agenda For Allied Convention

CHICAGO—Inquiries whether arbitration will be included in the proceedings of the National Allied convention here next week were answered by Jack Kirsch, general chairman. Independent exhibitors appear to be anxious to know how the draft of an arbitration plan, recently released, compares with the one rejected by Allied three years ago.

Kirsch said that exhibitors attending the convention may be sure that the subject will be fully and clearly presented to them. Provisions of benefit to them will be pointed out, and they will be reminded of all important helpful provisions that have been omitted. And they will be warned against any provisions that are harmful or of questionable legality.

According to National Allied general counsel, Abram F. Myers, the arbitration draft has a bearing on and seriously aggravates the evils of the pre-releasing practice which is now causing exhibitors concern.

"Sincerely Yours." He was welcomed by city officials and members of the Liberace Fan Club, of which Christine Nowacien, Depew, N. Y., is president. He also was interviewed by press, radio, and TV.

The monthly luncheon and meeting of the Women's League of Tent 7, Variety Club, was held last fortnight in the Delaware Avenue headquarters. The Chord-Jills quartette entertained. The guest of the day was Maria Riva, daughter of Marlene Dietrich, who also visited the Variety Club Cerebral Palsy Clinic in the Children's Hospital. . . . Bay Road residents criticized the proposed construction of an addition to a bingo hall in Willow Point Park, Webster, N. Y. The town's Zoning Board of Appeals reversed decision in the application of Jack Garliner, owner and operator of the amusement park, for a 110 x 35 foot addition. . . . The children of members of the Variety Club, who through their own efforts last summer raised \$214 for the Heart Fund by presenting a skit on the grounds of Pearl Rosenfield's home, gave a repeat performance in the Delaware Avenue headquarters. . . . Jerry Evarts, Buffalo Courier-Express columnist, will speak at the



Prominent guests seen at the recent annual two-day meeting of Chakeres theatre managers at the Campbell Inn, Lexington, Ky., were, left to right, Phil Chakeres, president, Chakeres Theatres, Inc., Springfield, O.; Gene Lutes, Kentucky district manager; A. B. (Happy) Chandler, keynote speaker and candidate for Kentucky governor; Joseph Leary, Louisville attorney and toastmaster; and Frank Collins, Chakeres general manager.

Women's League, Variety Club, luncheon on Nov. 19. . . . Murray Whiteman, past chief barker, Variety Club, is in Millard Fillmore Hospital recuperating from a heart attack suffered a few weeks ago.

Charlotte

The Riverside Drive-In, Burnsville, N. C., has closed down to weekend operation. . . . The Drive-In Theatre, Kinston, N. C., has closed for the winter. . . . Mrs. Pauline Griffith, secretary, Theatre Owners of North and South Carolina, is still a patient at Memorial Hospital, suffering from a lung condition and hip injuries received in a fall. . . . C. A. Dandelake, owner, Colonial, Majestic, and Tar, Tarboro, N. C., has sold the houses to Glenn Davis, Tampa, Fla. Davis is widely known here for his interest in the Howell circuit, Smithfield, N. C. Rudy Howell will do the buying and booking for the three theatres. Dandelake was president, Theatre Owners of North and South Carolina, until he resigned recently to move to California, where he will take up new duties with Makelim Productions. Howard Anderson, Anderson Theatres, Mullins, S. C., will assume duties of TOANSC for the unexpired term of Dandelake. . . . Center-view Drive-In, Dunn, N. C., is closed. . . . The Eden, Bath, N. C., has closed.



Exhibitors and Columbia personnel recently gathered in the Cincinnati exchange to herald the opening of the Jack Cohn Sales Drive. Left to right are Phillip Borack, Tri State booker; William Stanforth, Columbia salesman; John Stallings, Clinton, Blanchester, O.; Ross Spencer, Columbia officer manager; William Clegg, Rialto, Dayton, O.; Margaret Woodruff, Columbia booker; Dave Stonger, Columbia salesman; Phil Fox, branch manager; Harold Rullman, Columbia salesman; Lloyd Hildebrand, Ohio, Dayton, O.; and Robert Laws, Columbia booker.

Ohio Obscenity Suit Charges Are Switched

COLUMBUS, O.—Misinformation concerning the effective date for the new Ohio obscene movie and comic book law caused Lorain City, O., prosecutor Ray Miraldi to withdraw a section of his charges against Richard Kline, manager, Lorain Drive-In, who was charged with violation of the law for exhibiting "Teaserama" to minors and with having in his possession obscene movies. Miraldi withdrew the first count after the defense entered a demurrer action last week.

Miraldi substituted a similar count against Kline under the old Ohio law, which provided for penalties for showing indecent movies without regard to the age of viewers. Miraldi admitted that the substituted charge would be more difficult to prove than the first one. The second charge will be retained, and Kline will be prosecuted for having obscene films in his possession under the new law which went into effect the same day as Miraldi's officers confiscated the film. The actual arrest was made the day before, in the belief that that was the date of effectiveness for the new law.

The Variety Club will hold its 15th anniversary banquet Nov. 11 at the Hotel Charlotte, it was reported by chief barker John H. Vickers. This year's banquet will be held in honor of the Variety Club Eye Clinic, which has been in continuous operation in the Professional Building since 1942, Vickers said. The program will include music by the Viennese Ensemble and installation of new officers, who were to be elected at the general membership meeting Oct. 31. R. J. Alander will be master of ceremonies. After the banquet, open house will be held at the club rooms over the Delmonico Restaurant. . . . Sam Sanders, booker, Paramount, is out of the hospital and back at work. . . . Gladys Hawkins, vice-president, WOMPI, was elected national corresponding secretary at the national convention in New Orleans. . . . WOMPI welcomes Irene Monahan, a new member from Screen Guild who has returned to Film Row after living in Augusta, Ga., for two years.

The Starlite Drive-In and the Century, Lincolnton, N. C., and the Lester, Cherryville, N. C., were recently sold by A. E. Miller, Lincolnton Amusement Company, to E. G. Stellings, Phil G. Gossett, and C. B. Trexler, Stellings-Gossett Theatres, Inc., Charlotte. William C. Sutton will manage the newly-acquired situations for the circuit. Miller retained his Center, Maiden, N. C.

Chicago

On releasing the program for the National Allied convention at the Morrison Hotel next week, Jack Kirsch, general chairman, said that it "promises to be one of the most exciting in the history of Allied." . . . After 35 years of continuous operation, the Astor, owned by Danny Newman, is being razed to make way for the new \$500,000 Chicago Loop Orthodox Synagogue, with some of the land footage for an adjoining restaurant. . . . Final pleas by lawyers were made before Master-in-Chancery David Shipman in the "Game Of Love" controversy. His de-

cision in the case will be presented to Federal Judge Samuel Perry, in whose court suit was filed, attacking the action of the police censor board, which banned the film.

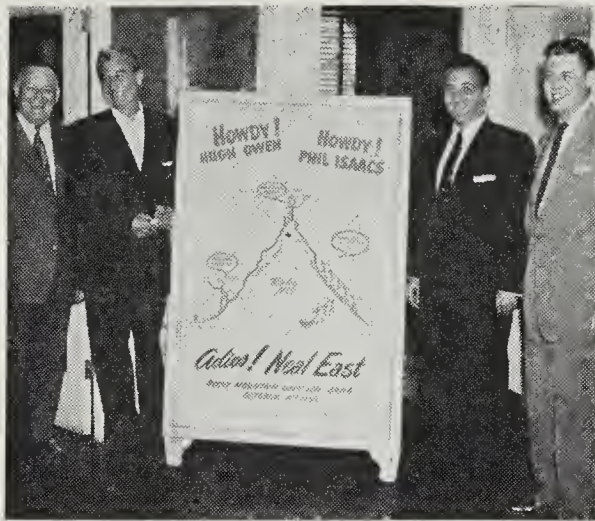
Mrs. June G. Brenkert, 61, wife of Karl Brenkert, founder, Brenkert Light Projection Company, died in Detroit. . . . Wally Heim, promotionist, United Artists, was best man at the wedding of James Michener and Mari Sabusawa. They met when Michener came here to plug the movie version of his "Bridges Of Toko-Ri." . . . The ladies of Variety Club sponsored a Hallowe'en party which was largely attended by members and guests. There was entertainment and a buffet supper. . . . Lee Affbleck was named York manager, Elmhurst, Ill. . . . Amond Sears opened his new Silver Drive-In, Linden, Mich. . . . Rollin Stonebrook, former Palace manager, returned to the lure of the theatre. He has joined the Pioneer Theatre Circuit, Cherokee, Ia.

Nominations for the Variety Club crew of 1956 have been made as follows: Harry Balaban, E. L. Goldberg, Jack Kirsch, Sam Levinsohn, William Margolis, Nat Nathanson, Lou Reinheimer, Jack Rose, John Semdalas, Ralph Smitha, and Dave Wallerstein. They were named by the 1955 crew. According to the by-laws, other nominations may be made at the time of the election, which were to be held in the clubrooms, Congress Hotel, last week. . . . The Chicago is the latest to contract with AGVA for its welfare program. This means that all stage acts are now insured while going to and from the theatre, while on stage, and during rehearsals. . . . Variety Club theatre collections for La Rabida Sanatorium, its main charity, brought more than \$50,000. . . . The annual Hallowe'en party of Variety Club, in which the Women's Variety Club participated, was held last week. An open house party for members, wives, and guests was held earlier. . . . The first movie produced entirely in Israel, "Hill 24 Doesn't Answer," will be premiered today (Nov. 2) at the Ziegfeld.

Cincinnati

Mrs. Louise H. Huss, widow of Frank W. Huss, pioneer theatre owner, died at her home here. Her husband acquired his first local house in 1905 and founded Associated Theatres, now operated by his son, Frank W. Huss, Jr. The circuit includes the downtown Royal, built in 1909, and oldest local house in continuous operation. . . . In on business were T. O. McCleaster, 20th-Fox division manager, and Duke Hickey, U-I publicity. . . . Columbia reported saturation area bookings for "Count Three And Pray." . . . In an early morning break-in of the nabe Covedale, thieves looted vending machines of \$100 in cash.

COLUMBUS, O., NEWS—Rein Rabakuk has been appointed assistant manager, Loew's Ohio. Rabakuk formerly was a member of the staffs of Loew's Theatres in Boston and Syracuse, N. Y. . . . Arthur H. DeBra, director of community relations, Motion Picture Association, was guest speaker at the opening meeting of the Columbus and Franklin County Motion Picture Council. DeBra's subject was "Making Movies of Tomorrow." . . . Norman Nadel, theatre editor, Columbus Citizen, invited a panel



Seen at a meeting in Denver setting up the new Rocky Mountain division by Paramount were, left to right, Neal East, western division manager; Hugh Owen, Paramount vice-president in charge of sales; Phil Isaacs, former branch manager in Washington, D. C., who is manager of the new division; and Jim Ricketts, Denver branch manager.

of local lawyers to act as a jury in a preview of MGM's "Trial" at Loew's Broad. Nadel ran a feature with art on the lawyers' discussion following the screening. The stunt was arranged by manager Robert Sokol, Broad. . . . Jarma Lewis, seen in MGM's "The Tender Trap," was a visitor in advance of the opening of the picture. Miss Lewis attended school in Columbus during World War II. . . . Manager Walter Kessler, Loew's Ohio, acted as a stand-in for Jane Russell in the presentation of a trophy to Mrs. Gladys May, waitress at Kuenning's "19" Restaurant here. Mrs. May won the title of "Miss Perfect 36" in a contest open to all Ohio waitresses and conducted by the Ohio State Restaurant Association.

Cleveland

Ray Essick reports that last minute complications prevented from materializing the deal to acquire the RKO 105th Street which, he previously announced, would be operated by the Essicks. The house, scheduled to reopen on Oct. 15, therefore remains dark. . . . Meyer Fine, president, Associated Theatres Circuit, is still in the Mount Sinai Hospital, where he underwent surgery. . . . Jack Ochs, booker, Ochs drive-in circuit, flew to Florida to look over the recently acquired Tampa and Dania theatres, and also to investigate other deals. . . . Andrew Martin, owner, Royal and Dayton, Akron, O., was again elected president, Greater Akron Independent Theatre Owners Association. Others elected were vice-president, Louis Ratener, Montrose, Magic City, and SkyView Drive-Ins, and secretary-treasurer, Rino Alessio, Lina.

Arthur Spaeth, drama and movie critic,

David Idzal Resigns From Fox Management

DETROIT—David M. Idzal, managing director, Fox, announced his resignation. Idzal said he would remain in Detroit as a consultant in promotional and other activities dealing with show business.

Idzal first took over the reins as Fox managing director in 1928 as division manager, and three years later as managing director. He is succeeded by Robert Bothwell. Idzal will remain at his desk until November.

Kentucky Allied Unit Names First Officers

LOUISVILLE, KY.—The first annual election of officers and directors of the Allied Theatre Owners of Kentucky, Inc., was held last fortnight at the Seelbach Hotel here, with the following elected as initial officers of the organization: president, E. L. Ornstein; vice-president, Joseph M. Reiss, and secretary and treasurer, Fred Switow.

Directors named were district one, W. E. Horsefield, Luther Herron, Arthur Morris, and E. L. Ornstein; for district two, Robert T. Enoch, Wilbur O. Fields, Louis A. Arru, Joseph M. Reiss, Jack Powell, and Fred T. Switow; for district three, Mrs. Hallie Fisher, Vance Schwartz, and Floyd D. Morrow; for district four, Anna Belle Ward and Charles L. Seale.

A resolution favoring federal control of film rentals and other trade practices was voted on and approved by the new association, and the national director was instructed to advise the National Allied board meeting in Chicago next week of the sentiment of the Kentucky unit. The next directors meeting was scheduled for ATOK headquarters, Nov. 17.

The News, speaking before the members of the Motion Picture Council of Greater Cleveland, defended the alterations made in screen versions of popular books and plays. "Different media require different treatment," he told the members during a question and answer period following his talk as guest speaker on the subject, "How a Critic Judges a Picture." Spaeth also came out unequivocally against movie censorship, claiming that any censorship of communications media is an inroad against democracy. . . . The Cleveland Cinema Club held a meeting last week in the Higbee Lounge. Luncheon followed the morning business session. Mrs. Sallie Swisher is the club's current president.

Denver

As a result of the recent death of Tom Brennan, Northern district manager, Fox Inter-Mountain Theatres, the district headquartering in Denver has undergone a shuffle. Ray Davis, manager, Denver metropolitan district, returns to the northern district, taking with him Boulder, Longmont, and Ft. Collins. Davis managed the northern district for 16 years. The subsequent-run houses in Denver are added to the southern district, which is managed by Harold Rice, while the Denver first-runs will be supervised by Robert Selig, division manager. Ralph Batschelet has returned to the company as manager of merchandising. . . . Clarence Olson, former branch manager, United Artists, has been named district manager, United Film Service Rocky Mountain district. . . . Planning to attend the conventions in Chicago in the early part of November are Mr. and Mrs. Sam Langwith, Mr. and Mrs. Fred Anderson, Jean Gerbase, Joe Stone, Mrs. Ruth Wolfberg, Tom Smiley, Jack Wodell, L. J. Albertini, all of Denver; Mr. and Mrs. Neil Beezley, Burlington, Colo.; Mr. and Mrs. Fred Hall, Akron, Colo.; Mr. and Mrs. James Peterson, Littleton, Colo.; Mr. and Mrs. J. K. Powell, Wray, Colo.; and Dr. and Mrs. F. E. Rider, Wauneta, Neb.

Exhibitors Help U-I Open New Exchange

MEMPHIS — Universal-International executives were joined by local exhibitors here last week for the opening ceremonies of the new U-I exchange building at 138 Huling Avenue. Also participating were delegates to the convention of the Tristate Theatre Owners.

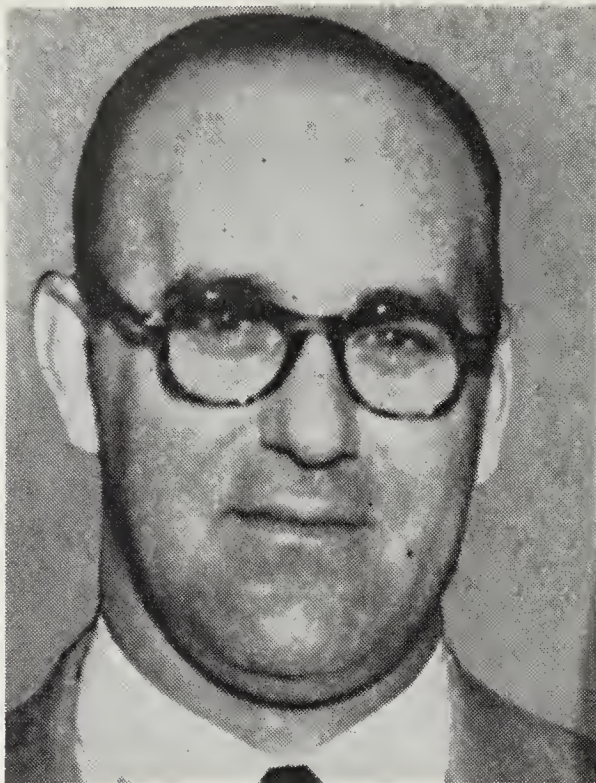
The new Memphis exchange is part of U-I's long range program of rebuilding branch offices from coast to coast. The Memphis branch is the 11th new office to be opened since the program was launched in 1948. New exchanges opened are those in Atlanta, Buffalo, Chicago, Dallas, Kansas City, Los Angeles, Minneapolis, Philadelphia, Pittsburgh, and Washington.

Charles J. Feldman, U-I vice-president and general sales manager, headed the list of executives present for the opening. Others were F. J. A. McCarthy, southern and Canadian sales manager; F. T. Murray, manager, branch operations and maintenance; and James Frew, district manager. Richard C. Settoon is Memphis branch manager.

Detroit

William Green, Cinerama midwest publicity and advertising director who heads the Michigan Showmen's Association, has signed up the Music Hall projection staff as new members. Included are Gary Lamb, Marius Dufforc, Matt Haskin, Bruce Greenhaw, Harold Blough, Ray Gagnon, H. Owen Gates, and Glenn Harnden. . . . Daniel Bzovi and Thomas Pascu have officially opened their Holiday Drive-In, Trenton, Mich. The ainer cost nearly \$400,000 and has a capacity of 1200 cars, with room for expansion to handle 2,500. . . . Foreign students at Wayne University were guests of Cinerama at the Music Hall recently. They were selected by the University foreign counselor, who said their only glimpse of America had been from a train window traveling from port of entry to Detroit. . . . The Bureau of Censors cut 8,030 feet of film during August. Of this, 30 feet was cut from an American film. All motion pictures reviewed during September, totalling 390,300 feet, were cleared. . . . George H. Waltensperger, 82, pioneer theatre owner, died recently. He is survived by one son, George, who is still active in the industry.

Wayne Roberts has been elected to succeed Clifford Vericker as commander, Theatrical Post, American Legion. Others elected were, senior vice-commander, Lloyd Burrows, Fox; junior vice-commander, Robert Seeley, Altec Service; adjutant, Robert Juckett, Victory; finance officer, William Bradley, Rivola; historian, Earl McGlennen, Fox. Gil Light, president, Local 199, was the presiding officer. Light was the Post's commander when the organization was founded more than 20 years ago. . . . The Motion Picture Exhibitors of Michigan honored Joseph J. Lee, branch manager, 20th-Fox, with a testimonial luncheon last fortnight at the Veterans Memorial Building. The occasion marked Lee's 30th anniversary with 20th-Fox and his many achievements in the industry. . . . Robert McNamara is now the owner, the Mexico, formerly the



Morris Relder, U-I sales manager in Kansas City, has been promoted to the post of branch manager there, replacing Jack Langan, resigned.

Model. . . . Mrs. Sophie Hilke, owner, Perrien, has leased the building to a neighborhood church group. . . . The Your, owned by Fred DeLodder, has also been leased to a church group. . . . Gerry Kaufman, former owner, Flamingo, is now managing the Del-The, succeeding Val Ortman. . . . Henry Mayer has left Warners as office manager. He is succeeded by Harold Morrison, formerly with U-I. . . . Lou Marks, branch manager, MGM, is the father of a boy, Martin Gregg. Like Marks, his son bears the initials "MGM" also.

Jacksonville

Tom Sawyer has been promoted from his former post as city manager, FST, Tampa, to the booking staff, FST home office here, replacing P. J. Hillman, who resigned to move to New York. Sawyer's old post has been taken by Norris McCollum, who has been the assistant to Bob Harris, FST confection sales department. . . . The Audience Awards Poll is getting through to the public in appeals made by a committee composed of Buford Styles, U-I branch manager; Horace Denning, Dixie Drive-Ins district manager; and LaMar Sarra, FST vice-president. . . . Reported on tour of Martin Theatres in Florida was Mack Grimes, home office, Atlanta.

Variety Women's Unit Reports On Fund Raising

MIAMI, FLA.—The Variety Club women's committee held a joint meeting of the fund raising group and the hospital service committee and reported that the women's division raised over \$9,461 for the Committee of 1,000 Drive. There are a total of 360 paid up members of the women's committee.

The hospital service committee has over 50 volunteer workers devoting their time to the patients at Variety Children's Hospital, with 870 hours having been given in the last quarter. The committee will have its annual hat show on Nov. 7, a popular fund-raising event.

The Variety Club's Agricultural and Industrial Fair at the Gator Bowl Nov. 10-19 will receive an assist from WOMPI members, who will serve as ticket takers. . . . A large gathering of exhibitors and distributors attended a drive meeting for the Will Rogers Memorial Hospital in Buford Styles' office at U-I. . . . Florida's senior U. S. Senator, Spessard L. Holland, has accepted an invitation to address the Motion Picture Exhibitors of Florida convention here at the Hotel Roosevelt, Nov. 6-8. . . . Jimmy Frew, U-I, and Paul Wilson, 20th-Fox, were here to visit branch offices and call on circuit leaders. . . . M. C. Moore, who formerly operated the Lake Shore, now has the Coose, Gadsden, Ala.

MIAMI, FLA., NEWS—Wometco launched its fourth annual Showmanship Contest with a breakfast meeting for all managers and assistants at the Biscayne Terrace Hotel. The contest has the theme of "It's Teamwork That Counts," with the houses divided into groups of either four, five, or six theatres. Each team will compete as a group against the others, to achieve the highest combined gross percentage, compared to the same period in 1954. Each man on the winning team will win \$250; each man on the second highest team will win \$150; and each on the third highest team will win \$75. Also there will be a \$100 prize to the individual showman who achieves the best attendance showing against last year. . . . Sig Eisenberg was elected chief barker, Tent 33, Variety Club. He will take over from present chief barker Maurey Ashmann on Jan. 2. Other 1956 officers elected were George Storer, first assistant chief barker; Victor Levine, second assistant chief barker; Al Murcur, doughguy; and Frank Maury, property master. Other members of the crew are Carl Gardner, Richard Wolfson, George MacLean, Albert J. Hirsch, Woodrow Giordano and Abe Gurivitz. . . . Paul Grosso, Wometco maintenance chief, Ft. Lauderdale theatres, became the father of an eight-pound boy, Marty Anthony. . . . A "substantial contribution" was added by Mitchell Wolfson and Sidney Meyer, Wometco coowners, to the H. H. Hyman Memorial student loan fund for individual needs of students in the University of Miami medical school. The amount of the contribution was not revealed.

Los Angeles

Lou Morgan, independent film distributor, is resting at home after suffering a heart attack. . . . Succeeding Harold Wyatt as booker, Fox West Coast, is Earl Peterson. . . . Jerry Schwartz, associated with attorney Ezra Stern, was celebrating the arrival of a new baby boy by giving out boxes of the traditional cigars. . . . Stan Cohen, who resigned his post as salesman, Manhattan Films, has joined the Kranz-Levin office as booker. . . . Lloyd McCullough has resigned as office manager, RKO, with no successor having been named for the post. . . . Resting at Cedars of Lebanon Hospital after surgery, was Jeanette Banks, secretary, 20th-Fox branch manager Morrie Sudman. . . . The Sero Enterprises have taken over the Lyric, Salt Lake City. . . . At a recent meeting of the officers of the Film Row Club, plans were made for the annual Christmas Dance, to be held Dec. 10. Also

discussed were ideas to build up a supply of blood for the Flm Row Club Blood Bank. . . . Mike Rosenberg, president, Principal Theatres, is resting at the Cedars of Lebanon Hospital after a heart attack.

New Haven

Branch managers had a "tee off" meeting at the 20th-Fox screening room for the Will Rogers Hospital Christmas Salute. Shep Bloom is distributor chairman. Jim Tottman represented Harry Feinstein, exhibitor chairman. . . . Folks in the area were glad to hear that Sid Cooper, former UA New Haven branch manager, has been upped to district manager, United Artists central section. . . . Another former New Haven branch manager, Al Kane, Paramount, was shifted to the Washington branch manager's post vacated when Cooper was promoted. . . . Dick Carroll and Frank Manzi, Paramount bookers, are looking forward to the co-operation of Connecticut exhibitors during the Paramount bookers' drive in December. . . . Chester Pickman, Paramount salesman, was feted at a special bachelor's luncheon at Kaysey's Restaurant last week. He'll be married this month. . . . Congratulations were in order to Lou Cohen, Poli, Hartford, Conn., on his 35th wedding anniversary. . . . Demolition of the Loew Poli Bijou has started to make room for parking facilities for the First National Bank.

Sal Nifosa is the new operator, Music Box, New Britain, Conn. . . . Student salesman at 20th-Fox is Paul Tison. . . . The Whalley had benefit show for the National Council of Jewish Women. . . . The Ville, Waterville, Conn., had U. S. Army Recruiting Station Color Guard in new green uniforms on stage for "To Hell And Back." . . . Nicholas DiAntico, manager and projectionist, Guilford, Guilford, Conn., died following a heart attack. Frederick Dandio, White Way, is one of his survivors. . . . The West End, Bridgeport, Conn., started a new china deal.

HARTFORD, CONN., NEWS—Lord's Circuit, taking over the 1,400-seat Poli, Norwich, Conn., on sub-lease from Loew's Theatres, Inc., changed the name to Lord's Midtown. The new manager is Joseph Comrack, formerly manager, Lord's Norwich, with Comrack's assistant, Mrs. Lillian Coughlin, becoming manager of the latter situation. Ed Lord, circuit president, has put the house on continuous performance policy on Saturday and Sunday, with weekday matinees at 1:30, and evening performances at 6:15. . . . Perakos Theatre Associates reopened the long-dark Arch Street Theatre, New Britain, Conn., owned by the Glackin and LeWitt interests. Peter G. Perakos, president, and Sperie Perakos, general manager, hosted a sizable trade delegation at a reopening program. . . . Joe Carroll, formerly with the Saddle River Playhouse, New Jersey, is now managing the concession building at the Meadows Drive-In. . . . Attorneys for the Frederick Petremont estate, Shelton, Conn., disclosed a group of persons were negotiating for a drive-in site on River Road, Shelton, with construction contingent upon proposed zoning code changes.

East Hartford Family Drive-In, South Windsor, Conn., operated by the Bronstein interests, has closed for the season.



Seen is the late William C. Smalley, founder, Smalley Theatres, Inc., Cooperstown, N. Y., which celebrates its 42nd anniversary beginning Thanksgiving Day, with Mrs. Hazel S. Smalley currently at the helm.

The theatre is first of metropolitan Hartford's ozoners to shut down until spring, although a number of suburban spots have adopted weekend policy for remainder of the season. Joe Bronstein, general manager, Bronstein Drive-In Enterprises, attributed the immediate start of remodeling to the sudden closing. . . . Loew's Poli and Palace have tied-up with Elm Street parking lot for reduced rates for patrons, both in afternoon and evening. . . . Joe Longo, RKO exploiteer, was here ahead of the regional premiere of "Treasure Of Pancho Villa."

New Orleans

Transway was asked recently to suspend transportation service to the Gay, Heidelberg, Miss., for the time being due to the death of owner Otto Gadin. . . . Alec Guinness, on a pleasure tour of the south, visited with Civic manager Johnny Roberts, where all his films are shown. . . . C. O. Fairbanks closed the Island, Sicily Island, La. . . . Jack Downing, owner, Haven, Brookhaven, Miss., is back at home after a week's stay in the hospital. . . . Mr. and Mrs. W. S. Taylor, Laurel, Miss., theatre owners, spent a week here while their daughter, Evelyn, was cavorting in James Melton's "Words and Music" on stage at the Civic. Miss Taylor is featured as a ballerina and as a comic mime in "Flicker Frolics," a burlesque on old-time movie stars. . . . Sam Ewing, Jr., Mississippi theatre owner, purchased the Trace, Port Gibson, Miss., from Mrs. Jake Abraham. Associated with his mother, he also operates the Fay, Fayette, and the Auto Vue Drive-In, Lorman.

Liberace is scheduled to be here soon in connection with the opening of Warners' "Sincerely Yours." He will be accompanied by his brother George. . . . Joe Pentard was planning on an Oct. 15 reopening of the Star, Lafayette, La., which was closed for several months for extensive remodeling and the installation of wide-screen and CinemaScope equipment. J. G. Broggi office will continue to do the buying and booking. . . . H. H. Moreau closed the Tiger Drive-In, Marks-ville, La., for the season. . . . N. Solomon Theatre Company, McComb, Miss., acquired the Jim, Monroe, La., by purchase from McElroy Theatres, Shreveport, La. . . . Ralph Mann, manager, Hub Drive-In, Monroeville, Ala., asked Transway to suspend transportation due to closing for the season, and at the same time asked

Crowds Attend Bow Of New UA Office

NEW ORLEANS—A crowd of more than two hundred, including theatre owners, circuit executives, field representatives, representatives of various exchanges, independent film buyers and bookers, supply dealers, and a good number of WOMPI members were on hand for the opening ceremonies of United Artists' new office building at 210 South Liberty Street last fortnight.

Participating in the dedication were home office executives B. G. Kranz, general sales manager; Milton E. Cohen, eastern and southern division manager; Jules K. Chapman, supervisor, branch operations; Duke Clark, Dallas branch manager; and Byron Adams, Atlanta branch manager, as well as George Pabst, southern district manager. City Commissioner Victor Schiro, in behalf of Mayor deLesseps Morrison, in a welcome address saluted United Artists for their judgment in helping to modernize the city's office and business structures, praised the company for fine motion picture entertainment and its commanding position in the industry. He then presented the executives with keys to the city and certificates of honorary citizenship.

The new building, solely occupied by United Artists, will serve as the main office for the Gulf states area and headquarters for Pabst. Alex Maillho, branch manager, Elizabeth Bacon, office manager, and salesman M. J. Artigues, Claude Bourgeois, and Charles Pabst assisted Pabst and the home office executives as hosts. A buffet luncheon was served.

them to resume the service to the reopened Frisco, Frisco City, Ala., which was closed for remodeling.

New York

The second annual art exhibit of the 20th-Fox Family Club, including photography for the first time, is being held in the third floor reception room of the home office. The display will run through Dec. 16. The chairman of the exhibit committee is Donald A. Henderson, treasurer and secretary of the film company. Other members of the committee are Larry Ayers, Bernie Bozzone, Edward Mack, Alan Silverbach, Harold Van Riel, and Harry Winikoff. . . . Temporary offices of the newly organized Trans-Lux Distributing Corporation will be in the Paramount Building, 1501 Broadway, it was announced by George Roth, vice-president. . . . The five Goldwyn Girls arrived to appear in person at the world premiere of "Guys And Dolls" at the Capitol. Jean Simmons also was in town for the event. . . . IFE Releasing Corporation president Dr. Renato Gaulino and his wife arrived from Rome for a two-week stay to confer with IFE officials here.

Cinema Lodge of B'nai B'rith held its first informal membership luncheon session last week at Toots Shor's, climaxing the Lodge's principal fund raising activity of the year on behalf of the B'nai B'rith agencies, involving the sale of 500 contribution share certificates for \$25 each, with one of the purchasers being awarded a Cadillac. President Max E. Younstein presided. . . . Charles Smakwitz, Newark

zone manager, and John McKenna, Newark film buyer, Stanley Warner Jersey zone, were in last week to attend a two-day meeting at the home office. . . . Otto Hyman, formerly an Interboro Circuit manager, joined Columbia as print booker. . . . Ben Nuzzo, booker, Skouras Theatres, recently was married.

Philadelphia

Two men who admitted participation in the "faked" \$8,200 Arcadia holdup last February were sentenced to prison terms last week. The former manager, Joseph

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BOX 175

M. P. EXHIBITOR, 246-48 N. Clarion St., Phila. 7, Pa.

FOR LEASE

Suburban theatre, 12,000 population of city of 110,000, 60 miles from Philadelphia. Bausch & Lomb CinemaScope, profitable operation by present management for 15 years. Must lease immediately.

BOX 176

M. P. EXHIBITOR, 246-48 N. Clarion St., Phila. 7, Pa.

FOR SALE

3-button General Register Automatic Ticket Machine, "Take up reels," 2 Simplex intermittent movements. Must sell immediately.

BOX 177

M. P. EXHIBITOR, 246-48 N. Clarion St., Phila. 7, Pa.



John Stanek, manager, SW Branford, Newark, N. J., recently presented a bouquet of flowers to Natalie Wood, who has on her left, Perry Lopez, and on her right, Nick Adams, who made a personal appearance at the theatre in conjunction with the showing of Warners' "Mister Roberts."

Cullinan, had his sentence deferred, however, until an investigation of his background is completed. Cullinan allegedly set up the robbery to cover embezzlement of theatre receipts over a period of time.

Leon Cohen, Vine Street Screening Room, was the hero (?) of the fire which raged on the third floor above Milton's Restaurant, where Vine Street meets to eat. Cohen was the one who called out Fire Commissioner MacNamee's fire ladders. . . . Arlene Cohen, bookers' stenographer, Republic, will be married Nov. 20. The girls at the exchange gave her a shower at cashier Mary Fox's home.

Al Frank has announced that a 1,000-car drive-in, equipped with in-car heaters, will be opened the week of Nov. 20 at Amatol, N. J., five miles south of Hamonton and seven miles north of Egg Harbor City. The name of the spot will be the Circus. Other features will be the latest Berlo Vending cafeteria-styled concession building. The screen will be 126 feet by 50 feet. . . . "The Divided Heart" was screened at Variety Club through the courtesy of Republic, and "Man With A Gun" through the courtesy of United Artists. . . . Dorothy Bass, 20th-Fox secretary, is recuperating following an operation.

READING, PA., NEWS—The fine the-

Lanterman Captures Reade Drive Prize

OAKHURST, N. J.—Ralph Lanterman, manager, Community, a Walter Reade unit, Morristown, N. J., won the \$1,000 cash award as first prize in the Jack Harris Drive, recently concluded. Presentation ceremonies were held at the circuit's headquarters here last week.

On a point basis, Lanterman topped more than 40 competitors to win the prize. More than 13 awards, all in cash, were awarded by Edwin Gage, circuit vice-president, at a luncheon meeting.

Second prize was won by Robert Hynes, manager, Strand, Plainfield, N. J., third prize by Mike Dorso, manager, Community, Kingston, N. Y., and fourth prize by John Balmer, manager, Mayfair, Asbury Park, N. J. Judges in the drive were Gage; Nick Schermerhorn, general manager; Paul Petersen, assistant manager; Rose Deutsch, booker; and Sheldon Gunnsberg, advertising-publicity director.

atre library and museum of the late Paul E. Glase, Embassy and Fabian manager, who died in September, probably will be dispersed three ways. Glase left a will giving his collection of playbills and programs, some almost 200 years old and dating back to the early English stage, to the Historical Society of Berks County.

Glases's theatrical library is left to a son, John, and daughter, Mrs. Margaret E. Ludwig, but his personal records of the theatre are given to the son.

The remainder of the collection, in various forms, goes to his son, with power to sell it to add to the residuary estate. Glase's library and collection, more than 75,000 items, is regarded by New York and Philadelphia theatre librarians as extremely valuable and as one of the finest in America.

SCRANTON, PA., NEWS—Ed McGovern, Comerford manager, is rejoicing with his brother-in-law, Harold Watkins, who was recently advanced to Chief of Review, Internal Revenue Department here. . . . Comerford personnel is mourning the death of James McKinney, 50, former treasurer of the organization. . . . Robert



George Kemp, manager, Montauk, Passaic, N. J., was congratulated recently by Stanley Warner executive vice-president Samuel Rosen for being the winner of an all-expense paid trip to England for two, the national grand prize in the circuit's Movie Festival Drive at a victory celebration of the Newark Zone, which had won a major share of the national prizes. To the right of Rosen are Charles A. Smakwitz, Newark zone manager; Morton Bratter, national winner, miscellaneous income prize; Tony Williams, winner, district manager prize; and Nat Fellman, film department head. To Kemp's left are John McKenna, film buyer; Harry Kalmine, general manager of the circuit; George Birkner, Cinerama prize winner; Harry Goldberg, circuit ad head; and Milton Brenner, winner, zone's concession sales prize.

Comerford, Distributors Defendants In Suit

SCRANTON, PA.—Claiming violation of the Sherman Anti-Trust Act, the operator of a closed Edwardsville, Pa., theatre last fortnight filed a \$600,000 treble action lawsuit against Comerford Theatres, Inc. The plaintiff, Edwardsville Amusement Company, claims Comerford conspired with major film producers and distributors in the showing of first-run movies in Kingston and Wilkes-Barre, Pa., before they could be shown in Edwardsville. Edwardsville claims it had to close its theatre, causing a \$150,000 capital loss, and lost from the date of its closing, Feb. 1 last to date, some \$50,000 in revenues.

Named as co-defendants with Comerford are 20th-Fox, Columbia, RKO Radio Pictures, Warners, Paramount, United Artists, and U-I. The suit was filed by attorneys John J. Walsh and John J. Kozloski.

Since Feb. 1, 1951, plaintiff contends he has been unable to license and exhibit pictures purchased or rented from the distributors less than 28 days after they were first shown at Wilkes-Barre and seven days after showing in Kingston, in some cases 90 days. Plaintiff also charges conspiracy and unlawful restraint of trade. Fourteen days prior showing would be "reasonable clearance," it is said, adding that Edwardsville was compelled to close the Grand in February, 1955, and lists its present value at \$150,000, asserting the house cannot be used for anything else except a movie theatre without spending a large sum of money in conversion.

Thompson has returned to his post in the Comerford accounting department following a lengthy illness. . . . The father of Angela Ryan, Rialto, died recently.

Pittsburgh

Another political subdivision in Allegheny County to raise the Sunday movie issue is Franklin Township. A referendum on this question will be put to voters there at the general election. Sunday movies also will be voted on in Wilkesburg borough and in North Versailles Township. . . . Jess Cramblett, owner and manager, Village, Salisbury, Pa., acquired the Roxy here, formerly operated by the Steifel Brothers.

George R. Carey, 69, local theatre electrician whose career backstage spanned a half a century, died last fortnight in St. Francis Hospital after a brief illness. . . . Mrs. Mario Battiston, wife of the Export, Pa., exhibitor, underwent surgery at Braddock Hospital. . . . Mrs. Paul Kleeber, wife of the SW circuit accountant, was in Pittsburgh Hospital for surgery. . . . A free show at the Manos, Tarentum, Pa., marked the celebration of national Kiwanis Kids Day. Bud Fike, manager, entertained the community's youth while Kiwanis brothers were busy on the streets selling copies of a special edition of the Valley Daily News, proceeds of which go to underprivileged children. . . . "The Kentuckian" paintings of local artist Robert R. Young are being displayed in the lobby of the Penn.

C. C. Kellenberg, 20th-Fox sales manager, was named "Mr. Variety" by Andy



Mr. and Mrs. Earl Arnold, manager, Rialto, Allentown, Pa., were recently presented with a \$200 U. S. Savings Bond by Ed Gallner, Philadelphia area press representative for MGM, after they were awarded first prize for the promotion of "The Glass Slipper."

Battiston, theatre broker, who presented him with a six-inch statuette of the Barker, a special, hand-created plaster job complete with paint and a diamond stud. Kellenberg is a former chief barker of Tent 1. . . . Mrs. John Moriarty, wife of the SW auditor, is home from Shadyside Hospital following an emergency operation. . . . Workmen started clearing the property between the UA-NTS-20th-Fox building and the Paramount building for construction of the new 20th-Fox one-and-a-half story building. Reports are that an aluminum fabricating outfit will occupy the present 20th-Fox quarters next spring, and that UA and NTS will remain in present quarters if a new lease is signed. . . . The Penn sneak-previewed "Trial" and the Squirrel Hill sneaked "The Divided Heart." . . . Dave Leff, former local film man who was selling theatre printing here, returned to Buffalo. . . . A number of outdoor theatres in the area have gone dark week nights, playing only weekend dates. . . . The anti-trust case brought by the Eastwood, Penn Township, against film distributors and theatres here, is scheduled for hearing soon before Federal Judge Joseph P. Wilson. . . . Margaret McGeever, MGM booker, was confined to her home with a leg injury.

St. Louis

Funeral services for Archibald H. Hosier, president, St. Louis Theatre Supply Company, were held at St. Andrew's Episcopal Church, Edwardsville, Ill. Hosier was prominent in civic life and he numbered his friends by the hundreds. Most of them were present or represented at the funeral. . . . State Senator Ed V. Long, Clarksville, Mo., owner, Trojan, Troy, Mo., and Orpheum, Elsberry, Mo., was among the Missourians who received high honors at the Washington meeting of the Supreme Council Thirty-third Degree, Ancient and Accepted Scottish Rite Masons of Southern Jurisdiction. He received the thirty-third degree of Masonry.

A number of changes in the managerial staff of the Fox Midwest Theatres in the area have been announced. Leon Koch, manager, Grand, DuQuoin, Ill., has been promoted to manager, Capitol, Benton, Ill., while Harold Smythe, assistant manager, Lincoln, and manager, Illinois, Belleville, Ill., succeeds Koch at DuQuoin. Dale Thornhill, who had been manager, Capitol, Benton, has taken over managership, Illinois, Centralia, Ill., succeeding Pete

Increased Attendance Stressed At SW Meet

PHILADELPHIA—Increased theatre attendance was the keynote struck by Ted Schlanger, Philadelphia zone manager, Stanley Warner, at a meeting of all SW managers and department heads held here last fortnight. All discussions during the two-day session revolved around this subject.

Harry Goldberg, national advertising director, gave a comprehensive explanation of the COMPO Audience Awards Poll, and detailed the launching of a contest which is to take place in December.

An interesting feature was a seminar conducted by Henry Eberle, sound department head, who graphically illustrated his presentation with sound and projection equipment. Another feature of the meeting was the distribution of prizes for the winners in the recent Stanley Warner National Drive.

Birk Binnard, advertising-publicity head, gave a comprehensive discussion on promotion and public relations and the importance of making every effort to develop the new young screen talent.

It was pointed out that processes such as Cinerama, CinemaScope, VistaVision, and Todd-AO act as great stimulants with the public, but people in the business should not wait around for someone to deliver revenues for them. Rather, they should go out and improve attendance with their own hands and through their own contacts and efforts. Every individual was urged to do his very best and not to get out of the habit of working hard.

Pekarek, who has been transferred to the manager's position, Illinois, Jacksonville, Ill., replacing W. W. Hilsabeck, resigned.

Carl Lowery is the new manager for the Globe, Christopher, Ill., succeeding Clyde Patton, who has been transferred to the Kansas territory for the Fox Midwest circuit. It is reported that Hilsabeck is joining the managerial staff of another important circuit in the area.

San Antonio

The J. G. Long Theatre Circuit held a meeting at Bay City, Tex., for the managers of theatres throughout the state. A special screening was held of 20th-Fox's "Seven Cities Of Gold." The group heard a talk by J. G. Long and prizes were awarded the managers for their work in various categories. . . . The Grand and Port, Houston, Tex., recently under lease to Montgomery and Alexander, are now being handled by Texas Theatre Service, owned by Ed Green, which is doing the buying and booking. . . . Mr. and Mrs. J. B. Roberts, owners, Ritz, Richardson, Tex., are preparing to build a drive-in there which will be ready by early spring. It will be equipped for CinemaScope and wide-screen. Wide-screen and CinemaScope also are being installed in the Ritz. . . . One of the largest purchases of film by a television station in the southwest has been announced by KENS-TV. The station purchased for showing 156 "Foreign Intrigue" and 126 "My Little Margie" programs for daytime showing; 33 "My Hero" films starring Bob Cummings; and 26 "Colonel March Of Scot-

Varied Program Set For MITO Convention

ST. LOUIS—"Do It Yourself" will be the theme of the 1955 annual meeting of the Missouri-Illinois Theatre Owners, a TOA affiliate, to be held at the Hotel Chase here, Nov. 21-22. The program will include as speakers a number of theatre owners and managers who have actual experience with exhibitor problems in the St. Louis territory, and the chief objective shall be to put more of the film patron's dollar into the exhibitor's pocket.

As in the past, men prominent in production and distribution are invited to attend the MITO gathering, along with leaders from the manufacturing and equipment business. TOA will be represented by president Myron Blank, Des Moines; Herman M. Levy, general counsel, Hartford, Conn.; and field representative George Gaughan, Memphis. The chief social event will be a banquet the evening of Nov. 22, at which Miss Film Row of St. Louis, 1955 will be elected and crowned.

It was announced at a recent meeting of the officers and directors that practically all of the available space for the trade show to be held in connection with the meeting has been reserved by manufacturers and distributors. It promises to surpass any similar show for a MITO gathering. Several producers are making arrangements to send stars and starlets to the conclave.

land Yard" with Boris Karloff, a total of 341 films.

Kenny Stroud, longtime employe, Market Street Drive-In, Houston, has been promoted to manager. Harold Mitchamore is owner. . . . City Electric Company, Laredo, Tex., has been awarded the contract to design and set up electrical wiring in the huge twin-screen drive-in under construction there. John Block, is building the 1,000-car ozoner. . . . The Ben, Benjamin, Tex., has been reopened under the new ownership of Kenneth Isbell. . . . John D. Jones, Texas, San Angelo, Tex., is reportedly doing fine after being in the hospital about a month. He is expected to be home in several weeks. . . . Mrs. Diline Cadwell, manager, Plaza, Wharton, Tex., was the winner of the J. G. Long Circuit's \$100 prize for successful management. . . . Benno Kusenburger, projectionist local, was among two fivesomes who deadlocked for first place in the Brackenbridge Park pro-amateur golf tournament. He topped the 45 player field.

Harry Britten, Espana, Pharr, Tex., recently gave a special benefit show for the flood victims at Tampico, Mexico.

A special screening of MGM's "Interrupted Melody" was held for Victor Alessandro and San Antonio Symphony Orchestra personnel, prior to its opening at the Josephine. . . . Raymond Stanley was appointed to the San Antonio Motion Picture Advisory and Review Board.

Fire departments from four towns fought a fire at the Womble, Donna, Tex., but were unable to prevent damages estimated from \$35,000 to \$40,000. . . . Mateo Vela has resumed control of the Star, Alice, Tex., and will operate it under its



The Variety Club of Washington recently paid tribute to Frank M. Boucher and Phil Isaacs at a testimonial in the Willard Hotel Ballroom with more than 200 present to give them a sendoff. Isaacs left for Denver, where he will be a Paramount district manager; and Boucher left for New York to become eastern advertising director, TV Guide Magazine. Seen, left to right, are Isaacs, Tent 11 Chief Barker Alvin Q. Ehrlich, and Boucher.

former name, the Iris. . . . The forging of names of citizens of Denison, Tex., to printed endorsements of a sexy, adult-fare motion picture has kicked up a storm of protests at Denison. The circular appeared at Cleburne, Tex., and carried the names of three Denison pastors and one former Denison pastor now at Cleburne. The film, "Love Me Madly," was made by a private operator. . . . Bill Ellis and Robert Knox were involved in manager changes at Abilene, Tex. Ellis, manager, Queen, took over as manager, Crescent Drive-In. Knox takes over duties as manager, Queen, operated by the Interstate circuit. Katherine H. Kirkeby and R. A. Erickson are co-owners, Crescent Drive-In.

Seattle

The first important function of Seattle's newly-organized Variety Club will be a Bingo party featuring cash prizes, to be held at the New Washington Hotel, Nov. 7. Paul McElhinney has been named chairman in charge of arrangements and everyone is urged to come and bring guests. . . . Exhibitors will be interested to learn that Northwest Releasing has just received a short subject entitled "Crash And Live," which was developed by the Ford Motor Company. The 10-minute short is based on research findings made in the interest of developing safer cars. . . . Mel Hulling, Allied Artists division manager, San Francisco, and Harold Wirthwein, district manager, Los Angeles, visited the Seattle exchange for four days. . . . Variety Club, Tent 46, has unanimously adapted the heart clinic of the Children's Orthopedic Hospital as its charity.

Washington

Meg Myles, starring in Allied Artists' "The Phenix City Story," which opened at Loew's Capitol, was a local visitor. . . . Bill Karras, manager, Roth's Plaza, made the rounds of local radio and television stations with models in connection with the opening of U-I's "Female On The Beach," which is currently playing at the Plaza. Karras tied-up with the local gas company and was able to promote an interesting display in the main lobby of the Gas and Light Company main office.

Exhibition Pioneer Dies In Baltimore

BALTIMORE, MD.—Funeral services were held last week for Frank H. Durkee, 68, owner, F. H. Durkee Enterprises. He died at Union Memorial Hospital following abdominal surgery.

A pioneer in motion picture exhibition, Durkee began more than forty years ago as a projectionist going from hall to hall carrying equipment strapped to his back. Since then, his business expanded to include ownership of theatres and drive-ins here and in Annapolis, and Havre de Grace, Md. In the early days of theatres, Durkee sang between movies. He was one of the organizers of Tent 19, Variety Club, and later served a term as chief barker. He also was president of Allied Motion Picture Theatre Owners of Maryland at one time, and was a Rotarian, an Elk, and a Mason.

Besides his widow, and a brother, a son and two daughters survive.

. . . Joel Margolis, manager, Loew's Capitol, is busy staging halftime activities for the Washington Redskins football team. . . . Jack Foxe, publicity director, Loew's Theatres, returned from Ashville, N. C., where he was on set for the shooting of MGM's "The Swan." Foxe was accompanied by Dick Cce and Jay Carmody, both local drama critics, and they stayed on set for three days writing about their activities, which appeared in the Washington newspapers. . . . Jack Foxe recently returned from New York, where he was awarded a \$1,000 U. S. Savings Bond for his campaign on "Vera Cruz," judged best in the nation by United Artists.

BALTIMORE, MD., NEWS—Nat W. Hodgden, general manager, Fruchtmann Theatres, is moving his offices from the New to the recently acquired Century. . . . Jack Sidney, city manager, Loew's, has been transferred to Norfolk, Va., temporarily, awaiting a permanent post elsewhere. . . . Owen Schnapf, the Century's former manager, is now connected with Durkee Enterprises, managing the Belnord. . . . Citizens of St. Michaels, Md., deploring that their home town was without a theatre since the Schine closed in 1952, formed a citizens' group which has reopened the house. It has been named the Talbott, and is in full operation again. . . . Variety Club held its annual oyster roast last week and, as usual, Oscar Kantor was chairman of the menu committee. . . . Gilbert Kanour, film critic, Evening Sun, is confined to his home through illness. . . . Elwood Lavin, Northpoint Drive-In, has been a patient at Mercy Hospital.

SOUTHERN MARYLAND NEWS—General manager T. L. Harrison, Jr., Southern Maryland Theatres, announced last week that Billy Anosen, long time employe at the Park-Plaza, Lexington Park, Md., and the 235 Drive-In, California, Md., has been put in charge of promotional advertising for the circuit. . . . To help curb Hallowe'en property damage in the Lexington Park area, the Plaza, in cooperation with the John Fogerty Post, American Legion, staged a large parade and held a theatre party for youngsters.

ALLIED ARTISTS

Jail Busters (5529)

COMEDY
61M.

ESTIMATE: Below "Bowery Boys" average.

CAST: Leo Gorcey, Huntz Hall, Bernard Gorcey, Barton MacLane, Anthony Caruso, Percy Helton, David Condon, Bennie Bartlett, Lyle Talbot, Michael Ross, John Harmon, Murray Alper, Fritz Feld, Harry Tyler, Henry Kulky. Produced by Ben Schwab; directed by William Beaudine.

STORY: David Condon, only member of the Bowery Boys working, is a cub reporter sent by his paper to the local prison to get a story on corruption. He is soon found out and badly beaten by convicts. The Boys, anxious to avenge this, are told by reporter Lyle Talbot he can fix it for them to get inside the jail if they commit a crime to make everything look legit. They rob a jewelry store and hand Talbot the loot, with which he pays off gambling debts. In the jail, the boys soon learn their men are Anthony Caruso, John Harmon, and Michael Ross, living the life of Riley and in league with corrupt captain of prison guards Barton MacLane. They try to report their findings to new warden Percy Helton, who tries to check their story with Talbot, who says he never heard of them. Thus-framed, the boys pass the time away by driving prison psychiatrist Fritz Feld off his rocker; finally get a tunnel escape map from stir crazy cellmate Harry Tyler; but come up under a rug in the warden's office, who sends them back to jail. After a rough and tumble fight, they round up the gang and expose MacLane.

X-RAY: The usual slapstick of the Bowery Boys fails to arouse more than an occasional chuckle in this unbelievable yarn of corrupt prison life. There just isn't anything very funny in the situation. In fact, this number in the series is far from par. Screen play is by Edward Bernds and Elwood Ullman. This is strictly for the Boys' followers and the lower half. There isn't a woman in the entire picture.

AD LINES: "Yard Boids In A Gilded Cage"; "It's Real Crazy—Stir Crazy!"; "Riot In Cell Block 13."

The Return Of Jack Slade (5528)

OUTDOOR DRAMA
80M.

(Superscope)

ESTIMATE: Actionful, well-made western.

CAST: John Ericson, Mari Blanchard, Neville Brand, Casey Adams, Jon Sheppard, Howard Petrie, John Dennis, Angie Dickinson, Donna Drew, Mike Ross, Lyla Graham, Alan Wells, Raymond Bailey. Produced by Lindsley Parsons; directed by Harold Schuster.

STORY: John Ericson, son of the famed Jack Slade, and quite a man with a revolver in his own right, is hired by a Pinkerton detective, Howard Petrie, to help wipe out a gang of outlaws and train robbers headed by Casey Adams, Neville Brand, Mike Ross, and their women, Mari Blanchard, Angie Dickinson, Donna Drew, and Lyla Graham. Blanchard manages to make off with Ericson's gun during a train robbery, and he later has a run-in with Brand. Learning the gang's hideout from Petrie, Ericson ducks his pal, Jon Sheppard, heads for the spot, after getting new arms. He and Blanchard fall in love at first sight, and Brand backs down when he meets up with Ericson. Sheppard shows up looking for Ericson, is shot down by

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Brand. Ericson now vows to get Brand. With Petrie's help, Ericson sets a trap for the whole gang. The gang is wiped out when they try another train holdup but find all the passengers armed men. Ericson and Brand shoot it out. Blanchard, whom Ericson had warned to stay behind, has followed, however, and is shot. Holding her before him on his saddle, Ericson rides toward town to get her medical attention.

X-RAY: An interest-holding, suspenseful western opus, this has been given above average production attention and the acting of the entire cast is okay, with John Ericson and Neville Brand stand-outs. It is action all the way, but it is most logical, and even the presence of the women is not far fetched. They all act their rough, tough roles competently with Blanchard, of course, coming in for several tough love scenes. The screen play is by Warren Douglas. As a western, it's a dandy. The song, "Yellow Rose Of Texas," is heard.

AD LINES: "The West's Most Wanted Woman And Her Passion For Slade, Manhunter Of The Rockies"; "A Woman Caught In The West's Greatest Mantrap"; "Sin Camp Of The Rockies—Their Hideout Was 'The Hole In The Wall'—Their Queen, 'The Yellow Rose Of Texas'."

COLUMBIA

Three Stripes In The Sun (820)

DRAMA
93M.

(Filmed in Japan)

ESTIMATE: Well-made, interesting drama.

CAST: Aldo Ray, Phil Carey, Dick York, Mitsuko Kimura, Chuck Connors, Camille Janclaire, Henry Okawa, Tatsuo Saito. Produced by Fred Kohlmar; directed by Richard Murphy.

STORY: Sergeant Aldo Ray is assigned to the occupation in Japan after fighting the Japanese. He still hates them and is amazed to find American soldiers fraternizing with the Japanese and even marrying them. When he pushes a persistent peddler, he starts a small riot and he and his buddy, Dick York, are arrested. His colonel, Phil Carey, tongue lashes them and reminds them they represent the U. S., after which he assigns them to train troops in combat technique in preparation for Korea. Ray misses his wallet and accuses Henry Okawa of stealing it, but it turns out he found it and was on his way to return it. Also, he is a priest trying to earn money to keep a Japanese

orphanage going. Ray is ordered to drive him back with base interpreter Mitsuko Kimura. At the orphanage, he is attracted to the youngsters, forgetting they are Japanese and appalled that they have little food and inadequate shelter. At the base, he uses all kinds of tactics to get food and other needed items; and when the colonel learns of it, he forgets about the violations. When Ray announces they have a considerable sum to rebuild a proper orphanage, Carey assigns men to help and puts Ray in charge. He works more and more with Kimura and they find they are falling in love, but his hatred of other Japanese keeps them apart. In addition, there is opposition from her father. They have a fight as the Korean War breaks out and he leaves for active duty. Wounded, he returns for treatment, attends the opening of the new orphanage, and receives a scroll for his work. He sees Kimura briefly after which he tries to forget her but realizes he is in love. He decides to try and get his discharge in Japan, marry her, and live there. Carey refuses to accede, telling him bluntly he has to go back to the states and that he is ashamed to take her back there. He admits the truth and since love is stronger than other feelings, he proposes to her and promises her that everything will be alright as they go back to the states together as man and wife.

X-RAY: Here is a drama that will be warmly appreciated by all for it contains

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heart-touching drama, romance, some comedy, and authentic backgrounds that assist in the presentation. The cast is good, with Ray and Kimura particularly fine in the leads. The direction and production are also in the better category. A number of scenes involving orphaned youngsters plus a tender romance should have particular appeal to the femme portions of the audience. The screen play is by Richard Murphy with adaptation by Albert Duffy and it is based on the New Yorker article, "The Gentle Wolfhound," by E. J. Kahn, Jr.

TIP ON BIDDING: Higher program rates.

AD LINES: "The Amazing True Love Adventure Of The Fighting Sergeant And A Girl In A Pink Kimono"; "He Was A Guy Who Hated Japanese . . . Till The Night He Met A Girl In A Pink Kimono"; "That 'Battle Cry' Guy At His Battling Best In An Unusual Film About An Unusual Guy In An Unusual Situation."

MGM

Guys and Dolls (614)

MUSICAL
149M.

(CinemaScope)
(Eastman Color)

ESTIMATE: Highest rating entertainment.

CAST: Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine, Robert Keith, Stubby Kaye, B. S. Pully, Johnny Silver, Sheldon Leonard, Dan Dayton, George E. Stone, Regis Toomey, Kathryn Givney, Veda Ann Borg, Mary Alan Hokanson, Joe McTurk, Kay Kuter, Stapleton Kent, Renee Renor, and The Goldwyn Girls. Produced by Samuel Goldwyn; directed by Joseph L. Mankiewicz.

STORY: Sheldon Leonard and several other Broadway characters are looking for Frank Sinatra to find out where his floating crap game will next convene. His buddies, Stubby Kaye and Johnny Silver, assure him action will be forthcoming shortly, but later they are not so sure when they run into police lieutenant Robert Keith who warns them he intends to break up the game and jail all. Sinatra shows and reports difficulty in finding a spot, with the only place offered for one thousand dollars cash in advance which Sinatra does not have. He is so broke he can't even buy a present for Vivian Blaine, to whom he's been engaged for 14 years. He gets the idea of inveigling Marlon Brando, who will bet on anything, into a sure thing bet to raise the money. Sinatra bets him that he can't take any woman he names on a short trip to Cuba with him, and Brando takes him on. Sinatra names Jean Simmons, who heads the local missionary organization, which is trying to save souls. Simmons is dejected by her apparent failure as Brando appears and offers to provide 12 genuine sinners if she will have dinner with him in Cuba. She refuses. Meanwhile, Sinatra is having trouble with Blaine, who learns he has not given up his crap game as promised. Kathryn Givney, regional director of the mission, arrives and informs Simmons that they will have to close the branch unless it can attract sinners which forces her to accept Brando's invitation. Things improve between Sinatra and Blaine when he reluctantly agrees to marry her. In Havana, Simmons gets drunk on rum and milk and they wind up in love. He takes her home on a late plane arriving in time to see a crap game break up in the mission's headquarters. Simmons breaks with Brando thinking he was in on it. She learns he was innocent but still refuses to have anything to do with him. Brando tries to persuade the crap game partic-

pants to come along with him to the mission, but they aren't having any until he offers to shoot dice with money at stake if he loses or their going to the mission if he wins. He wins and they show up in time at the mission and confess their sins. Things wind up with a Broadway wedding for Simmons and Brando and for Sinatra and Blaine.

X-RAY: There is an overwhelming amount of entertainment to be found in this latest production by Samuel Goldwyn, and it's difficult to select individuals or scenes over others for praise. Everybody is wonderful in their roles, and the characterizations and production numbers overshadow the slight story threads that hold the production together. In the acting department, the top four headliners are very good with Brando and Simmons particularly surprising because their musical and dancing talents never did see light before. The result is highly pleasing, fresh, and amusing, while Sinatra and Blaine present evidence that they are very talented performers. The other characters are really characters with their Broadway slanguage and provide fine support. In the direction and production divisions, Mankiewicz and Goldwyn have taken a successful play property and have gilded and embellished it until the end product emerges as a highly entertaining work, one calculated to beckon all types of attention and audience reaction. Whether the film will receive a greater measure of success in the bigger cities as compared to the smaller situations is something that remains to be seen. It may wind up as a standout in grossing history.

In the final analysis, too, there enters the fine music, the chorus line which is extremely attractive, the enhancing color and CinemaScope, to say nothing of the prize advertising and publicity campaign being waged. There may be some reaction to the running time, which is a little long for the story that has to be told. Joseph L. Mankiewicz wrote the screen play, based on the play written by Jo Swerling and Abe Burrows, which was based on a Damon Runyon story. The music and lyrics are by Frank Loesser. Music heard includes "Fugue For Tin Horns," "Follow The Fold," "The Oldest Established," "I'll Know," "Pet Me, Poppa," "Guys And Dolls," "Adelaide," "If I Were A Bell," "A Woman In Love," "Take Back Your Mink," "Adelaide's Lament," "The Crap Game Dance," "Luck Be A Lady," "Sue Me," "Sit Down, You're Rockin' The Boat."

TIP ON BIDDING: Highest rates and depending on individual situation.

AD LINES: "The Picture Of The Year By One Of The Top Producers In Hollywood"; "Samuel Goldwyn Does It Again With A Film That Will Be Remembered For Its Top Entertainment For Years To Come"; "There Never Has Been Entertainment Like 'Guys And Dolls'."

The Tender Trap (608)

COMEDY
111M.

(CinemaScope)
(Eastman Color)

ESTIMATE: Headed for higher grosses.

CAST: Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm, Jarma Lewis, Lola Albright, Carolyn Jones, Howard St. John, Joey Faye, Tom Helmore, Willard Sage, Marc Wilder, Jack Boyle, James Drury. Produced by Lawrence Weingarten; directed by Charles Walters.

STORY: David Wayne visits New York and his old friend, Frank Sinatra. The college chums haven't seen each other for 12 years. Wayne, a happily married man with kids, is surprised to see the number of gorgeous girls parading through bach-

elor Sinatra's apartment and catering to his every wish. Sinatra pays special attention to Celeste Holm, a symphony orchestra violinist. Sinatra, an actor's agent, drags Wayne along to a theatrical audition. One of the performers, inexperienced but talented Debbie Reynolds, captivates Sinatra and he is determined to sign her up. Reynolds, it is learned, has plans of her own. She has meticulously outlined her future to such an extent that even though a man has not been found, she has already decided her marriage date. Sinatra attempts to romance Reynolds. She at first rejects him, but later decides that he is the man for her. The neglected Holm begins to go out with Wayne, and it is discovered that they have much in common. When Sinatra refuses to abandon his ways, Reynolds abandons him. Sinatra, coerced by Wayne, proposes to Holm. An engagement party is called for, but before it gets under way Sinatra meets Reynolds and his proposal to her is also accepted. Holm, Reynolds, and Sinatra confront each other. Holm rejects Wayne's offer of marriage, saying that he still loves his wife. Sinatra flies to Europe to forget Reynolds, whom he still loves. He returns to see Holm's wedding union with Tom Helmore. At the wedding, Sinatra again meets Reynolds. The couple are romantically reunited, with marriage a certainty.

X-RAY: This entry seems a sure box-office winner. The name cast smoothly performs in a lighthearted story that is adeptly handled both in direction and production. The film, containing the right amounts of comedy and romance, is highly entertaining and swift paced. The dialogue is bright and sharp. The screen play was written by Julius Epstein, based on the play by Max Shulman and Robert Paul Smith. The song "(Love Is) The Tender Trap," is staged and sung in the film.

TIP ON BIDDING: Higher rates.

AD LINES: "Frank Sinatra And Debbie Reynolds Take You On A Tour Through The Wonderland Of Romance And Comedy"; "A Riotous Film That Will Leave You Glowing With Wonderful Memories"; "A Tour De Force Of Comedy And Romance."

RKO

Naked Sea (604)

DOCUMENTARY
70M.

(Pathecolor)

ESTIMATE: Interesting documentary.

CREDITS: Produced, directed, and photographed by Allen H. Miner; written by Gerald Schnitzer; narrated by William Conrad; music composed and played by Laurindo Almeida and George Fields.

STORY: Fourteen men ride a tuna clipper out of San Diego and fish the Pacific waters off Panama, the Galapagos Islands at the Equator, and finally off of Peru where they make their big catch. Seen are all of the preparations, the readying of equipment, the tracking down and catching of bait and finally the amazing method of catching their quarry. The routine of the vessel is seen, as is the weather that is faced by the comparatively tiny boat.

X-RAY: This starts off at a moderate pace and picks up in speed and interest as the climax nears. It's well done and audiences should find the end result interesting. The music adds to the entertainment value and the narration is dramatic, to say the least. It could round out the program on the lower half.

AD LINES: "Men Against The Sea In A

Battle For Life And Food"; "Thrills Galore As Men Risk Their Lives Against The Sea"; "A Real-Life Adventure Story About Men Of The Sea."

REPUBLIC

Headline Hunters (5440)

MELODRAMA
70M.

ESTIMATE: For the lower half.

CAST: Rod Cameron, Julie Bishop, Ben Cooper, Raymond Greenleaf, Chubby Johnson, John Warburton, Nacho Galindo, Virginia Carroll, Howard Wright, Stuart Randall, Edward Colmans, Joe Besser. Associate producer, William J. O'Sullivan; director, William Witney.

STORY: Ben Cooper, idealistic journalism graduate, wins a scholarship to a post as cub reporter on a big city newspaper and is on hand when racket czar Stuart Randall is murdered. Once-great newspaperman Rod Cameron refuses to assist Cooper in investigating the crime. Julie Bishop, secretary to district attorney John Warburton, is in love with Cameron, but realizes he is rapidly losing the humanity that once made him great. Annoyed by the attempts at friendship of Cooper, who idolizes him, Cameron sends him on a wild goose chase that costs him his job. Forced to work for an obscure legal paper, Cooper is on hand when a simple Mexican laborer is arraigned for the murder. He is the only one in the court that understands Spanish and realizes the whole thing is a frame. Cameron reforms and to Bishop's delight agrees to work on the case with Cooper. They find a witness and learn that Warburton is responsible for the corruption. In a showdown, they battle Warburton's men until the police arrive, resulting in an exclusive for the paper, a byline for Cooper, and complete reformation for Cameron. Cooper is on hand to greet the next scholarship hopeful.

X-RAY: Containing little that is new in the telling of a typical newspaper yarn, this is suitable for lower spots, aided by the Cameron name and a few action sequences. Cooper is an interesting newcomer and merits watching, but the hackneyed plot and average production and direction won't help him here. The screen play is by Frederic Louis Fox and John K. Butler.

AD LINES: "Deadline For Murder With A Killer On The Loose, Until A Soft Reporter Got Tough"; "Tense . . . Taut . . . Tough . . . As Shocking As An Extra"; "Danger Was His Byline, His Beat Was The City, And They Led Him To Murder."

20TH-FOX

The View From Pompey's Head (525)

DRAMA
97M.

(CinemaScope)
(Color by DeLuxe)

ESTIMATE: Highly interesting filmization of the best-seller.

CAST: Richard Egan, Dana Wynter, Cameron Mitchell, Sidney Blackmer, Marjorie Rambeau, Dorothy Patrick Davis, Rosemarie Bowe, Jerry Paris, Ruby Goodwin, Pamela Stufflebeam. Produced and directed by Philip Dunne.

STORY: When a New York publisher gets a letter from Marjorie Rambeau, wife of the famous author, Sidney Blackmer, from their island retreat threatening suit

for a large sum of money she believes was embezzled by a dead editor of the firm over a period of years, he dispatches lawyer Richard Egan to Pompey's Head, nearest town, to see what can be done about straightening out the situation. Egan, a native of the town prior to going north and a career as well as marriage and two children, returns and meets many people he knew. He sees Dana Wynter, whom he once treated as a sister despite her intense love for him, alive even now although she is married to Cameron Mitchell, a lad who once delivered newspapers but who struck it rich. They have a child. One of the chief reasons for her marriage to him was that he was able to buy back her old homestead. She arranges for Egan to meet Rambeau, a feat in itself, and Rambeau finally agrees to let him talk to half-blind Blackmer in hopes of getting the thing settled once and for all. Hiding nearby, Rambeau overhears Blackmer tell him the story of what really happened to the missing money, which was used to support his mother, a light-skinned Negress, in her last years, something he has kept from Rambeau knowing how strong southern tradition flowed in her veins. Rambeau understands, however, and never lets on she knows the truth. Egan and Wynter realize they are in love with each other but they realize that there are other considerations as well and although they talk about divorcing their respective mates, they do nothing about it but instead agree to part company on a status quo basis.

X-RAY: Colorfully mounted and lavish in setting and surrounding is this well-made feature based on the best-seller. It attracts attention from the outset and holds it throughout so that an interesting film with fine possibilities and potential is the result. There are romantic and other angles that will attract the women, and there are items which will please the men. New star Dana Wynter certainly falls in the latter category. She is not only beautiful but talented as well, while Richard Egan gives a competent performance as always. The efforts of veterans Sidney Blackmer and Marjorie Rambeau, too, merit mentioning. The direction and production of the film is in the better category. Color and CinemaScope also provide an assist. The screen play is by Philip Dunne, based on the novel by Hamilton Basso.

TIP ON BIDDING: Higher rates.

AD LINES: "This Novel Held The Rapt Attention Of Millions . . . Now The Film Based On The Best-Seller Will Reach Millions More"; "An Entertainment Treat Set In The South Of Today And Yesterday"; "A Best-Seller Thrillingly Brought To The CinemaScope Screen In Wondrous Color And With A Cast And Dramatic Highlights Not Soon Forgotten."

U-International

All That Heaven Allows (5609)

ROMANTIC
DRAMA
89M.

(Print by Technicolor)

ESTIMATE: Well-made romantic drama.

CAST: Jane Wyman, Rock Hudson, Agnes Moorehead, Conrad Nagel, Virginia Grey, Gloria Talbot, William Reynolds, Jacqueline De Wit, Charles Drake, Leigh Snowden, Merry Anders, Donald Curtis, Alex Gerry. Produced by Ross Hunter; directed by Douglas Sirk.

STORY: Jane Wyman, attractive widow with two children, is attracted to Rock Hudson, who cares for gardens and trees in the area. He introduces her to his

friends, including Virginia Grey and her husband, Charles Drake. Their romance causes much gossip and when she accepts his offer of marriage and informs her youngsters, Gloria Talbot and William Reynolds, they threaten not to see her again. She is forced to choose between Hudson and them and elects to remain with her youngsters. It's not too long afterward that she finds herself alone, with Talbot planning to get married and Reynolds getting a scholarship which will take him to Paris for a year. She becomes subject to headaches, which the doctor informs her are a result of her refusing to face life properly. She does take a ride out to Hudson's house, which he had newly redecorated, but doesn't go in and leaves. He sees her from a distance while out hunting and tries to reach her but stumbles and falls going over a cliff landing on some snow. He is left with a concussion, and Wyman is summoned to his side. When he regains consciousness he knows everything will be alright and that she is home to stay.

X-RAY: This entry combines all the elements of the successful soap-opera productions with its tugs at the heart strings, and there are plenty of opportunities for women to have a good cry. The settings are fine and the acting, direction, and production are in the better category. Interest is kept on high pretty much throughout. Followers of this type of fare might get a kick out of considering this as a sequel to "Magnificent Obsession" which also starred Wyman and Hudson and also abounded in romance and heart-felt emotion. This latest entry follows the same pattern. The screen play is by Peg Fenwick, based on a story by Edna L. Lee and Harry Lee.

TIP ON BIDDING: Higher bracket.

AD LINES: "Their Romance Was The Talk Of The Town"; "She Had A Right To Happiness Until The Town And Its Busybodies Stated Its Opposition"; "An Adventure In Romance And Happiness."

WARNERS

Rebel Without A Cause (504)

DRAMA
111M.

(CinemaScope)
(WarnerColor)

ESTIMATE: Engrossing drama of juvenile delinquency should hit the better money.

CAST: James Dean, Natalie Wood, Jim Backus, Ann Doran, Rochelle Hudson, William Hopper, Sal Mineo, Corey Allen, Dennis Hopper, Edward Platt, Steffi Sidney, Marietta Canty, Virginia Brissac, Beverly Long, Ian Wolfe, Frank Mazzola, Robert Foulk, Jack Simmons, Tom Bernard, Nick Adams, Jack Grinnage, Clifford Morris. Produced by David Weisbart; directed by Nicholas Ray.

STORY: Young James Dean, drunk, is picked up by police, and questioned, along with other juveniles, until his mother, father, and grandmother arrive. He shows no respect for his father and it develops that the family keeps moving in the mistaken belief that Dean will keep out of trouble. On his way to his new high school, Dean meets Natalie Wood and other wild teen-agers, who ignore him. After a field trip to the planetarium, during which he is befriended by Sal Mineo, another problem child, gang leader Corey Allen provokes a knife fight with Dean and they agree to meet that night for a "chickie run." Getting no worthwhile advice from his weak father, Jim Backus, Dean leaves for his dangerous appointment, as does Wood, after her parents, too,

fail to understand her. On a windswept plateau, Allen and Dean, each in a hot rod, are to drive at full speed toward the edge with the first to leap from his car declared chicken. Dean leaps from the car, but Allen is trapped and killed as the car plunges over the cliff. The kids scatter, with Dean, Mineo, and Wood leaving together. Dean tells his parents what happened and against their wishes decides to go to the juvenile officer who befriended him. The other kids, fearful Dean will talk, beat Mineo who refuses to tell where Dean lives and runs from his house crazed and armed with a gun. Dean, Wood, and Mineo flee to an abandoned mansion near the planetarium where they find peace for a short time. But two of the juveniles seeking Dean find Mineo alone in the mansion and chase him until he is forced to shoot one. He flees to the planetarium and Dean pursues him. Police fire at the boy as Backus and Dean's mother and the parents of Wood arrive on the scene with juvenile officers Edward Platt. Dean talks Mineo into giving him the gun and removes the bullets before returning it. They then walk toward the exit, but the searchlights frighten Mineo, who bolts. A police shot drops Mineo as Dean sobs over the body that Mineo's gun was unloaded. Together, the kids and their parents leave the scene understanding one another a bit better with hope for the future.

X-RAY: This drama of teen-age problems in a chaotic time when energetic youngsters can find no wholesome outlet for their energies is superior movie fare in every department. The acting, particularly that of James Dean, whose promising career was cut short by his untimely death, is tops, and direction by Nicholas Ray is taut and moody, filled with interesting camera angles and close-ups and taking particular advantage of the CinemaScope medium. The timely theme and uncompromising attitude lends the film reality and keeps audience interest riveted on the screen, but it is the superior acting that carries the day. On the debit side, although not likely to affect the theatre gross adversely, is the fact that too much appears to be blamed on the parents, and the problem of delinquency is given rather a cursory examination. The screen play is by Stewart Stern, from a story by Ray.

TIP ON BIDDING: Higher rates.

AD LINES: "Teen-Age Terror Torn From Today's Headlines And Filled With Tomorrow's Hopes"; "James Dean At His Dynamic Best As 'The Rebel Without A Cause'"; "Driven By Fears And Desires They Didn't Understand. . . Surrounded By An Adult World That Didn't Understand Them."

Sincerely Yours DRAMATIC MUSICAL
(506) 115M.
(WarnerColor)

ESTIMATE: Fine entry for the femme trade.

CAST: Liberace, Joanne Dru, Dorothy Malone, Alex Nicol, William Demarest, Lori Nelson, Lurene Tuttle, Richard Eyer, James Bell, Herbert Hayes, Edward Platt, Guy Williams, Ian Wolfe, Otto Waldis, Barbara Brown. Produced by Henry Blanke; directed by Gordon Douglas.

STORY: Pianist Liberace is popular, with one ambition, to play in Carnegie Hall. His manager, William Demarest, and secretary, Joanne Dru, have been of much help to him, with Dru falling in love with him. Herbert Heyes, of Carnegie Hall, offers him a chance to do a concert, and Liberace is elated, going to visit an old music teacher. There he meets Dorothy

Malone and they are attracted to each other. His courtship is swift, and he asks her to marry him but she asks him to wait until she can visit her parents. At his concert, she meets Alex Nicol and they get acquainted. Liberace experiences an attack of temporary deafness. His hearing returns and he accepts the bid to Carnegie Hall, but there, before he can go on, he is again deaf. A specialist's verdict is an operation by which he will either hear perfectly or become totally deaf. He postpones the operation and learns lip reading. He wants to call everything off with Malone but she refuses to back out. Meanwhile, she and Nicol become better acquainted. Liberace spends his time viewing others in the park below his penthouse. He notices a little boy is crippled and needs an operation so he can play like others, and he finances it. He helps a daughter introduce her mother of whom she was ashamed to her in-laws. Dru is at his side encouraging him to work as a composer if not as a pianist. Lip reading helps him discover that Nicol and Malone are in love, and he sends her back to his arms. He decides to go through with the operation at last after Dru resigns. It is successful and at Carnegie Hall all of his friends are present to hear him play once again. Dru, too, has returned.

X-RAY: Liberace's millions of fans should love him in this entry that has everything in it from a heart-touching story, humor, music both classical and popular, colorful settings, competent acting, and better direction and production. Almost every scene has Liberace in it and for this his femme admirers will be eternally grateful, which undoubtedly should be reflected boxoffice-wise. The story, a little on the familiar side, holds interest, and there is a variety of moods and situations. Liberace emerges as an actor as well as a showman. The screen play is by Irving Wallace. A variety of popular and classical music is heard.

TIP ON BIDDING: Higher rates.

AD LINES: "It's Liberace Time . . . And Time To Have A Wonderful Time At The Theatre With The Popular Pianist"; "A Heart-Warming Story About A Man Who Loved People And The Piano"; "Women Will Want To See This Heart-Warming Drama With Liberace Again And Again."

MISCELLANEOUS

Apache Woman WESTERN
(American Releasing) 83M.
(Pathe Color)

ESTIMATE: Action programmer for the lower half.

CAST: Lloyd Bridges, Joan Taylor, Lance Fuller, Morgan Jones, Paul Birch, Lou Place, Paul Dubov, Jonathan Haze, Gene Marlowe, Dick Miller, Chester Conklin, Jean Howell. Produced and directed by Roger Corman.

STORY: At the turn of the century, a peace treaty has placed the Apaches on a reservation. Although the treaty should have ended animosity, a series of mysterious crimes are blamed on the Apaches. Lloyd Bridges, a government agent, is sent to investigate. He breaks up a fight between a half-breed girl and a young hothead. The girl, Joan Taylor, and her brother, Lance Fuller, are placed in the situation of being torn between two civilizations, the Indian's and the white man's. They are distrusted by the red men and their Indian blood makes them suspect to the townfolks. Bridges learns that the villains are outlaw Indians headed by Fuller. The townspeople are up in arms

and a raid on the reservation is being organized. Bridges manages to forestall the raid until he can convince Taylor that her brother is evil. Taylor's love for the government investigator is stronger than her loyalty to her brother, and she aids Bridges in tracking down Fuller. At the edge of a cliff, Bridges comes face to face with the murderous Fuller. In the ensuing battle, Fuller is hurled to his death. Peace restored, Bridges is free to romance Taylor.

X-RAY: This entry is dominated by action, primarily supplied by the heroics of Bridges. The story is not too original and the performances and direction are standard, with Joan Taylor impressing. Production is satisfactory and in keeping with the quality of the film. The story and screen play was written by Lou Rusoff. It should be okay as lower half filler.

AD LINES: "Call Her Half Breed . . . And All Hell Breaks Loose"; "Born Of Sin And Savagery . . . The Flaming Story Of Blazing Guns And Half Breed Violence"; "Naked Violence . . . With A Gun Or Knife She Was A Match For Any Man."

The Shorts Parade

TWO REEL

Comedy

HE TOOK A POWDER. Columbia—All-Star Comedies. 17m. Wally Vernon marries a domineering woman. Eddie Quillan convinces Vernon that a hobo's life is better than one of marital bliss. The two bums take to the road and find trouble when a farmer catches them stealing food. Quillan goes to Vernon's house in order to convince his wife that she should not divorce hubby. Vernon arrives and misinterprets the situation and a battle develops. When things are finally patched up, the wife again tries to boss Vernon. He takes another powder, diving through a closed window. FAIR. (8412).

HOT ICE. Columbia—Three Stooge Comedies. 16½m. The Stooges, fresh out of detective school, are on the trail of a stolen diamond. Shemp swipes the gem from a band of crooks and accidentally swallows it. The crooks start to cut Shemp open in order to get the diamond, when they are interrupted by a gorilla. The animal disposes of the bandits and then goes after Shemp, who manages to elude the beast. When Shemp again swallows the gem, the other Stooges attack him with chisels and saws. FAIR. (8402).

Color Novelty

FESTIVAL DAYS. Warners—Color Specials. 17m. This short depicts a group of varied and colorful festivals held annually in continental Europe. Munich's October fest commemorates a royal wedding. The 16 day event plays host to millions, who drink a special beer prepared for the occasion. Rothenburg, German Bavaria, plays host to the Master Drink, a celebration that includes a march and a picnic get together. In Dinkelsbuehl, a commemorative celebration features the singing and dancing by children. Grotesque costumes and masks highlight a festival annually held in Hungary. Venice's Regata Storica features gondolas, a religious ceremony, and a unique team race. Siena, Italy, displays costumes, flags, and armor on festival day. An exciting horse race climaxes this celebration. EXCELLENT. (2009).

Novelty

GOLDEN GLAMOUR. RKO-Pathé Specials. 15m. The history of gold and its importance to men is traced down through the ages. The short portrays the accidental discovery of the process which resulted in gold filled items. Shots show the way gold is used in the costume jewelry business. GOOD. (63102).

ONE REEL**CinemaScope Cartoons**

GOOD WILL TO MEN. MGM—CinemaScope Cartoons. 8m. A group of little mice rehearse a Christmas carol in the ruins of a church. The choir master tells the boys how men once ruled the earth but were wiped out by their own weapons of destruction. If they had followed the teachings of the Bible they would have survived. This short illustrates scenes of war and devastation through the expert use of animation. Specifically appropriate as part of a Christmas program. EXCELLENT. (C-732).

THAT'S MY MOMMY. MGM—CinemaScope Cartoons. 6m. Little Quacker, a baby duck, emerges from his egg and attaches himself to Tom, whom he considers to be his mother. This is a perfect opportunity for the cat, who is partial to roast duck. Jerry tries to convince Quacker that ducks and cats are different, but to no avail. Finally Tom takes pity on the duckling and instead of eating him, he plays mother to the bird. GOOD. (C-733).

Color Cartoons

CELLBOUND. MGM—Cartoons. 7m. Bulldog Spike digs his way out of the penitentiary and boards a boxcar loaded with TV sets. He locks himself in one of the sets. The set is delivered to the warden's office inside the prison. The warden turns the set on and switches to different programs. Spike is forced to act them out. Spike digs his way into the ground and emerges in the warden's home inside the TV set which has just been delivered. The warden turns the set on and Spike goes crazy. EXCELLENT. (W-746).

DEPUTY DROOPY. MGM—Cartoons. 7m. The sheriff receives a valuable shipment of gold and leaves Deputy Droopy to guard it. He tells Droopy that if trouble develops a shout will be enough to make him come a running. Bandits arrive and try to get the gold without making noise. Droopy puts obstacles in their way so that they will be forced to reveal their presence. GOOD. (W-744).

THE FIRST BAD MAN. MGM—Cartoons. 7m. This is the story of the first bad man in the west and the first jail built to house him. Back in the stone age, the cavemen cowboys go about their daily business. Dinosaur Dan rides into town, shoots up the populace, and rustles their dinosaurs. Dan is finally caught and corralled in the first jail. The jail, in time, becomes a national monument and still exists between two skyscrapers. And Dan is still alive behind the jail bars. EXCELLENT. (W-742).

HYDE AND HARE. Warners—Bugs Bunny Cartoon Specials. 7m. Bugs Bunny gets taken into the house of Dr. Jaekyl.

Jaekyl turns into Mr. Hyde. The rabbit is alternately chased by Hyde and befriended by Jaekyl. Bugs finally escapes with his life, but he drinks the transforming potion and becomes a monster himself. GOOD. (2730).

A KIDDIE'S KITTY. Warners—Merry Melody Cartoons. 7m. Sylvester, the cat, rushes into the arms of a little girl in order to escape a tough bull dog. The child adopts the cat and proceeds to innocently maul it. Sylvester cannot take the rough treatment and he finally runs out to choose the bulldog as the lesser of two evils. GOOD. (2722).

PECOS PEST. MGM—Cartoons. 7m. Jerry's Uncle Pecos arrives in town for his TV debut. He spends the night with Jerry and starts to practice his guitar. When a string snaps, Pecos discovers that Tom's whisker makes a fine substitute. The guitar strings keep snapping and Tom is not fast enough to prevent his whiskers from being pulled out one by one. Pecos appears on TV and Tom watches him from the living room. When Pecos' guitar snaps another string, the uncle reaches through the set and pulls out Tom's one remaining whisker. GOOD. (W-745).

STAGE DOOR MAGOO. Columbia—Mr. Magoo Cartoons. 7m. The widow Stigney stages a benefit performance of her original opera in which she is starred. Magoo sings the male lead, and his myopia gives originality to his performance. He rides ascending scenery then plummets stageward. He duels, and his wild swings cause sandbags and scenery to bombard soprano Stigney. The lights go out, the wind machine blows, and an artificial blizzard ensues. The audience responds with applause and floral tributes as the curtain falls on utter chaos. EXCELLENT. (8701).

Comedy

HOW TO SLEEP. MGM—Robert Benchley Reissues. 10m. When first reviewed in MOTION PICTURE EXHIBITOR of September, 1935, it was said: "This should prove a knockout for audiences who appreciate the Benchley type of humor. He gives one of his lectures, with research that will panic all listeners. He shows all sleeping positions and is a howl. EXCELLENT." (B-721).

A NIGHT AT THE MOVIES. MGM—Robert Benchley Reissues. 8m. When first reviewed in THE SERVICESECTION of November, 1937, it was said: "Benchley and wife decide to go to the movies. Looking over theatre ads they find double bills. Both have seen one or the other picture in each instance. They decide to go, anyway. Benchley gets giveaway tickets mixed up, deposits theatre tickets, is refused admission on automobile stubs. It takes the entire theatre staff to iron out the difficulty. He gets a coughing spell, makes exit, returns through wrong door to find himself on stage with chorus girls. There are more laughs in eight minutes than in many a full length feature. EXCELLENT." (B-722).

SO YOU WANT A MODEL RAILROAD. Warners—Joe McDoakes Comedy. 10m. Joe McDoake's wife visits a marriage counselor, Mr. Agony. She tells that her husband has taken up model railroad-ing as a hobby. Joe's toy railroad empire

becomes a mania with him, and he sells the furniture in order to pay for his expanding transportation line. When his wife and her mother sit down to dinner they are served by a rigged up railroad train. Mr. Agony doesn't solve the family problem, since it develops that he, too, is a model railroad fanatic. GOOD. (2406).

Novelty

BLACK CATS AND BROOMSTICKS. RKO-Screenliners. 8m. The superstitions and supernatural beliefs of people are reviewed in this film. Amusing narration tells of black cats, palm reading, horoscopes, spells and hexes, and a variety of other ways human beings try to overcome fate. EXCELLENT. (64202).

THE GREAT AL JOLSON. Columbia—Screen Snapshots. 11m. America's top composers pay homage to the man who turned many of their songs into hits. A film strip, narrated by Jolson, shows how the singer's knee prints were immortalized in the cement outside of Grauman's Chinese Theatre. FAIR. (8852).

Color Sports

AQUA QUEENS. Warners—Sports Parade. 9m. Water ski champion Willa Worthington McGuire performs at the Cypress Gardens Water Ski Show in WarnerColor. She does her famous water ski ballet. At Weeki-Wachee Spring, Florida, Betty Hutchinson shows the art of spear fishing. Girls go under water and perform a variety of activities including drinking from a picnic bottle. FAIR. (2510).

Sports

BONEFISH AND BARRACUDA. RKO—Sportsopes. 8m. World famous fisherman, Lee Wulff prepares to exhibit his art in the waters of the Bahamas Isles. Fishing from a small boat, Wulff uses extra-light fly rods which are matchstick-thin and less than two ounces in weight. The fisherman catches several bonefish, which he promptly releases back into the water. When a dangerous razor-toothed barracuda is sighted, Wulff attempts to make a catch. He is forced to wade into the water, and his unusual fishing equipment increases the danger ever more. But skill prevails, and Wulff snares the fish. GOOD. (64303).

GYM COLLEGE. RKO—Sportsopes. 8m. Florida State University at Tallahassee boasts the winningest gymnastic team in the country. Under the supervision of coach Hartley D. Price the university students have gained world wide fame for their gymnastic skills and achievements. Student Dick Ireland is shown displaying his skills on the trampoline. Olympic competitor Don Holder displays his dexterity on the horizontal bars. National champion Jack Miles performs in his specialty, the still rings. GOOD. (64302).

STABLE STAKES. Columbia—World of Sports. 10m. Bill Stern takes us behind the scenes of thoroughbred racing with champion trainer Harry Trotsek of the Hasty House Stables. At Hialeah Park, Florida, we see a thrilling race as Hasty Road gallops to victory in the Widener Handicap. GOOD. (8801).

ALPHABETICAL GUIDE

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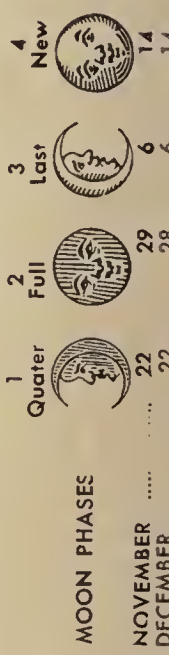
(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

JUST A REMINDER

• • These PINK "SERVISECTIONS" are the industry's oldest and most reliable means of establishing a file of reference data that becomes more valuable with each passing month and year. . . . Published every-second-week (26 forms each year) they are compiled and indexed by the Film Season starting with the first issue of September and ending with the last issue of August. . . . Separately bound and separately numbered, the last page of each form always indexes all Features reviewed since the start of the particular season, and the preceding "SERVISECTION" page on which any review may be found. . . . Reviews of Short Subjects are indexed at regular intervals. . . . At the end of each Film Season you will have accumulated a complete and detailed history of all film distributed in it, for your later use in locating reissuable or replayable product.

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ALLIED ARTISTS	COLUMBIA	LIPPERT	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
OCTOBER Jail Busters L. Gorcey, B. MacLane The Body Snatchers K. McCarthy, D. Wynter, C. Jones	OCTOBER My Sister Eileen J. Leigh, J. Lemmon, B. Garrett (Technicolor) (CinemaScope) Count Three And Pray V. Heflin, J. Woodward, P. Carey (Technicolor) (CinemaScope) Devil Gaddess J. Weissmuller, A. Stevens, Kimba Duel On The Mississippi L. Barker, P. Medina, W. Stevens (Technicolor)	OCTOBER	OCTOBER Trial G. Ford, D. McGuire, A. Kennedy Quentin Durward R. Taylor, K. Kendall, R. Morley (Eastman Color) (CinemaScope) The Philadelphia Story Green Dolphin Street (Re-releases)	OCTOBER Ulysses K. Douglas, A. Quinn, S. Mangano (Technicolor) (Made in Italy) White Christmas B. Crosby, D. Kaye, R. Clooney, Vera-Ellen (Technicolor) (VistaVision) (Re-release)	OCTOBER The Treasure Of Pancho Villa R. Calhoun, S. Winters, G. Roland (Technicolor) (Superscope) (Made in Mexico)	OCTOBER A Man Alone R. Milland, M. Murphy, W. Bond (Trucolor) Twinkle In God's Eye M. Rooney, C. Gray, H. O'Brien Mystery Of The Black Jungle L. Barker, J. Maxwell No Man's Woman M. Windsor, J. Archer	OCTOBER The Tall Men C. Gable, J. Russell, R. Ryan (DeLuxe color) (CinemaScope) The Girl In The Red Velvet Swing R. Milland, J. Collins, F. Granger (DeLuxe color) (CinemaScope) Lover Boy G. Philipe, V. Hobson, J. Greenwood Thieves' Highway Nightmare Alley (Re-Releases)	OCTOBER Gentlemen Marry Brunettes J. Russell, J. Crain, S. Brady (Technicolor) (CinemaScope) (Russ-Field- Voyager) Fort Yuma P. Graves, J. Vohs, J. Hudson (Technicolor) (Bel-Air) Savage Princess D. Kumar, Nirmmi (Technicolor) (Mehboob)	OCTOBER Kiss Of Fire J. Palance, B. Rush, R. Reason (Technicolor) Ta Hell and Back A. Murphy, M. Thompson, C. Drake (Technicolor) (CinemaScope)	OCTOBER Blood Alley J. Wayne, L. Bacall (WarnerColor) (CinemaScope) Illegal E. G. Robinson, N. Foch Rebel Without A Cause J. Dean, N. Wood (WarnerColor) (CinemaScope)
NOVEMBER Gun Paint F. MacMurray, D. Malone (Technicolor) (CinemaScope) Bobby Ware Is Missing N. Brand, A. Franz, W. Reed Toughest Man Alive D. Clark, L. Milan, M. Dell	NOVEMBER Queen Bee J. Crawford, B. Sullivan, J. Ireland Three Stripes In The Sun A. Ray, M. Kimura, P. Carey (Made in Japan) 'Teen Age Crime Wave T. Cook, F. Griffin, M. McCart	NOVEMBER	NOVEMBER The Desperate Hours H. Bogart, F. March, M. Scott (VistaVision) Lucy Gallant J. Wyman, C. Heston, T. Ritter (Technicolor) (VistaVision) Guys and Dolls M. Brando, J. Simmons, F. Sinatra (Eastman Color) (CinemaScope) (Goldwyn) (Special engage- ments only) A Guy Named Joe Over Tokyo (Re-releases)	NOVEMBER The Texas Lady C. Colbert, B. Sullivan (Technicolor) (Superscope) The Vanishing American S. Brady, A. Totter, F. Tucker Jaguar Sabu, Chiquita, B. MacLane Magic Fire Y. DeCarlo, R. Stack, R. Gam (TruColor)	NOVEMBER The View From Pompey's Head R. Egan, D. Wynter, C. Mitchell (DeLuxe Color) (CinemaScope) The Deep Blue Sea V. Leigh, K. Moore, E. Portman (DeLuxe Color) (CinemaScope) (English made) Goad Morning, Miss Dave J. Jones, R. Stack, K. Hamilton (DeLuxe Color) (CinemaScope)	NOVEMBER The Big Knife J. Palance, I. Lupino, S. Winters (Aldrich) Killer's Kiss F. Silvera J. Smith, I. Kane (Kubrick-Bousel) Man With The Gun R. Mitchum, J. Sterling (Goldwyn, Jr.)	NOVEMBER Secret Venture K. Taylor, J. Hylton (Made in England) The Vanishing American S. Brady, A. Totter, F. Tucker Jaguar Sabu, Chiquita, B. MacLane Magic Fire Y. DeCarlo, R. Stack, R. Gam (TruColor)	NOVEMBER The View From Pompey's Head R. Egan, D. Wynter, C. Mitchell (DeLuxe Color) (CinemaScope) The Deep Blue Sea V. Leigh, K. Moore, E. Portman (DeLuxe Color) (CinemaScope) (English made) Goad Morning, Miss Dave J. Jones, R. Stack, K. Hamilton (DeLuxe Color) (CinemaScope)	NOVEMBER Hold Back Tomorrow C. Moore, J. Agar Lady Gadiwa M. O'Hara, G. Nader, R. Reason (Technicolor) The Naked Dawn A. Kennedy, E. Inglesias, B. St. John (Technicolor) (Made in Mexico)	NOVEMBER I Died A Thousand Times P. Lopez, W. Abel, B. Garland (WarnerColor) (CinemaScope) Sincerely Yours Liberace, J. Dru, D. Malone (WarnerColor)
DECEMBER Shack Out On 101 T. Moore, F. Lovejoy, K. Wynn Wicked Wife N. Patrick, M. Lister, B. Campbell (English-made) Dig That Uranium Bowery Boys	DECEMBER	DECEMBER	DECEMBER The Trouble With Harry E. Gwenn, J. Forsythe, S. Maclaine (Technicolor) (VistaVision) Naked Sea Allen H. Miner Documentary	DECEMBER Glory M. O'Brien, C. Greenwood, W. Brennan (Technicolor) (Superscope) The Fighting Chance Allen H. Miner Documentary	DECEMBER The Islands Y. DeCarlo, H. Duff, Z. Scott (Trucolor) The Fighting Chance R. Cameron, B. Cooper, J. London Track The Man Down K. Taylor, P. Clarke	DECEMBER Flame Of The Islands Y. DeCarlo, H. Duff, Z. Scott (Trucolor) The Fighting Chance R. Cameron, B. Cooper, J. London Track The Man Down K. Taylor, P. Clarke	DECEMBER The Rains Of Ranchipur L. Turner, R. Burton, M. Rennie (DeLuxe Color) (CinemaScope)	DECEMBER Running Wild W. Campbell, K. Case, K. Wynn Tarantula J. Agar, M. Corday, L. G. Carroll The Second Greatest Sex J. Crain, G. Nader, B. Lahr (Technicolor) (CinemaScope) Kiss The Blood Off My Hands Johnny Stool Pigeon (Reissues)	DECEMBER The Animal World Irwin Allen nature documentary (Technicolor) Sincerely Yours Liberace, J. Dru, D. Malone (WarnerColor)	



HOLIDAYS

Nov. 8—Election Day
Nov. 11—Armistice Day
Nov. 24—Thanksgiving Day
Dec. 25—Christmas Day

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Directed by RICHARD WILSON

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THRU
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EXHIBITOR

NOVEMBER 9, 1955

VOLUME 55

NUMBER 2

IN TWO SECTIONS • THIS IS SECTION ONE



What do YOU
know about...
SLIDING SCALE?
READ THE DETAILED SURVEY
THAT STARTS IN THIS ISSUE!

Shor Keynotes Allied Convention

(page 9)

← Spyros Skouras, 20th-Fox president, showed scenes from "Carousel" at the National Allied Chicago convention, revealing for the first time his company's new CinemaScope 55mm. process in a 35mm. version.

GOING UP!

M-G-M's
"TRIAL"



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TRAP"



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Debbie Reynolds



David Wayne



Celeste Holm

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Confirms Audience Test!
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Its fame sweeps nation!
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M-G-M presents in CinemaScope • "THE TENDER TRAP" starring Frank Sinatra Debbie Reynolds • David Wayne • Celeste Holm with Jarma Lewis • Screen Play by Julius Epstein • Based on the play by Max Shulman and Robert Paul Smith • And presented on the New York Stage by Clinton Wilder • Photographed in Eastman Color • Directed by Charles Walters • Produced by Lawrence Weingarten



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THE DESPERATE

co-starring

ARTHUR KENNEDY · MARTHA SCOTT · DEWEY MARTIN ·

Produced and Directed by WILLIAM WYLER · Screenplay by JOSEPH HAYES · Adapted from

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-NEW YORK TIMES

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"Bogart is chillingly evil...in one of most nerve-wracking thrillers ever written."

-LOS ANGELES HERALD & EXPRESS

"Bogart ruthless as a serpent . . . in a memorable picture."

-BOSTON RECORD

"Suspense never lets up!"

-HEDDA HOPPER

"Sure to be up for Academy Award."

-LOUELLA PARSONS

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-TIME MAGAZINE

"Super's the word for such thrill-chills. Super-super-super."

-LOS ANGELES EXAMINER

"Fierce, exciting entertainment."

-BOSTON HERALD

"Year's top suspense thriller."

-HOLLYWOOD CITIZEN NEWS

"Click pic all the way."

-VARIETY

"A money picture."

-HOLLYWOOD REPORTER

**"Tremendous
'want to see'
potential in top
grossing film."**

-BOXOFFICE

**"Sensational
piece of
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-FILM BULLETIN



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6th Annual

Christmas SALUTE

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EXHIBITOR



NOVEMBER 9, 1955
VOLUME 55 NUMBER 2

HERE IS SLIDING SCALE

ELSEWHERE IN THIS ISSUE will be found the first installment of a two-part study titled: "THE SLIDING SCALE METHOD OF ARRIVING AT A FAIR FILM PRICING FORMULA." On the first of its approximately four pages is a summary not only of the data covered in this issue, but also of the additional and more specific data that will be covered in the concluding second part, in the issue of Nov. 16.

As a complete study, worked up from the most elemental considerations, there was just too much to cover in any one issue.

The research, study, and serious effort that was expended in the compiling and writing of this study is obviously great. We are certain that only a publication steeped in practical knowledge about its business could do it at all. And that only a publication dedicated to the full service of its business would do it.

This study is not intended to win for us any popularity contests. There are certain to be some distributors who find particular facts and conclusions obnoxious to them. There are also certain to be some exhibitors who won't like other facts or conclusions. We expect that! And we expect each group to publicly say so! But if, in the privacy of their own offices, and in the confidential conversations with their own contemporaries on their

own "side of the fence," they will agree that the background knowledge, facts, objectives, and conclusions are fair, honest and impartial, then we will be content. Then we will know that we have focused attention on a cancer that is weakening, and could destroy, our business, and that we have suggested an "operation" that could cure it.

There may be other "cures." There may be other studies. But of this we are certain: SLIDING SCALE, fairly set up and honestly administered, can produce a film pricing formula that can reduce to a minimum the "billion dollars worth of lawsuits," the "hat-in-hand adjustments," and the dog-eat-dog ill will that is splitting the industry into "jungles" rather than distribution centers.

We hope for the close readership of our nearly 10,000 regular subscribers across the continent. And we hope for their approval.

After the concluding second part has been published, should any reader have a problem relating to his own, or to some hypothetical theatre situation, we invite its submission. Every effort will be made to answer, or to obtain an answer, in clinic form.

Comments and suggestions are also invited. All of this effort was expended for you.

CONVENTION WEEK

AS THIS ISSUE was being printed, the Morrison Hotel in Chicago was the scene of what can probably be considered as the most important industry meeting of the year.

Necessitated by the existence of two national theatre owner associations, Theatre Owners of America and Allied States Association of Theatre Owners, the financial support resulting from the trade show set up by the Theatre Equipment and Supply Manufacturers Association and by the International Popcorn Association alternates from one group to the other year by year. This year, Allied States is favored. So this year, Allied States takes the spotlight.

More colorful of the two groups, due to the original and often explosive approach of men like Abram Meyers, Colonel Cole, Trueman Rembusch, Benny Berger, Nate Yamins, Jack Kirsch, and others, it will be interesting to see what fur will fly before sundown on Wednesday, Nov. 9.

And we can only hope to live to see the day when Convention Week finds *one* solid organization of *all* theatremen meeting as *one solid front to all of the problems that beset them*. And we can't help but hope that it happens soon, before we all go broke and need to "thumb" our way!

Jay Emanuel

CAN NEWS

(Trade Headlines Of The Issue)

Corporate

Michael Todd sells his stock in Magna Theatres Corporation and Todd-AO to devote full attention to his production efforts (page 10).

Distribution

Walter Branson is elevated to the post of RKO vice-president in charge of distribution (page 9).

Exhibition

Harry Brandt, ITOA president, calls on Alfred Starr, TOA executive, to withdraw his comments against CinemaScope (page 9).

Elmer Rhoden, heading COMPO's Audience Awards plan, announces that telecast plans for the award presentations have been abandoned (page 10).

International

Quebec exhibitor unit seeks a change in the law banning children under 16 from theatres (page 24).

Columbia's sales drive for Jack Cohn sets a Far East record (page 24).

Mel Konecuff

Aaron Rosenberg, U-I producer, reveals his future plans, calling for additional biographical films; "Guys And Dolls" opens on Broadway amid much hoopla; and other big city movie-doings are commented upon pages (8 and 17).

Organizations

Rube Shor, keynoting the National Allied convention in Chicago, stresses differences with TOA (page 9).

The arbitration committee defends the latest draft following adverse comment from certain exhibition circles (page 9).

Production

RKO reveals that TV outlets have been approached with reference to a sale of that company's backlog to video (page 10).

MGM prints for domestic release will combine optical and stereophonic sound (page 10).

Major Albert Warner predicts a golden era for the industry (page 17).

I N D E X

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THE SEVISECTION	SS-1—SS-8
(The Yellow Check-Up)	



In New York recently to exploit "The Return Of Jack Slade," star John Ericson and his wife, Milly, chatted with Norton V. Ritchey, president, Allied Artists International Corporation.

NEW YORK By Mel Konecuff

FROM ALL-AMERICAN to Universal producer, that's the story of Aaron Rosenberg, maker of money movies. Of course, a couple of things happened in betwixt



KONECOFF

and between but those can be found in his biography which Universal will be glad to send to all who request it for a self-addressed, stamped envelope.

When we saw him last week, he and a few associates were in the process of embarking for Turkey to discuss with government officials and plan for the forthcoming epic, "Ataturk," based on the life story of the builder of modern-day Turkey, which will be filmed next summer in that country. (At this point we expect someone to remark that he's really going to get an authentic piece of halvah there or that he wants to have some turkey in Turkey for Thanksgiving).

Rosenberg, who has been turning out one-sixth of Universal's annual output of features, approximately five out of the average of 30 made each year, has a long string of hits to his credit like "Winchester 73," "Bend Of The River," "The Glenn Miller Story," "Six Bridges To Cross," "To Hell And Back," "The Shrike," and many others, and has just completed "The Benny Goodman Story." Reports on this are pretty good.

He stated that Universal's policy with productions stood something like this. The number of features would either be the same or may even be more this coming year. They will be made for the most part at the studio, although if certain projects call for going on location then they go on location. There is no set budget restrictions on films. As much can be spent as is necessary and the way the studio is set up most of what is spent shows up on the screen and not on the overhead balance sheets. There is no set pattern for process to be used, rather it

BROADWAY GROSSES

(As of this Monday)

"Guys And Dolls" Hits New High

NEW YORK—An all-time opening week high was reached by "Guys And Dolls," Capitol, with Election Day and Armistice Day holidays expected to up grosses in most Broadway first-runs.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"Sincerely Yours" (Warners). Paramount expected the Liberace starrer to hit \$38,000 on the opening week.

"The View From Pompey's Head" (20th-Fox). Roxy reported a \$19,011 opening on Friday, Saturday, and Sunday, with only a disappointing \$38,000 expected on the first session.

"Trial" (MGM). Radio City Music Hall, with stage show, claimed \$70,000 from Thursday through Sunday, with the fourth, and last, week sure to reach \$110,000.

"The Desperate Hours" (Paramount). Criterion dropped to \$19,000 on fifth week.

"Guys And Dolls" (Goldwyn-MGM). Capitol, at an upped scale, hit a sensational \$88,000 for Friday, Saturday, and Sunday, with opening week sure to reach an all-time high of \$175,000, a house record.

"Ulysses" (Paramount). Globe held at \$11,000 for the 12th and last week.

"Gentlemen Marry Brunettes" (UA). Mayfair dropped to \$21,000 on second week.

"Rebel Without A Cause" (Warners). Astor reported \$40,000 for the second week.

"Lucy Gallant" (Paramount). Victoria was heading toward \$10,000 on the third and last week.

"The Tall Men" (20th-Fox). Loew's State dropped to \$16,000 on the fourth week.

depends on the subject matter, which is most important these days.

He alone has 12 scripts completed awaiting the availability of the proper talent for the parts. His next three films are "Apache Agent," a film with a factual or biographical basis which will star Audie Murphy which rolls in two weeks. Next summer will see filming of "The Charlie Russell Story," also with Audie Murphy, in addition to "Ataturk," and there is a chance that the latter will be filmed in the new 55mm. CinemaScope. He's also waiting to go with "The Bill Robinson Story." He denied being on a biographical kick. It just happened that the stories just happened to be good.

Opined Rosenberg, a lot of pictures are not getting their best reaction at the box-office because the advertising and publicity campaigns haven't had a chance to properly penetrate to the public. At Universal they start the tubs thumping even prior to production as well as during and after and the two departments work closely together so that the end result can be sold properly, e.g. "To Hell And Back," which is cleaning up.

Casting is one of today's top problems facing producers with many properties being held back until stars are available. He believed in the theory that producers ought to go for top names for roles, and if these are unavailable, then reverse the field and go after someone brand new. He

(Continued on page 17)

Shor Stresses Differences With TOA

National Allied Head Raps Arbitration, COMPO's Tax Repeal Campaign, Expansion Moves By Divorced Circuits

CHICAGO—National Allied president Rube Shor kicked off the organization's convention this week with a keynote address devoted principally to a discussion of the abyss separating Allied thinking from that of TOA.

Referring to the conclave as "the most important exhibitor meeting ever held," Shor said events of the last 12 months force a decision on theatremen between positive action for relief from excessive film rentals and other controversial trade practices, and the "do-nothing" attitude of TOA. Past experience, he said, proves that the film companies and their "satellites," the circuits, will not part voluntarily with their "monopolistic advantages and privileges."

According to Shor, the results of the joint Allied-TOA committee meetings with distributors last spring prove the fallacy of the idea that only a united exhibition front can accomplish anything; because with all its backing, the joint committee failed to meet with film company presidents, with the exception of 20th-Fox's Spyros P. Souras, who has not, to date, acted on his promises for relief; and they prove "friendly negotiation" a blind alley because the distributors knew that the TOA members of the committee would be checked by their circuit superiors from taking any positive action. Allied, he said, in its good faith, was led into a "trap" by TOA, one designed to curb the determined methods Allied members are willing to use to insure a fair deal for the independent exhibitor. TOA, Shor maintained, turned against all the "vital parts" of the Allied Emergency Defense Committee's program, now committed to seek federal legislation controlling rentals. However, the Allied head contradicted the TOA contention that such regulation implies the control of admission prices as well.

Reviewing the Allied-TOA cleavage on the subject of arbitration, Shor maintained that Allied's position in the last three years, well known to current TOA critics, has been that any acceptable arbitration draft must include film rentals. The recently completed one, he noted, not only neglects rentals but retains the pre-releasing provision of the rejected 1952 draft. The technical and legal aspects of the entire arbitration setup were to be discussed in a later session by Allied general counsel Abram F. Myers, Shor said.

On the subject of the expansion of the divorced circuits, Shor added, there is a still wider difference between the two exhibitor groups. In control of the circuit interests, TOA cannot share Allied's apprehension on this ground, and Shor reported the opinion of Myers that it was Allied's appeal to the Department of Justice for the opportunity to object to circuit expansion that caused the rift between the two organizations, inasmuch

Branson Named By RKO As Distribution V-P

NEW YORK—The board of RKO Radio Pictures, Inc., last week elected Walter E. Branson, vice-president in charge of distribution, it was announced by Daniel T. O'Shea, president. Branson formerly held the title of world-wide sales manager.

Branson began his film career in Omaha in 1922 as a booker for Pathe, subsequently becoming branch manager and district manager for various mid-western exchanges. In 1941, he became western division sales manager, and later, assistant general sales manager.

as it "poked TOA's principal contributors in a tender spot."

The Allied president went on to criticize COMPO again for failing to take part in the fight against subscription television, claiming its participation in the struggle was blocked by Paramount because of the latter's interest in Telemeter, manufacturer of one of the toll gadgets. But the most important objection to COMPO's activities, Shor announced, was its bureaucratic disregard for the opinion of the elements composing it, specifically in the case of the recent dues drive, undertaken without consultation with Allied, a charter member, and the tax elimination campaign, promoted by American Theatres president Sam Pinanski, a member of the COMPO triumvirate. Furthermore, the tax repeal bandwagon, boarded by TOA, is rolling at an "unpropitious" time, Shor opined, saying that Allied thought on the subject would be expressed at the forthcoming COMPO annual meeting.

On the agenda for consideration by Allied national directors were the application for membership of United Theatre Owners of Oklahoma, represented by Bernard J. McKenna; a motion for congratulations to Allied Theatres of Illinois on its 25th anniversary; films and film prices, with discussion based on the deliberations of the Emergency Defense Committee under chairman Benjamin Berger; arbitration; membership in the Union Internationale de l'Exploitation Cinematographique; COMPO; the admissions tax; exemption from income tax; subscription television; individual memberships; and the 1956 National Allied drive-in convention, to be held in Cleveland, Feb. 21-23.

Sorry NO Letters!

This will acknowledge the 150 or more letters from interested subscribers in nearly all States, in Canada, and elsewhere,—on a dozen or so different industry subjects,—all of which deserve publication in our usual "LETTERS" page. But we just can't afford the space! Due to the SLIDING SCALE survey in this issue, we are stretching at the seams to hold all of our usual features and services. So bear with us, won't you?

THE EDITORS

Arbitration Committee Defends Latest Draft

NEW YORK—Taking issue with reports from some quarters of disapproval of the new industry arbitration draft, particularly the clause permitting each distributor two pre-releases annually, the drafting committee of the document released a joint statement last week to the effect that such criticism is unfounded, asserting that the new draft does not "make a deliberate attempt" to legalize the practice but, instead, limits for the first time the number of features to which a film company can attach the special handling label.

There is not now, nor has there been in the past, the release pointed out, any legal limitation on the number of pre-releases a distributor may have, in violation of all the accepted trade practices. Therefore, it is argued, the proposed arbitration system is "a positive gain in favor of exhibition." The language of the draft, it further noted, neither condones nor authorizes the pre-release policy. In lieu of a law forbidding pre-releasing, the committee feels the next best thing would be the limits established by arbitration. The executives pointed out also that under the plan, no exhibitor is obliged to resort to arbitration and, in spite of the shortcomings of the draft, it has many points of advantage which have not heretofore been available to theatremen; the system is for exhibitors only, and the film companies may not bring proceedings under it, the statement concluded.

Mitchell Wolfson and Herman Levy, for Theatre Owners of America, Max A. Cohen, for Independent Motion Picture Theatres Association, and Leo Brecher, for Metropolitan Motion Picture Theatres Association, were the drafting committee members who signed the statement.

Brandt Defends CinemaScope

NEW YORK—Independent Theatre Owners Association president Harry Brandt last fortnight called on Alfred Starr, Theatre Owners of America executive committee head, to withdraw a statement attributed to him by the New York Times recently to the effect that anamorphic lens projection, such as used in CinemaScope, is "just about done" because of a "built-in disability" and because Hollywood directors dislike the process. Starr was reported to have made his remarks at a closed meeting held during the TOA Los Angeles convention last month.

"For the common good of all of us who depend on the boxoffice," Brandt said in his letter to Starr, the statement should be retracted. He added that CinemaScope has been widely accepted and that it is folly to believe that the vast majority of U. S. exhibitors who have installed it can be wrong in their decision. The public too, Brandt asserted, has been enthusiastically receptive.

Rhoden Abandons Telecast Plans For Audience Award Announcement

NEW YORK—As an expression of appreciation to the country's newspapers for their cooperation, Elmer C. Rhoden, national chairman of the Audience Awards Committee, has abandoned plans for announcing the Audience Awards winners over television and will give them first to the press at a mammoth newspaper dinner to be held in Hollywood early in December.

Announcement of Rhoden's decision was made last fortnight by Robert W. Coyne, COMPO special counsel. The COMPO statement quoted Rhoden as follows:

"It had been our intention originally to have a telecast of this event, but when we viewed it in all its aspects we decided in favor of announcements to be made through the various services. We will hold an awards presentation with the press and permit reporters to disseminate the information regarding this first general poll in which exhibitors have taken such an active part."

Rhoden pointed out that a television show would be competitive both to theatres and newspapers. For this reason and because of the strong support given Audience Awards by the country's newspapers he feels, he said, they should be given first consideration.

Coyne said the COMPO office already had been advised that several newspapers around the country had asked about press arrangements for the announcement of the Audience Awards winners and had indicated they intended to send their own motion picture editors to cover the event.

Although plans have not yet been perfected for the dinner, Coyne said he believed the entire Hollywood press corps would be among the guests, in addition to representatives of the trade press, outstanding Hollywood personalities and competitors for the awards. Well known figures in journalism also will be invited, he said, such as the president of the Society of Newspaper Editors, the editor of Editor and Publisher, and the editors and publishers of all the Los Angeles newspapers.

RKO Films On TV Block

NEW YORK—Conferences with various television film distributors and other TV outlets are being conducted by General Teleradio to determine whether they would be interested in acquiring first-run rights to more than 500 films in the RKO Radio vaults, it was revealed last week by Dwight Martin, vice-president, film division.

In commenting on reports that part of the backlog of old films acquired by GT last summer, when it purchased RKO Radio from Howard Huges, is being offered to television, Martin said that several TV distributors have been approached about purchasing the rights to the RKO films over a period of years. An RKO official stated later that the Thomas F. O'Neil management group has been exploring the TV market for the sale for some time.



William S. Kent, formerly vice-president, Calhoun Studios, industrial and TV film producers, has joined National Screen Service Corporation in a sales and production capacity.

Puzzle Contest Spurs Audience Awards Poll

NEW YORK—Marc J. Wolf, Y and W Management Corporation, Indianapolis, reported to COMPO last week that the Gary, Ind., Post-Tribune has come up with an ingenious contest in connection with the Audience Awards Poll, a three-way "What's My Name?" crossword puzzle contest appearing in the Sunday edition.

First, the puzzle must be worked correctly as in ordinary crossword puzzles and, second, the questions in the entry blank must be filled in with the correct answers. All answers to questions in the blank appear in the solution of the puzzle, with the exception of the last name of the Audience Awards nominee whose first name is in the puzzle's center square. The last name of the nominee may be found in a story on the Audience Awards campaign printed in another section of the paper. The number of letters in the last name and the number of letters in the other answers to the questions are indicated on the blank.

MGM Prints Combine Optical, Stereo Sound

NEW YORK—CinemaScope prints of MGM's domestic releases after the first of the year will combine both stereophonic and optical sound tracks, according to Charles M. Reagan, vice-president in charge of sales, who said last fortnight that MGM is notifying its field sales force of the availability of the composite prints.

The new prints will serve both magnetic and optical installations in the United States and Canada, Reagan said, pointing out that theatres equipped for magnetic sound can utilize the magnetic sound track on the 35mm. CinemaScope print, and that if a theatre has an optical installation, the optical track printed next to the magnetic tracks would be used. Thus, MGM becomes the first film company to use the combined print system, first unveiled in September. A slight mechanical change will enable all projectors to accommodate the new print, it was said.

A 20th-Fox spokesman, when queried about the MGM announcement, reiterated his company's objections to the move, contending that this is "compromising with quality." Innovations in film sound were expected to be revealed by 20th-Fox president Spyros P. Skouras at the Allied States Association convention in Chicago this week.

Todd Sells Magna Stock

NEW YORK—Allen and Company have purchased and placed privately 268,000 shares of the common stock of Magna Theatre Corporation from The Michael Todd Company, Inc. This constitutes substantially all Todd's holdings in Magna Theatre Corporation. Members of the management of Magna Theatre Corporation and United Artists Theatre Circuit, Inc., participated in the purchase of these shares.

Magna Theatre Corporation announced that Todd had resigned from its board and from that of The Todd-AO Corporation, which is owned 62½ per cent by Magna Theatre Corporation.

It is understood that Todd will devote all his attention to the completion of "Around The World In Eighty Days."

This Was The Week When

Film critics and columnists from Canada, the west coast, and points in between hailed the world premiere of Samuel Goldwyn's MGM release, "Guys And Dolls," at the Capitol, New York. . . . Jack Benny was named to serve as toastmaster at the March of Dimes testimonial dinner to 20th-Fox president Spyros P. Skouras, in the Waldorf-Astoria, New York, Dec. 5. . . . The Roxy Theatre, Inc., declared a quarterly cash dividend of 37½ cents a share on outstanding preferred stock, payable Dec. 1 to holders of record Nov. 15. . . . Budd Rogers was named to supervise the domestic distribution of 16 feature films owned by the Bank of America, through independent sectional franchise holders.

American distribution rights to "Lost Continent," first Italian CinemaScope production, were acquired by IFE, according to executive vice-president Seymour Poe. . . . Eleven industry figures, including MPAA's Arthur De Bra, were slated by 20th-Fox to visit 60 key cities this month to address special preview groups of "Good Morning, Miss Dove." . . . Republic directors declared a five per cent common stock dividend payable Jan. 3 to holders of record Dec. 7. . . . Magna scheduled the west coast premiere of "Oklahoma!" at the Egyptian, Hollywood, Nov. 17. . . . The directors of U-I declared a quarterly dividend of \$1.0625 a share on the 4¼ per cent cumulative preferred, payable Dec. 1 to holders of record Nov. 15.



Your
Christmas
Attraction
from
20th
Century-Fox



"The rains were upon
Ranchipur; and she cried:
'I am a sinner! Wash me
and I shall be whiter
than snow!'" — Anon.



Torrential
in the
Impact of
its Dramatic
Power!

The
Rains
of
Ranchipur

COLOR by DE LUXE

CINEMASCOPE

LANA TURNER • RICHARD BURTON • FRED MacMURRAY • JOAN CAULFIELD • MICHAEL RENNIE

in "THE RAINS OF RANCHIPUR"

Produced by FRANK ROSS

with EUGENIE LEONTOVICH, Gladys Hurlbut, Madge Kennedy, Paul H. Frees, Carlo Rizzo, Beatrice Kraft

Directed by JEAN NEGULESCO • Screenplay by MERLE MILLER • Based on a Novel by Louis Bromfield

THE SLIDING SCALE METHOD . . . of arriving at A FAIR FILM PRICING FORMULA

PART ONE of a very sincere effort by MOTION
PICTURE EXHIBITOR to bring peace to this business

SUMMARY OF DATA TO BE COVERED:

1. A general discussion of current conditions and the need for A LIVE-AND-LET-LIVE FILM PRICING FORMULA.
2. What is ALLOWABLE OVERHEAD, and why an AUDIT is necessary if overhead is to be a part of the film pricing formula.
3. What are PLAYING TIME UNITS, and how such units can be applied to both the Overhead and the Gross of any playdate.
4. The theory and objective of the SLIDING SCALE Film Pricing Formula. How it lends itself to ARBITRATION of difference.
5. With ALLOWABLE OVERHEAD established there are, three common SLIDING SCALE methods: SLIDE "A", which allows the Theatre to keep as profit 50% of the Film Rental; SLIDE "B", which allows the Theatre to keep as profit 33 $\frac{1}{3}$ % of the Film Rental; and SLIDE "C", which allows the Theatre to keep the same % of the Film Rental as the Film Rental relates to the Gross. Examples of the three SLIDES.
6. "ROBOT" TIME SAVING CHARTS listing at 1% steps and at 2 $\frac{1}{2}$ % steps the corresponding ratio figures relating to SLIDE "A", SLIDE "B" and SLIDE "C", that can be applied to any Theatre's Overhead in order to tailor make its particular Sliding Scale.
7. OTHER FORMS of percentage selling and their weaknesses as fixed instruments in a constantly fluctuating business.
8. A QUESTION AND ANSWER CLINIC covering inquiries submitted by theatre readers.

1 CURRENT CONDITIONS and the need for a NEW FILM PRICING FORMULA

Of all of the millions of different kinds, types and models of things, that are bought and sold from one end of the earth to the other, we don't believe that there is one single item that fluctuates so widely in price, as entertainment. And the greatest price fluctuation in the entire field of entertainment is unquestionably enjoyed and/or suffered by motion pictures.

Whether at the wholesale level, where a producer sells a motion picture to a distributor or a distributor sells a motion picture to an exhibitor; or at the retail level, where an exhibitor sells a motion picture to the public; price bears little if any relationship to cost, and gyrates widely from the extreme top to the extreme bottom in a matter of days; and for no more definable reason than the public's ever changing taste and pocketbook. We all have heard of the \$100,000 "sleeper" that did a world gross of \$1,000,000, and of the \$5,000,000 super colossal masterpiece that never got off the ground and had trouble banking \$300,000 of film rental. And we all know that the same motion picture that got \$2.50 from the patron who saw it from a loge seat at the Music Hall, within a matter of days or even the same day got only 50c from the patron who saw it from an equally comfortable seat at a small theatre "in the sticks." And the film rental paid by the Music Hall on that self same picture could be as much as \$250,000 for a five or six week run, while the small theatre "in the sticks" could have trouble paying \$250 for its five or six days.

Yes, motion pictures is a business of vast fluctuations with no certain top and no certain bottom. And that is why any unbalance, either enlarging or constricting the supply source, can give an inordinate advantage to either the buyer or the seller. Much of the strife, lawsuits,

requests for government intervention, 5,000 to 6,000 closed theatres, ulcers and heart attacks, in the business today, are directly chargeable to the constricting of the supply of new features that seemed to immediately follow the "divorcement" of producer owned theatres, that were the latter's guaranteed outlets and therefore their responsibilities. So this is a "seller's market"! And unless the "sellers" exercise a lot more judgment than they have in the past few years, and leave a sufficient percentage of the boxoffice "take" at the exhibition level, so that exhibition also can keep its "plant" in order and show a profit, there will be a lot more theatres close, and a self-cannibalizing of the business that will eventually destroy production, and distribution also, as we know them today.

It has been said by distributors that only a few thousand theatres represent 85% of their national gross, and that the other 10,000 to 12,000 late runs and small towns represent only 15%. Accepting their totals for the sake of argument, what producer can show sufficiently more than a 15% profit on domestic sales, so that this mass of late runs and small towns can be profitably ignored? And would ignoring them result in great savings in overhead, advertising or physical distribution? We doubt it! With saturation bookings in most key runs, and an assortment of picture sizes and sound tracks, it would still require 450 to 600 prints of any big picture to service the 3,500 to 4,000 big key runs. It would still take the same advertising in newspapers, national magazines, fan magazines, TV, and radio, for all of that is aimed at the success of those big key runs. It would still cost just as much to make the picture in Hollywood. Nothing would be saved except a few sales salaries, and all costs would need to be charged against 3,500 to 4,000 outlets, instead of against

the 13,000 to 16,000 current potential.

So there is little merit to this distributor view except as a bit of sales persuasion. Those 10,000 to 12,000 small situations are a by-product that cost little or nothing to serve, and represent a large portion of the profit margin. The producer or distributor who ignores this fact, and permits them to close in large numbers for lack of adequate profit commensurate with their investment and management effort, is committing a form of business hari-kari.

Some wise distributors recognize this fact. Al Lichtman of 20th Century-Fox gave public recognition to it when he released a statement to the effect that any theatre unable to gross more than \$1,000 per week should be sold at flat (as compared to percentage) prices. Of course we are told that some of his own branches immediately made the "flat price" whatever the *highest* percentage return, on their biggest pictures playing the particular theatre, had ever been; so that the letter of his words was kept but not their spirit. Others have similarly recognized the situation, either publicly or privately, but little has been done except for spot "adjustments" that put the theatreman in the position of a pan handler asking for favors "with his hat in his hand."

A good share of the responsibility for this situation rests squarely on shoulders of exhibitors themselves. Competition at the retail level has engendered distrust of one another, and a "keep-your-guard-up" attitude, that was often with good reason. And smart film salesmen were quick to encourage ill will, to their own advantage. Two national associations of theatremen seem to place greater emphasis on the "local autonomy" of their territorial units than on the national unity and solidarity that could command respect. Other splinter associations, usually local to some one of the 31 distribution areas, only add to the confusion. And the 10 national distributors have been able to take advantage of the confused mob.

This does not apply to all territories. In New York where large remnants of the "divorced" former producer affiliated circuits co-exist with several large independent circuits in a spirit of mutual confidence, there is no confusion and film prices and percentage formulas are known to be very fair, and much lower than in neighboring territories. In several areas of the Middle West notably Cleveland and Detroit, large co-ops working in a spirit of mutual confidence with large circuits have been able to maintain a fair balance in film prices that even protected the small independent runs around and behind them. But where such an equalizer does not exist, film prices have risen to the realm of arbitrary confiscation, and while this is no justification, formerly honest men have been forced to boost their reported overhead, or steal on their reported grosses, in order to stay alive.

This is not a happy situation. Nor is it one that promises a brilliant future for this business, whether producer, distributor, or exhibitor.

What are the alternatives?

We don't like the prospect of being Government "regulated" even if the Government would accept the duty without charge. We can't believe that Government will dictate what a distributor can charge an exhibitor for film and not protect the good old voting public by also dictating what an exhibitor can charge a patron for admission. We had experience during

World War II with Government forms and red tape, and the pécadilloes of "do" and "don't" through which Government methods drive businessmen crazy. And from what we hear from hundreds of equally independent theatremen across the country we don't believe they want Government "regulation" either. In fact, we'd be willing to lay 2-to-1 that a poll of exhibitor opinion on the subject, given any other choice, would bury Government "regulation" under a landslide.

We're afraid that we agree with the Distributors that you can't arbitrate film prices either. Whether horses or battle-ships, if the fellow who owns them says they are worth \$10, how can you arbitrate your belief that they are only worth \$5, because you can only resell them for \$6. Maybe someone else can sell 'em for \$20! It is all "if" and the seller has just as much God-given right to believe his value as the buyer has to believe his. How are you going to arbitrate that? And, particularly in picture business, where a picture can die in one theatre and set a new house record in another theatre not too far away, how can arbitration set up a fair picture price.

Then again, who are those Solomons who will be able to find the time to carefully consider and to weigh all factors concerning 365 days of film in 18,000 theatres, some roofed and some drive-in? Having done a bit of "arbitrating" ourselves we happen to know the time and study required, and we don't think there are enough competent men, with useable industry experience, in the world today, to serve as arbitrators on that much volume.

There is a third alternative that we like better and that we believe will prove better for producers, distributors and for exhibitors. It presupposes that producers and distributors will accept the fact that virtually no new roofed theatres are being

built; and that the existing ones are getting older and more obsolete with each passing day, and without any possibility of exhibitors reinvesting in modernization when they can barely, or are just failing to, make ends meet. It presupposes that producers and distributors will accept the fact that in spite of 4,400 new drive-in theatres (many seasonal) constructed in the past seven years, and a constantly growing population, their theatre sales possibilities have actually shrunk. It presupposes that exhibitors want only a fair live-and-let-live share of the admissions dollar and as partners with production and distribution are willing to give them an honest court in every way, backed by positive audits. And it presupposes that exhibitors, with respect for themselves as businessmen, will go a long way to avoid the need for "hat-in-hand" adjustments, and will adopt with open arms any method or formula that is fair.

There is also one final, and most important, point! It presupposes that producers, distributors and exhibitors, are sincere men-of-good-will who only want dollars that belong to them and to which they are fairly, honestly and morally entitled. All of this is a waste of time, and there is no need to proceed further, if our business has degenerated into the rule of fang and claw. Under that eventuality, and dealing with thieves and shysters, the only alternative is a baseball bat or scatter gun. But we don't believe the latter to be the case! We are proud of our business and of the friendships we have made in it. We have yet to meet the man with whom we couldn't negotiate fairly when face to face. We believe that a fair to all LIVE-AND-LET-LIVE FILM PRICING FORMULA, applicable to theatres of known admission scales, sizes, types and average grosses, is possible to arbitrate and establish for the eternal well being of *all* in this business.

and loss statements are drawn. Such specialized audits are possible. And practical!

Now! What is ALLOWABLE OVERHEAD?

We suppose the best quick description would be the operating expenses of the particular theatre, both average and specific, for the term of the partnership, i.e. the particular playdates.

More specifically, OPERATING OVERHEAD, for purposes of such a partnership, can be broken down under the following heads:

1. Rent
2. Advertising
3. Payroll and Payroll Taxes
4. Insurance
5. Light, Power, Air Conditioning and Heat
6. Maintenance, Repairs, and Supplies
7. Messenger Service
8. Telephone, Telegraph, Stationery, Traveling, etc.
9. Petty Cash and Miscellaneous
10. Cost of all Shorts or Added Attractions.

A further explanation of what should be included under such general heads is as follows:

RENT. This would normally be the sum paid to the owner of the theatre building, either as a fixed sum per month or per year, or as a percentage of the gross receipts. All "extras," such as excess water use, increased taxes, etc., covered by the lease should be included. If the property is owned by the theatremen, "rent" would be considered as all interest on a funded debt or mortgage, normal Government allowed depreciation on the building and its equipment, and all real estate taxes and water rents. Any rental income received by the theatre from stores or offices should be subtracted from the above. A weekly average for the preceding 52 weeks should be established.

A hybrid of both of these would be the operator who leases a building which he has equipped. His rent would therefore be not only what he pays the landlord, but the depreciation on his equipment as well.

ADVERTISING. This should refer to *all* advertising purchased by the theatremen to benefit the particular playdate. Newspaper space, posters, trailers, and any special sign work other than the normal changeable letter marquee signs, should be included. On a big picture where the producer-distributor wishes to spend more than the usual theatre budget, this can either come "off the top" (added to the operating overhead), or can be shared by each on the eventual percentage payoff, subject to a prior agreement. Postage or messenger service necessary to the distribution of heralds, window cards, etc., should be included.

PAYROLL AND PAYROLL TAXES. Under this heading would be the salaries of employees working in the theatre or occupied in some facet of its management, with the exception of those who tend the confection stand, or service stores, apartments, or offices that are not a part of the theatrical unit. Basically the manager, assistant manager, projectionists, ushers, cleaners, doorman, cashiers, and maintenance engineers are considered house staff; but to this should be added the booking fees paid to a buying and booking agency or to a buying and booking executive. In the case of large circuit operation, a fee of 5% or 6% of the overhead is included in the payroll for home office expense. A similar fee should be

② What is ALLOWABLE OVERHEAD . . . and why an AUDIT?

Any LIVE-AND-LET-LIVE FILM PRICING FORMULA must be based on a percentage of what is left after the operating overhead has been recouped. It is elementary that the theatre must recoup its operating overhead (and this has nothing to do with return of invested capital or of profit), for any percentage deal is nothing more or less than a short-term partnership into which the theatre owner invests his right in a pretty high priced piece of specialized real estate on the main stem, and into which the producer-distributor invests his right in a pretty high priced piece of specialized film entertainment. The theatremen can't sell tickets without the film and the producer-distributor can't sell tickets without the theatre. Operating overhead is a sum of money that is mutual to their partnership, and a tool of the whole partnership, just as advertising should also be.

The administration of operating overhead rests in the lap of the theatre, only because the latter is stationary and fixed to the particular locale. Whether the "partnership" is for one day, one week, or one month, it is possible for the theatre to hire and to buy on a weekly, monthly or annual basis, thereby procuring the best local prices on everything, and to split all individual costs into the proportionate share represented by the "partnership" days.

As a partnership obligation, however, operating overhead must be an exact, agreed-on, ALLOWABLE OVERHEAD, resulting from an exact and acceptable AUDIT by a recognized Certified Public Accountant. It shouldn't be necessary for such an audit to be made more than once each year, and it shouldn't be necessary for it to go beyond a summary of operating overhead only. It could be based on, but should in no way conflict with, the regular annual profit-and-loss audit of the particular theatre, for it can confine itself to the "accounts payable" side alone. Just as a suggestion, we certainly believe it would be possible for arrangements to be made with a big, prominent, name auditor like Price-Waterhouse to do such audits on a rotating annual fee basis that would be well within the price range of any theatre. It might even be based on a "per seat" basis like organization dues.

Bolstering this thought still further, we wish to point out that MOTION PICTURE EXHIBITOR, THE SATURDAY EVENING POST, LIFE, TIME, THE NEW YORK TIMES, and any other reputable publication that solicits advertising from advertising agencies and national advertisers, submit their circulation orders and income to the skilled auditors of the Audit Bureau of Circulations, Inc. for a thorough annual check, without disclosing the private data from which their profit

allowed whenever ownership assumes the buying and booking decisions, for the term "manager" then relates to house management alone, which bears a much lower salary scale.

The employer share of any city, state, or federal payroll taxes would naturally be added to payroll in computing overhead.

For all practical purposes, total payroll can be averaged per week for the preceding 52 week period, for fluctuations will never be so great as to seriously affect average overhead.

INSURANCE. This should include all fire, theft, holdup, vandalism, public liability, and property damage insurance premiums, averaged weekly even though paid on an annual or three-year basis. All such insurance constitutes protection for the "partnership" during the term of their agreement and is a very legitimate overhead item.

LIGHT, POWER, AIR CONDITIONING AND HEAT. While all four of these items may be concentrated into the electric bill, it is possible that one or more could result from equipment using gas, oil, or coal as the energy source. Combinations are also possible. As a result, under this heading should be placed all bills covering current, fuel, freon, boiler cleaning and seasonal care relating to these four necessary utilities for the preceding 52 weeks and their weekly average obtained.

MAINTENANCE, REPAIRS AND SUPPLIES. While projector and sound services, needed equipment repairs, cleaning equipment and supplies used by the staff, and the periodic outside cleaning and repairing of rugs, draperies, uniforms, etc., form the purpose for the maintenance and repairs heading, great care should always be used not to include capital improvements or plant additions of any kind. True overhead can only include the costs of maintaining and repairing what is already a necessary part of the property and important to its efficient operation. Supplies include tickets, carbons, lamp bulbs, and similar items that are consumed as a part of the theatre operation. Items given to, or resold to, the patron, may be a premium, a service, or a confection, but are most certainly not supplies. The average weekly cost of the above during the preceding 52 week period should suffice.

MESSENGER SERVICE. This is the weekly charge for film and advertising transportation between the theatre and the film distribution center. Usually there is only one company serving a particular area, and their rates are subject to Interstate Commerce Commission approval. The cost of this function is permissible under overhead.

TELEPHONE, TELEGRAPH, STATIONERY AND TRAVELING. Only such charges, under the above four headings, as are directly chargeable to the operation of the theatre, are permitted. These are normal business charges applicable to any business. Personal use by employes or management should be paid for personally and credited. Traveling must only be such as is necessary to the booking or buying negotiations, and to the purchase of supplies and equipment.

PETTY CASH AND MISCELLANEOUS. Only such petty cash items as relate to one of the above can be considered as overhead, and they would therefore be better considered under their proper bracket. The reference is made here only to account for it. Under miscellaneous

can be lumped: (a) dues to local business and national trade associations; (b) legal fees directly attributable to theatre operation; and (c) auditing fees.

ALL SHORT SUBJECTS, NEWS REELS OR ADDED ATTRACTIONS. This is an item that is often overlooked or forgotten because it is part of the entertainment cost rather than of the overhead cost on the theatre's books. However, for the "partnership" in a percentage playdate, it is mutual overhead that must be paid first, before the percentage begins to operate.

The above ten brackets will pretty well cover the "partnership" overhead. They should not be tampered with, padded, kited or disallowed in an effort to favor either partner. Once their existence and accuracy has been proved by an audit they should be accepted as the mutual "nut" and not subjected to chiseling of any sort.

A current proof, that the majority of the above 10 classifications follow distributor thinking, is a Paramount Film Distributing Corp. form No. 5509 E known as an EXPENSE SCHEDULE, provided by

③ PLAYING TIME UNITS . . . application to Overhead and Gross

While we now see that operating overhead can become a positive, auditable certainty, we still have the problem of dividing overhead, so that the producer-distributor and the exhibitor who become "partners" in a midweek (low grossing potential), series of playdates, don't carry an inordinately big share of the week, as compared to the "partners" in a week-end (high grossing potential), series of playdates.

Wiser men than we answered this problem satisfactorily many years ago with what are known as PLAYING TIME UNITS.

While PLAYING TIME UNITS may vary from territory to territory, and under six-day (no Sunday) operation, instead of the usual seven-day, the principal is the same. The midweek days of Monday, Tuesday, Wednesday, Thursday and Friday, represent one single unit each. In a seven-day town, some distributors consider Saturday worth three units and Sunday worth two units; while others will consider Saturday worth two units and Sunday worth three units. A third popular method is to consider both Saturday and Sunday as worth two and one half units each. We also know of some small town and subsequent runs where Saturday and Sunday are agreed to be worth only two units each, for a weekly total of nine units. But the result in all seven-day towns is usually the same total of 10 units. Six-day towns follow the same valuations for the five mid-week days of one unit each; but Saturday is standard at two units. So the result in all six-day towns is the same total of seven units.

Examples of how this principal of PLAYING TIME UNITS would work in a seven-day town where a hypothetical theatre had a \$620 average weekly overhead, or a \$62 unit overhead, are as follows:

(a) Picture Number One plays Tuesday (1), Wednesday (1) and Thursday (1) for three PLAYING TIME UNITS so the overhead chargeable against its particular playdate is three times \$62 or \$186.

(b) Picture Number Two plays Thursday (1), Friday (1) and Saturday (2) (in an area where Saturday represents two

them as a rider to be "attached to and made part of" contracts for their current production "THE DESPERATE HOURS." While this production is being offered on a percentage basis that is different from the normal Sliding Scale, the EXPENSE SCHEDULE in our possession and from which we have compared much of the above, specified "the average weekly operating expenses of the theatre for the 52 weeks immediately preceding the date hereof." It then actually lists or refers to all of the above except Telephone, Telegraph, Stationery and Traveling. While we may refer to "Miscellaneous" where they refer to "Other Expenses," both the itemization and the requested data show sound thinking and a close adherence to what is true ALLOWABLE OVERHEAD.

This similarity in understanding of theatre operation, and what actually constitutes ALLOWABLE OVERHEAD, on the part of Paramount, is probably a reflection of the theatre background and theatre knowledge of executives such as Barney Balaban. After all, before "divorcement," they were the largest theatre circuit men of all. So who could know more about it?

units) for four PLAYING TIME UNITS so the overhead chargeable against its particular playdate is four times \$62 or \$248.

(c) Picture Number Three plays Thursday (1), Friday (1), Saturday (2) and Sunday (3) for seven PLAYING TIME UNITS so the overhead chargeable against its particular playdate is seven times \$62 or \$434.

Examples of how this would work in a six-day town (seven units) where a hypothetical theatre has a \$390 average weekly overhead, or a \$55.71 unit overhead, are as follows:

(a) Picture Number One plays Monday (1), Tuesday (1), and Wednesday (1) for three PLAYING TIME UNITS so the overhead chargeable against its particular playdate is three times \$55.71 or \$167.13.

(b) Picture Number Two plays Thursday (1), Friday (1), and Saturday (2), for four PLAYING TIME UNITS so the overhead chargeable against its particular playdate is four times \$55.71 or \$222.84.

PLAYING TIME UNITS therefore are a very simple method of splitting anything relating to the fluctuating weekly business of the theatre into more fair and realistic portions than the changeable values of days. On percentage engagements they tend to minimize the clamor by all producer-distributors for the limited number of higher grossing "week-end" dates. And they become a very positive and honest method of analyzing and evaluating not only overhead, but grosses, film rentals, and many other things relating to a theatre's business.

We have seen how PLAYING TIME UNITS can be applied to a just allocation of overhead against any playdate, regardless of the number of days or of which days of the week. This same simplicity can be applied to any gross. If a picture played Monday (1), Tuesday (1), and Wednesday (1) and grossed \$700.00, the three units divided into the gross would show a PLAYING TIME UNIT gross of \$233.33. Or if it played Friday (1), Saturday (2) and Sunday (3) and grossed the same \$700.00, the six units divided into the gross would show a PLAYING TIME

UNIT gross of \$116.66. The former should reflect a ten-unit week of \$2,333.33, while the latter should reflect a ten-unit week of \$1,166.66.

The PLAYING TIME UNIT can probably be considered as the heart of the SLIDING SCALE method, just as it is probably the most important single aid to the analyzing of any percentage engagement. To prove that it is currently accepted by producer-distributors in evaluating any playdate, we again refer the reader to the final lines on Paramount's

Expense Voucher on "THE DEPERATE HOURS" that was mentioned earlier and to a similar United Artists voucher on "NOT AS A STRANGER." A direct quotation is as follows: "*The weekly operating expenses shall be fairly prorated in the usual manner in computing license fees for fractions of a week, i. e. on the basis of—for Saturday, for Sunday and—for each other day.*"

It should not be necessary to further justify the usefulness and rightness of PLAYING TIME UNITS in this business.

that each picture must stand on its own feet. A film salesman can't ask a theatre to overpay on some "turkey" in order to make its National Gross look good, and adjust the loss against a flat buy of some honest picture that is worth more. Under SLIDING SCALE selling formulas an honest picture must get an honest return for all of its owners from its honest gross.

Another desirable attribute of SLIDING SCALE selling formulas, is their adaptability to peaceful arbitration of differences by men who know the vagaries of this very unique business, rather than litigation directed by lawyers who know very little about it, before judges who seem to know even less. Should there be some point dealing with ALLOWABLE OVERHEAD, distribution of the 10 weekly PLAYING TIME UNITS, CLEARANCE, etc., it will apply to that one theatre, and all of its dealings for a year or more, so that any time given to the resolving of the differences will be of a semi-permanent nature and worth the effort. There can be no differences of opinion having any relation to price, and there can be no need for seeking "adjustments," hat-in-hand or otherwise, for each picture prices itself, and to the percentage point fixes its own financial success or failure.

If the constant haggling over price, with the distributor overpricing and creating new and tougher sales policies and demands with each new picture, and with the theatreman retaliating with every dodge and device at his command, can be eliminated from this business, at least from that big segment that follows the 3,500 or 4,000 key runs, there would seem to be a very real chance for a more peaceful business, and the time for a very real effort by all to exploit and sell a greater share of the public than is now regularly partonizing motion pictures. The average theatreman today spends so much time fighting film salesmen, and ferreting out the "gimmicks" in ever changing but always tough sales policies, that he has little time for the promotional work and individual picture exploitation, that would increase film revenues by increasing the national gross that the public spends. Peace would give him this time, and would result in a healthier business.

SLIDING SCALE selling formulas would also have a particular attraction for the operators of the nation's 4,400 drive-in theatres. By their very roofless nature such theatres are subject to all adverse weather conditions such as thunder and lightning, heavy rains, sleet, snow, etc. They also have only a limited peak season so that the loss of only a few summer nights can mean the difference between an entire season's profit or loss. Heavy rains ruining attendance on a night when an important high percentage picture is being shown on straight percentage could force an owner to dig into his own pocket to defray the loss. Under SLIDING SCALE selling formulas lack of paying patrons, for any reason, would reflect itself in the eventual film price.

We repeat: You will never "steal" a picture under SLIDING SCALE; but you will never get "hurt" either!

4 Theory and Objective of SLIDING SCALE . . . Adaptability to Arbitration

We have devoted so much space to ALLOWABLE OVERHEAD and to PLAYING TIME UNITS because both are key points in the SLIDING SCALE Method of arriving at a Fair Film Pricing Formula. A thorough knowledge of what they are, and how they operate is important.

Explained simply, the SLIDING SCALE Method of arriving at a Fair Film Pricing Formula is nothing more or less than an unfixed price that moves up and down in direct relationship to the grossing ability of a particular picture at a particular boxoffice; and without any influence from what the same picture did at any other boxoffice. Under it, the negotiations between buyer and seller should concern themselves completely with the establishment of the scale or "slide" that will price their future business "partnership"; but they can't concern themselves with specific prices because each picture is going to price itself with its own specific earnings. The picture that draws a large patronage and earns a big gross is going to get a top price. The picture that "falls on its face" and draws a small patronage, with a resultant loss to everybody concerned, is going to get a bottom price.

No extraneous outside influences, such as a scarcity of playable film, competition with neighboring theatres, opposition to a theatre circuit able to crack the whip, or an "eager beaver" exchange employe trying to impress his boss with his ruthlessness, can convert a fairly set up SLIDING SCALE into a "squeeze" that can gradually drain away all capital resources from long established theatres and force their closing, to the detriment of their owners and of the patrons they served. But higher and higher percentage demands, such as straight 50%-and-no-review (or, "we want 50c right from the first buck, and we don't even care if you don't recoup your overhead"), and 90-10% after-overhead-with-the-advertising "off the top" (or, "we want 10% of the advertising out of your 10c"), are very often based today on nothing more intrinsic than just such extraneous outside influences. Under SLIDING SCALE, fairly established and fairly operated, features are priced exactly at what they earn, no more, and no less!

And no extraneous outside influence, such as "controlled situations," "gentlemen's agreements" among competitive theatres, membership in a theatre circuit able to crack the whip, or a "buddie," either social or financial, among exchange employes, (while none of these are very common after so many years of a "sellers" market), can enable a theatre to pay too little under a fairly set up SLIDING SCALE. We again repeat, under SLIDING SCALE, fairly established and fairly operated, features are priced exactly at what they earn, no more, and no less!

To be completely fair to both "partners" SLIDING SCALE should have no top and no bottom to the "slide." In other words, it should be possible for the producer-distributor to move all the way up if his picture can make it, but it should also be possible to move all the way down if it fails to even recoup the overhead. However, theatremen long ago, and even before the current "sellers" market, concluded that all features capable of carrying a show and therefore worth playing at percentage were worth at least 20% (in some territories as low as 15%). And so few features, in any period of years, ever get into the really top income gross, that the normal SLIDING SCALE concerns itself only with the "slide" between 20% and 50%, with the latter acting as a "split figure" over which all gross is divided 50-50.

Men make motion pictures, and all men are only mortals who can make mistakes. The top producers in Hollywood, or anywhere else, are those who, over a period of years, have made the least "mistakes." And by "mistakes" we mean either dull, unimaginative, badly directed, badly acted, or badly conceived features, that have the one thing in common that the paying patron doesn't want to see them.

When these "mistakes" come along, producers and distributors seem to be in agreement that theatremen should pay for them, even if the paying patrons won't. To a certain extent, it was the dumping of a number of such "mistakes," produced during the War years, but held up for cutting and re-editing, that put this business into a tail spin in 1947. We don't think anyone ever starts out to make such pictures, but they are a by-product or production and when they turn up they should be paid for by production and not by the theatre side that had nothing to do with their existence, and is not considered to have any esthetic taste. SLIDING SCALE, keyed to the patron dollars only, rather than to production costs, star salaries, or whether the director is married to somebody's sister, is the great equalizer of production mistakes. It can help the top producer, who makes few "mistakes," and turns out a high percentage of boxoffice pictures, to be even bigger than he is today. And it can expose the inept or incompetent by subjecting his "mistakes" to the full spotlight of the public's ticket buying, without cushioning the blow by having theatres dig into their reserves in order to minimize production loss.

Under today's production system, with top producers, directors, authors and stars participating on a percentage basis in the profits from their pictures, this latter point should make SLIDING SCALE selling formulas attractive to production. One great advantage of SLIDING SCALE is

TO BE CONTINUED

The concluding section of this Survey will appear in the next issue, Nov. 16. It will deal in great detail with three different SLIDING SCALES, and with the way to construct them for ANY theatre,

Industry Golden Era Predicted By Warner

NEW YORK—The motion picture industry is undergoing a definite economic upsurge, Major Albert Warner told the Warners sales executives at the closing

session of a two-day meeting at the company's home office last week. This steady climb in the industry's business barometer, Major Warner pointed out, "will continue indefinitely as long as our company, and other companies, adhere to the policy of producing and distributing top quality



WARNER

pictures."

"Today," the Major asserted, "more than any other period in the history of this business, it is the excellence of the product that counts. In a sense, we ourselves are responsible for creating a more demanding and discriminating consumer public for our pictures. By constant research and experimentation, we have made tremendous improvements in methods of filming and projecting motion pictures."

Warner predicted an increasingly favorable position for his company due primarily to the lineup of top story properties and artists gathered by production head Jack Warner. He called attention to the success of such features as "Battle Cry" and "Mister Roberts," and predicted a continued success with such forthcoming releases as "The Bad Seed," "The Spirit Of St. Louis," "Giant," "Moby Dick," "The Searchers," "The Wrong Man," "The Old Man And The Sea," "Rebel Without A Cause," "Sincerely Yours," "Miracle In The Rain," "Helen Of Troy," "The Lone Ranger," "The Court Martial Of Billy Mitchell," and others.

"As for the future," Major Warner declared "that our business will be healthier than ever. With a general economic picture of continued health and growth, the way is open to a truly golden era for this industry. I know that my brothers Harry and Jack are determined to meet the demands of the time by a continuous supply of truly great motion pictures. And I am certain that you, Ben Kalmenson, and all of the men in your distribution force, as well as our advertising and publicity departments, will merchandise and market these motion pictures with enterprise."

Former Industry Racketeer Killed Violently In West

PHOENIX, ARIZ.—William Bioff, 54, who, with George E. Browne, one-time IATSE president, once tried to extort \$550,000 from film companies on threats of calling a nation-wide strike of projectionists which would have ruined the industry, was killed last week at his home here when a bomb exploded in his automobile. Bioff was sent to prison on the shakedown charges and later admitted he had extorted \$1,800,000. Released from prison only a year after trial, reportedly for having turned informer on Al Capone's associates, local police attributed Bioff's violent death to gang revenge.

New Jersey Allied Unit Protests Circuit Expansion

NEW YORK—The expansion of divorced circuits, especially in drive-in operations will be protested at the current National Allied convention in Chicago, it was indicated by Allied Theatre Owners of New Jersey, the first exhibitor organization to take such action. The position of ATONJ was revealed when it was learned that Loew's Theatres has petitioned the Department of Justice for permission to acquire an outdoor theatre near Keyport, N. J. The circuit recently acquired drive-ins at Evanston, Ill., and Jacksonville, in addition to a roofed theatre at Coral Gables, Fla.

National Theatres, which also has been actively expanding, recently added to its holdings seven theatres in the Salt Lake City area and a drive-in at Las Vegas, Nev. Before Loew's can obtain the New Jersey site, Justice must submit an opinion to Federal Court at a hearing where those opposing the application can also state their views. The decision is made by the presiding judge. In the past, Justice has told the courts that additional theatres in the specific areas do not threaten the existing competitive pattern.

Konecuff (Continued from page 8)

also likes to combine newer talent with top people, e.g. Rock Hudson and Jane Wyman, because the end result is pleasing and the newer people get a hand up the ladder. The talent training school at the studio is a big help while TV does its share of developing and uncovering new ability and faces.

Rosenberg is the man who started the participation deals with stars and has made most of these films for the studio with the end result working out fine for producer and star alike. He found this method of operating very satisfactory and there are no complaints from anyone.

IT'S A DOLL: Sometimes Macy's tells everyone including Gimbels and last week was one of those times when the world's largest store took out a full page ad in the New York Times saluting Samuel Goldwyn's "Guys And Dolls." Said they, "Sam, you made the movie too short." Following this, more than three quarters of the space was devoted to copy plugging the film, the situations, and the characters.

After months of planning and building, the climax in the way of the premiere of "Guys And Dolls" took place last week at the Capitol on Broadway with the total receipts going to the Will Rogers Hospital, the industry's own project. It was expected that the institution would realize approximately \$35,000, with more than 260 theatres in the Greater New York area cooperating by running trailers, taking ticket orders, etc.

All walks of life were represented in the parade before the batteries of photographers and arc lights including politicians, stars, figures from the sporting world, top industryites, and famous columnists and other members of the fourth estate. The ordinary guys and dolls who plunk their dough down at the boxoffice

SCTOA Turns Down New Arbitration Pact

NEW YORK—An invitation to participate in the arbitration plan as recently drafted has been "declined, with thanks," by Southern California Theatre Owners Association, it was announced here last fortnight by SCTOA president Harry C. Arthur, who said that the organization's directors took that action on the west coast following a report from a special committee which had been established to study the plan. The committee consisted of one circuit operator, one independent exhibitor, and one buyer for a buying-booking unit.

The rejection of the proposed industry plan was the first by an exhibitor organization. It was approved by Theatre Owners of America and the Independent Theatre Owners Association of New York. According to Arthur, the SCTOA board decided that the draft as it stands will not accomplish what it intends to accomplish, and he agreed with National Allied general counsel Abram F. Myers that exclusion of a clear definition of clearances and the allowance of two pre-releases annually by the film companies are detrimental to the interests of exhibitors. Allied has taken no formal action on the draft, although it was expected to be high on the agenda at this week's Chicago convention.

The SCTOA head asserted that the only way, now, to create a satisfactory arbitration plan is to form one large organization to represent all exhibitors. He recommended not a merger of the various national groups, but establishment of "working agreements" whereby exhibition could speak as a single voice in negotiations. In effect, Arthur said, conciliation is already underway, although "the little fellow" is often left out. The over-all sales policies of the companies, he said, should be arbitrable inasmuch as they are the key to the whole dilemma of exhibitors.

Waldman Gets UA Post

NEW YORK—Walter Waldman has joined the United Artists publicity department, replacing George Nelson, resigned, it was announced last week by Francis M. Winiukus, national director of advertising, publicity, and exploitation.

got a chance to come in as well to see the film and all the trimmings, as well as to contribute to charity.

THE METROPOLITAN SCENE: We hear that the projectionist's union has practically gotten a 10 per cent raise from the circuits. Next on the list is the operation of the studios and home offices, after which the independents will be seen. Settlement may be for a little less on the latter. . . . Celebs, press, and industry representatives turned out for the preview of "The View Of Pompey's Head" at the Roxy last week. Plenty of exhibition representatives were on hand. . . . MGM's "Good Will To Men" is an eight minute wonder in cartoon form for the Christmas Holiday season. . . . Okay pressbooks out on "Tarantula," "Lady Godiva," "Running Wild," "Hold Back Tomorrow," "The Treasure Of Pancho Villa."

WARNER SMASH!



JAMES DEAN IN "REBEL WITHOUT A CAUSE"



CINEMASCOPE
COLOR BY
WARNERCOLOR

ALSO STARRING

NATALIE WOOD WITH SAL MINEO

JIM BACKUS · ANN DORAN · COREY ALLEN · WILLIAM HOPPER · STEWART STERN

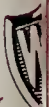
SCREEN PLAY BY

Music by Leonard Rosenman

PRODUCED BY

DIRECTED BY

DAVID WEISBART · NICHOLAS RAY



GREAT PICTURE!

GREAT BOX-OFFICE!

Sensational openings

at the Astor, N. Y. and

200 other engagements

nation-wide! Doubling

normal business

and holdovers pouring

in already!

SHOWMANSHIP SWEEPSTAKES

1955-56 SERIES Finalists In Contest No. 19

First Female Manager Nabs \$100 With Entry On "Greener Pastures"

PHILADELPHIA—Mrs. Florence Fick, Hollywood, Lake City, Minn., this week becomes the first lady to win a SHOWMANSHIP SWEEPSTAKES contest.

She was so acclaimed by the judges for her "Other Pastures Are Always Greener" entry in Contest Number 19.

This only goes to prove that there is no partiality in this greatest of trade paper magazine contests; it is open to all, large or small houses, male and female managers. So hop on the bandwagon now. Make a try for some of this lovely money.

WINNING ENTRY

OTHER PASTURES ARE ALWAYS GREENER

Submitted by Mrs. Florence Fick
Hollywood, Lake City, Minn.

450 seats • 50 cents top adult admission
Urban and rural patronage.

This "swap jobs" good will building idea of a 37-year-old housewife, who was married at 18, and who has been in her first business venture for only a little over a year, may prove readily adaptable in many other situations.

It is to her knowledge the first time the stunt was tried in the Minneapolis zone; and had a newspaper organization taking over the theatre for a one-night stand, and the theatre owner writing a "guest column," instead of the editor's regular column for the paper.

Mrs. Fick wrote to the editor first, and her letter and his answer both appeared on the front page of the Lake City Graphic to start the project.

Her letter read as follows: "Dear Gene: When I read periodically how your colleague, Cedric Adams, trades places for a day with various business friends, I have

wondered why you don't make your talents available to some of the Lake City institutions.

"I don't know how many extra newspapers or subscribers would be sold with guest writers for your column, but if you want to go into the theatre business for a one-night stand, I would take a crack at writing your column, even though it might be the LAST Round-Up (Round-Up is the name of the column) you would let an amateur do.

"All you have to do is plant your carcass on the high stool in the fishbowl across the street, sell tickets with one hand, answer the phone with the other, and lend the dignity and magnetism of your personality together with the beauty of your profile to my boxoffice.

"In fact, Gene, the more I think about the idea, the more rose-colored my glasses become as I visualize the crowds standing under the marquee waiting for tickets and the fun of heckling a newspaper editor trying to run a theatre, assuring mothers he will be their babysitter, paging customers throughout the auditorium when their friends telephone, lifting little toddlers up to the drinking fountain, and all the other tasks.

"However, just in case this alone wouldn't create enough excitement, maybe the idea should be promoted as GRAPHIC night at the HOLLYWOOD, and have Larry taking tickets, and passing out some of your blotters or advertising gimmicks.

"The 'office wives,' Esther and Elsie, could get into the act by selling candy and popcorn.

"Double our regular Hollywood ad, or take half the back page and show your readers a real professional lay-out. I'll not only pay for the space, but will guarantee you some new subscriptions, even if I have to buy them myself under an alias.

"And who knows, this may open the door to opportunities of you and Larry taking over the bank, hotel or flour mill for a day, and give a lot of business men who may really be frustrated journalists at heart a chance to see what they can ROUND-UP in the way of news or tidbits for a newspaper column.

"If you haven't guessed it by now, this is IT—the LAST Round-Up for me. So if this won't qualify as a column you will have to put it in the mail-bag and decide what night you take over the theatre, or

pigeonhole the whole idea as the brainstorm of a crazy, but promotional minded woman."

The answer read: "Dear Florence: 'It's a deal. We'll take over the boxoffice at the Hollywood, the concession stand and all the rest. You set the night. Any night will do except Tuesday, Wednesday, Saturday or Sunday. Let us know how to split up the "take." Is it one for you and one for us, or just what is the score?"

"We will have to study on the bank situation. Wonder how we can split that one?"

"Now that your column has appeared in print, it is up to you and Larry Oberg to work out the advertising details."

Step two was the publication of the half page ad, which was then used for special home-made hats for the editor and his partner and their wives, and pasted all over the outside of the boxoffice and inside the theatre lobby.

The entire project was a huge success financially, and from a "cooperation with a local business" standpoint. In fact, Mrs. Fick is about to embark on a similar promotion with the local bank, where they will take over the theatre to the tune of a full page ad whose headline reads: "LAKE CITY BANK TAKES OVER HOLLYWOOD THEATRE. No, it's not what you think, the theatre isn't bankrupt, it's only a one-night stand."

Over 350 tickets were given away by the newspapers to customers.

The week of the promotion there was a front page article, and the editor's "Round-Up" column led off with a reminder to come to the theatre and see the unusual promotion. Then, the week afterwards, the editor had a few paragraphs on his experiences in the theatre business, not the least of which was his answer to the first phone call, "The Graphic. Oops, sorry, I mean the Hollywood theatre."

Another amusing sidelight was that the home-made paper high hats had "The Mad Ghoul" of the ad in front and center, which resulted in students calling the editor "The Mad Ghoul" for some time afterwards.

RUNNER-UP NUMBER 1

"HOW TO BE VERY, VERY POPULAR"

Submitted by Tom Rayfield
Carib, Miami Beach, Fla.

2100 seats • \$1.24 top admission
Family and transient patronage.

Publicity in the form of scene mats with appropriate cut lines were planted in all small newspapers in the Greater Miami



area. A 2 x 5 ad mat was promoted in Miami Beach Sun and ran daily for entire engagement of the picture. A line in this ad referred readers to the classified section where several names appeared. If readers' name appeared they received two passes to see the picture.

Tieups were made with all record shops and music counters in stores plugging the featured songs in the film. Other tieups were effected with sports clothes shops, drug stores, stores selling Planter's peanuts, etc.

Large decals featuring Betty Grable and Sheree North were used on glass doors and windows two weeks prior to opening date.

Juke boxes were used in front of the theatre playing the songs in the picture. Stickers, bearing appropriate copy, were placed on all juke boxes throughout the greater Miami area.

A barber shop tieup had special window cards reading: "How To Be Very, Very Popular—Be Well Groomed!"

Recordings of the featured songs were promoted and distributed to six disc jockey shows. Other radio plugs were arranged.

A blonde girl in brief beaded costume, similar to that worn by Betty Grable in the picture, carrying a 22 x 28 book with title and credits imprinted on both covers, walked streets at busy intersections, and was transported by a bannered trailer. This street bally was carried out two days before and two days after the picture opened. The girl was also taken to visit amusement editors and received mention in columns.

One hundred cut-outs of Betty Grable and Sheree North were planted on front desks of waterfront hotels.

A contest on "How To Be Very, Very Popular" was arranged and contestants chosen by judges from a television station and a model agency. This was a coop venture, resulting in plentiful plugs on TV and a prize for the winner in the nature of a modelling course.

A half page coop ad was secured from Arthur Murray's Dance Studios, who also cooperated for a giveaway of 20,000 certificates valued at \$15 toward dance lessons and presented to all adults opening day.

The Sheriff's Road Patrol of Dade County was promoted to give away 400 free tickets to drivers cited for their courteous driving. The Sheriff declared a two week period for a "Drive To Find Courteous Drivers." Officers stopped drivers and gave them two tickets to see the film at the theatre and took pictures of the drivers being given the tickets instead of violation tickets. This appeared in three major newspapers. Sheriff Kelly was promoted to appear personally over TV station WTVJ explaining the tickets for courteous driving being distributed by his Patrol; and he plugged the picture and where it was playing, as did Jackie Pierce on whose program the Sheriff appeared. Also on the TV program were two of the Road Patrol and two of the courteous drivers, who were interviewed on their reactions at receiving tickets to see the film, instead of violations tickets.

The picture was previewed for exploitation purposes and all persons connected with tieups, etc., and amusement editors were invited.

While playdates on this film are about over, the campaign is included as a SHOWMANSHIP SWEEPSTAKES entry since many of its component parts may well be adapted for other pictures.

RUNNER-UP NUMBER 2

"THE PRIVATE WAR OF MAJOR BENSON"

Submitted by Robert E. Rosen
Dakota, Bismarck, N. D.

1050 seats • 75 cents top admission
General patronage.

Although Universal-International's \$500 prize money on this picture was knocked off several weeks ago, campaigns on it are still being run, as it is still possible for contestants to be judged winner of SHOWMANSHIP SWEEPSTAKES \$100 weekly prize for campaigns on it.

Robert E. Rosen, manager, Dakota, in North Dakota's Capital City recently broke all previous theatre attendance and receipt records through an all-encompassing publicity scheme which was of his own design and personal execution.

The campaign, which included all forms and media of advertising, succeeded in surpassing normal opening day theatre attendance and receipt records by more than 100 per cent.

Twenty-four different promotional ideas were used effectively and successfully.

Showing a fine regard for business cooperation with enterprises from clothing stores to commercial photographers, Rosen fully succeeded in aligning businessmen to the theatre and for any future cooperative venture. He combined advertising media, gimmicks, personal promotion, business acumen, and cooperation in his endeavor to win him and his theatre new laurels.

A highlight of his campaign was a private screening of the film before its regularly scheduled opening date to members of the clergy. Nuns, who also attended, appreciated the gesture and the fact that Rosen was sincere in advertising the picture as wholesome family entertainment. This was evidenced by the fact that Rosen received a letter from the Mother Superior thanking him for the showing.

The film was also shown privately and before its opening date on two other occasions. Members of the press, television, and radio viewed it one night, while again, unprecedented here, businessmen and their wives made up a private audience another night.



Posters on display throughout the city 10 days before the picture began announced that The Parents Magazine award had been given to "The Private War Of Major Benson."

The newspaper publicity-ad campaign was also launched 10 days in advance in each of 10 weekly newspapers in the surrounding 75 mile area.

All retail stores selling Mars candy displayed signs printed by the candy firm, promoting both the picture and the candy.

Rosen himself gave his personal endorsement to the film from the stage one week prior to opening, preceding its trailer. He also recorded this personal recommendation for broadcast over radio station KFYZ and it was spotted 10 times a day for three days.

While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

DISTRIBUTOR CASH PRIZES NOW IN EFFECT . . . are as follows:

PARAMOUNT PICTURES
\$500⁰⁰ on —
"WE'RE NO ANGELS"
(This Prize Offer expires Jan. 11, 1956)

REPUBLIC PICTURES CORP.
\$500⁰⁰ on —
"THE LAST COMMAND"
(This Prize Offer expires Feb. 22, 1956)

RKO RADIO PICTURES, INC.
\$500⁰⁰ on —
"The Treasure of Pancho Villa"
(This Prize Offer expires April 11, 1956)

The theatre cashier gave the patrons special cards bearing her personal recommendations for the film. The cards, another inspirational and cooperative business venture, were financed by a local commercial photographer, who had a business ad on the reverse side.

Taking the campaign into his own hands again, Rosen covered a 40-mile area, in all directions from Bismarck, and distributed window posters advertising the film. TV was not neglected and nine spot announcements were made.

During its run, many persons came to see the picture wearing specially made tags on their lapels worded to the effect that the persons wearing them to the theatre would be admitted to the theatre for a 10 per cent price discount.

A department store ran a coop ad and passed out free tickets to the first 30 persons entering the store one morning. A brass band of high school students toured the city in a special bannered truck as street bally for the film.

Three major sports tournaments were in progress and tended to distract from Rosen's campaign; but this did not deter him, rather, he used them to his advantage, getting plugs for the picture during sportscasts; taking an ad in one of the tournament's books, etc.

For the first time in the city's history, the Catholic Church Sunday Bulletin given to all persons attending church, fully recommended the film "as the best in family entertainment."

A comprehensive summary of the campaign was given the next to the last day of the engagement over KFYZ by news announcer Jack Syenson.

RUNNER-UP NUMBER 3

YE GOOD OLD AMATEURS STILL SCORE

Submitted by John W. Godfrey
Paramount, Ashland, Ky.

1460 seats • 60 cents top adult admission
General patronage.

"Like so many other cities, Ashland, Ky., has been faced with the juvenile and 'teen-age problem.

"One day the Mayor, the Chief of Police and myself were discussing this problem and it was ascertained that one of the main complaints with the 'teen-agers during the vacation period was lack of something to do.

"I suggested that they get together with me and we would put on a variety show at the theatre. In this way, these boys and girls would be occupied. The editor of the newspaper was impressed with this idea; and, as a result, the newspaper got behind the promotion 100 per cent.

"Thus out of this grew 'The Paramount Varieties.' These 'teen-agers worked long and hard on the show and when finally given it was a big success. The theatre was filled to capacity.

"The theatre in this way helped these kids solve their 'nothing to do' problem this summer by giving them an interest in 'something to do.'

"Costumes were provided by local merchants and everyone in Ashland thought this a great idea.

"As a result every summer we will have another 'Paramount Varieties,' a dyed in



the wool amateur show, to be sure, but one with modern implications that it finds work for idle juvenile hands to do; keeps them out of mischief; and creates civic interest in a problem that is becoming universal."

RUNNER-UP NUMBER 4

"THE BAR SINISTER" ("WILDFIRE")

Submitted by Arthur Groom
Loew's State, Memphis, Tenn.

2578 seats • 75 cents top adult admission
General patronage.

This entry might well be called "Going To The Dogs." It is centered around "Wildfire," the dog star of the film, and featured a flock of doggy stunts.

Goldsmith's Department Store ran a special ad on a puppy give-away and gave over the use of one of their windows to house the pup in advance. A classified ad was used on the pup give-away reading: "Wanted, boys and girls to register for free puppy, etc." Swift and Company provided dog food and gave a month's supply to the winner. Junior Kennel Club membership cards were distributed to 1,000 children who registered for the dog giveaway. A complete canvas of Kennel Clubs was made and invitations



Young Miss America To Bally "Tomorrow"

NEW YORK—U-I announced that arrangements have been completed for a tieup on "There's Always Tomorrow" with the nation-wide Young Miss America contest being sponsored by Mildred of California, one of the largest manufacturers of teen-age dresses.

Gigi Perreau and Judy Nugent, both of whom play important roles in the picture, are featured in all promotion for the contest which will include full page newspaper ads in more than 100 cities; a six-page section in American Girl, official publication of the Girl Scouts; and large displays in department stores throughout the country. In addition, the finals of the contest, for which Pat Crowley, also in the picture, will act as one of the judges, will be given TV coverage.

Other important tieups also set for the promotion of the film include a Lustre-Net campaign featuring Joan Bennett which will appear in American Weekly, This Week, Parade, newspapers, and as a commercial on two TV network shows; and an Ideal Toy tieup on the robot in the film for which a nine-foot facsimile has been built to be featured in Macy's Thanksgiving Day parade.

Dance, Ballerina, Dance!

HARTFORD—Playing a revival of "Red Shoes," Fred R. Greenway, Loew's Poli Palace, Hartford, tiedup with six local dance studios in search for Hartford's best ballerina, leading participants appearing in a demonstration backstage at the theatre before a judges' committee.

The winner was given a pair of ballet slippers, promoted from a leading shoe store, and was given the place of honor in the city's annual Pulaski Day Parade. She rode in an appropriately-bannered, large red convertible, also promoted for the occasion.

extended to members and their dogs to attend a special pre-opening screening of the film. This stunt lent itself to some good gags in connection with our concessions department, which sold dog bones and kennel food to keep the canine patrons happy. It also resulted in coverage by newspapers, which furnished an excellent art and story break on the stunt.

Aside from the "doggy" highlights, the campaign also centered around the personal appearance of Jarma Lewis, star of the MGM film. In addition to her many other activities, Miss Lewis drew the lucky name for the dog give-away, and held an autograph session in the theatre lobby.

Radio and TV appearances, as well as appearances at cooperating stores and Goldsmith's department store, and attendance at a Variety Club party rounded out the star's busy schedule.

Regular trailer was used two weeks in advance on this "test" engagement of the film and a crossplug trailer was used at Loew's Palace during the engagement. Lobby display was likewise used in similar fashion.

Many window displays were obtained including six book windows and a display in the book department at Goldsmith's.

NEWS OF THE TERRITORIES . . .

Albany

Schine's Mohawk, Amsterdam, N. Y., dropped Tuesday-through-Thursday shows. The circuit also operates Rialto there. . . . Lillian Assini, Paramount picture report clerk, was married to Nicholas Squadere, Troy, N. Y. . . . Don Nelly, assistant booker, Columbia, enlisted in the Air Corps. . . . Edward L. Fabian came in from New York for visits to area Fabian houses and meetings with circuit personnel. . . . Harry Rogovin, Columbia district manager, stopped off en route to Kallet Theatres offices, Oneida, N. Y. Branch manager Norman Jackter drove with him to that city, where they conferred with Sidney Kallet, chief buyer. . . . The Stanley Warner Ritz, Madison, and Delaware held Hallowe'en kiddies parties. . . . John Gardner, Turnpike Drive-In, announced that he will build a 350-car drive-in at Unadilla, between Oneonta and Sidney, N. Y. His son, associated with Turnpike since it opened in 1952, will manage new automobiler.

Atlanta

A new theatre, to be called Cinemorada, will open shortly at Ilsamorda, Fla. The owners are Major and Mrs. Robert L. Duncan. . . . David R. Brown, co-owner, Suburban Open Air, Bradenton, Fla., died there of a heart attack. He was a native of New York. . . . Manager Curtis Millis has added 78 car spaces at his Trail Drive-In, Hazelhurst, Ga. . . . An \$85,000 contract to remodel the Capital, Chattanooga, Tenn., has been let to the J. W. B. Linsey Company. . . . James O. Matthews, manager, Roxy, Lakeland, Fla., and Dorothy J. Courson, Winter Haven, Fla., were married. . . . Martin Theatres, Columbus, Ga., provided a rustic but modern cabin and boats at Bartlett's Ferry, near Columbus, for the use of employes. . . . The new owner of the Palm Drive-In, Clearwater, Fla., is George E. Smith, Toledo, O., who purchased from its former owner, H. J. Knight. The theatre caters to both white and colored patrons. Mrs. Smith will be in charge of the snack bar. Smith's son, Raymond, will serve as operator. . . . Joseph Sirugo, owner, Islander Drive-In, Key West, Fla., is expanding his activities and purchased Cow Key for the development of a resort hotel and residential area. . . . The Fox, Kingsport, Tenn., has a new owner, W. D. Loggans, from its former owner, Malcolm Taylor.

Boston

Charles and Reginald Morse have sold their interest in the Adams, Adams, Mass., and the Arcadia, Portsmouth, N. H. Stanley Rothenberg has retained his interests in both situations. The Morse brothers and Rothenberg continue their operation of the Hoosac Drive-In, Adams. . . . Redstone Drive-In Theatres has purchased 35 acres of land in Palmyra, N. J., for construction of a 1,000 car ozoner, with work to start in about 60 days for an early summer opening. . . . Boston is the sixth largest market in television coverage, according to figures released by WNAC-TV and WBZ-TV. During the month of September, the set distribution in this area soared to 1,361,830, an increase over the previous

Atlanta WOMPI Welcomes Host Of New Members

ATLANTA—At the October meeting of the WOMPI at the Variety clubrooms, new members were introduced and welcomed, including Dot Southerland and Dot Morgan, United Artists; Elizabeth Morgan, Charlotte Woodall, and Christine Elrod, RKO; Opal Tate, Wil-Kin; Janice Bierman, Storey Theatres; and Dorris Brooks, Louise Cathy, Barbara Sills, Betty Townley, and Elizabeth Shooks, Paramount.

Charlene Jones, service committee chairman, arranged for a bingo party at Battle Haven for the inmates, hosted by the membership. Betty Whitmire, Al Rook's Film Booking Office, was appointed as recording secretary, replacing Doris Honea, who resigned from the industry.

month of 16,688. . . . Paul Barker, manager, Graphic Theatres' Regal, Franklin, N. H., for the past four years, has resigned to move his family to Texas, where he will manage a theatre in Bay City for the Long circuit. . . . After having been closed for many months, the Strand, Fitchburg, Mass., was reopened by Albert Maguy. With this opening and the announcement last week of the reopening of the Universal there by Mrs. Rose Fasano, there are now four theatres in operation. The remaining two, the Saxon and the Fitchburg, are under the ownership of Benjamin Sack, Boston.

Alfred Swett, formerly assistant, Paramount, Lynn, Mass., is now manager, Warner, Lynn, succeeding veteran Royce Beckman, associated with Warner theatres for 25 years. . . . James Callas, projectionist, Paramount, Lynn, has recovered from his recent illness.

Buffalo

Jerome Wechsler has resigned as U-I branch manager, and is succeeded by Dave Miller. . . . Arthur Krolick district manager, American Broadcasting-Paramount Theatres, presided at an all-day

U-I Names Ehrlichman As Buffalo Manager

BUFFALO—Isadore Ehrlichman, U-I sales manager, Washington, has been promoted to branch manager, Buffalo, to replace Jerome Wechsler who resigned, it was announced last week by Charles J. Feldman, vice-president and general sales manager.

Ehrlichman's promotion is in line with U-I policy of developing its own sales executives in the field and promoting them from within the ranks. At the same time, Feldman announced that Robert L. Friedman, salesman, Albany, has been promoted to the post of sales manager, Washington, to replace Ehrlichman.

Ehrlichman joined U-I in March, 1946, as an apprentice booker, Washington. He was promoted to salesman in August, 1948, and sales manager in October, 1954. Friedman joined the distribution department in 1950 as an apprentice booker and became a salesman in June, 1954.

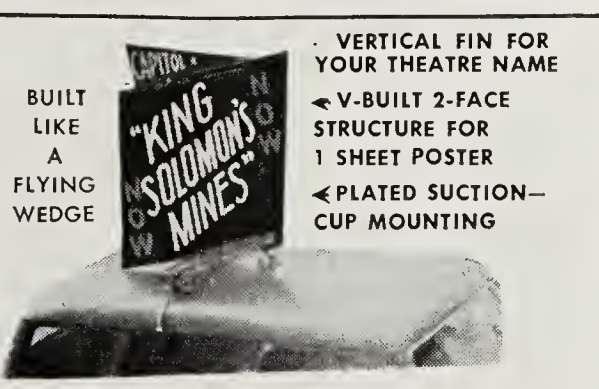
conference in Amigone's Restaurant. Plans were discussed for a November-December Holiday Show Time drive in the Paramount theatres in Buffalo and in Rochester, N. Y. Attending were Charles B. Taylor, associate district manager; Francis Anderson, city manager, Rochester; Edward Miller, manager, Buffalo Paramount; Ben Dargush, Center; Charles McKernan, Seneca; Joseph Szell, Regent, Rochester; and Bill Colson, Niagara. . . . William P. Rosenow, former independent film distributor long identified with the Skyway Drive-In Theatres, is now a sales representative, Columbia, covering the Rochester area. . . . Murray Whiteman, former chief booker, Tent 7, Variety Club, is home from Millard Fillmore Hospital, where he was confined several weeks following a heart attack. . . . Harold Osborn Smith, 75, organist, Eastman, Rochester, in its early days, died recently.

Charlotte

Roy Champion, Champion Theatres, Wilson, N. C., has taken over the Pine, Pinetops, N. C. . . . The Eden, Bath, N. C., has closed for the winter months. . . . Queen City Booking Agency has taken

(Continued on page 25)

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The International Scene

Canada

Quebec Exhibitor Unit Seeks Law Change

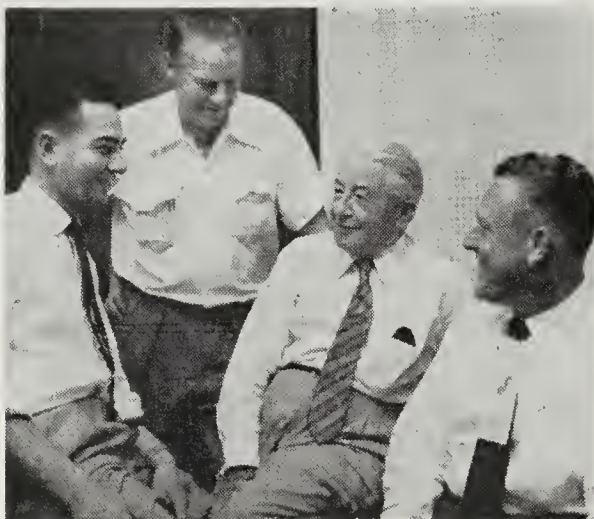
TORONTO—Quebec Provincial law which bans children under 16 years of age from theatres is the target of the Theatre Owners Association of Quebec. They seek to have the law amended, and belief is current among the membership as the result of contact with representatives of the government that the amendments will be made.

The association, headed by Joseph Strauss, Montreal, represents over 300 independents in the Province, operating from its office at 692 Jean Talon West, Montreal. The group is affiliated with the Theatre Owners of America.

The affiliation was made, members at a general meeting were told, "to obtain and exchange first-hand information concerning the vital part of our industry, namely progress with regard to film making, negotiation, and acquaintance with malpractice," said Strauss.

There has never been an intention to "seek help directly and indirectly from any outside organization on matters which concern the Provincial Government of Quebec, and any rumor to that effect is completely false."

CINE CHATTER: Fronto Uranium took a special advertisement on the amusement pages of Toronto papers to mention the newsreel coverage of their uranium mine opening in Blind River. The ad specifically mentioned the theatres the newsreel was playing. . . . Meridian Productions Corporation, Ltd., and the motion picture division of Rapid Grip and Batten, Ltd., have been amalgamated, it was announced in Toronto by J. H. Batten. Name of the division will be Batten Films, with the organization undertaking the production of films for television, industry, and government agencies. All production will be under Ralph Foster, manager, and Julian Roffman, director of production. . . . Valda Kocins, on her first night at work a cashier at the Crown, Toronto, foiled a would-be robber who tried to rob the theatre. She banged the drawer of her cash-box on his fingers when he reached inside to grab the money. . . . Canadian Seating Company, Ltd., is the new name for Canadian Theatre Chair Company, Ltd., under Charles Bochner. Reason for the change of name is that it supplies theatre chairs to concert halls, arenas, etc. . . . Work is nearing completion on the 1,000-seat Paramount, Red Deer, Alta., affiliated with Famous Players and operating two other theatres in the community. . . . Harry Price, well-known in the Canadian distribution field died recently in Los Angeles. He opened his own exchange in San Francisco and sold it after several years, then entered the drive-in business. . . . Performance of the Regimental Band, the Massed Pipers, and the Highland Dancers of the Scots Guards presented at Maple Leaf Gardens by



Everyone seems happy at the success of Paramount's short subjects drive in Canada. Seen recently in the Winnipeg office are, left to right, Al Glass, booker; Norm Simpson, salesman; Oscar A. Morgan, Paramount general sales manager in charge of shorts and newsreel from New York; and Syl Gunn, Winnipeg branch manager.

Cohn Sales Drive Sets Far East Record

MANILA — Unprecedented record-breaking business, with the greatest number of bookings in any week of Columbia International's history, heralded the opening of the Jack Cohn Drive in the Far East, it was announced at Columbia's first full-scale Far Eastern convention which opened last week in the Manila Hotel.

Forty-three first release key houses in 16 major Far Eastern cities, plus other key theatres, played Columbia pictures for a total of 1,439 engagements, which represents an 11 per cent increase over the highest mark for any week since the company began operations in this area. Participating in Manila, Djakarta, Soerabaja, Singapore, Bangkok, Hongkong, Tokyo, Osaka, Kobe, Kyoto, Taipeh, Bombay, Calcutta, Lahore, Karachi, and Rangoon, some houses are playing American pictures for the first time in their history to honor Columbia's Jack Cohn and Lacy W. Kastner, Columbia International's president now visiting the Far East for the first time.

Delegates from 10 Far Eastern territories accompanied Kastner; vice-president and Far East supervisor Michael Bergher; treasurer Bernard Zeeman; and Lawrence H. Lipskin, Kastner's public relations assistant, when they visited Philippines President Ramon Magsaysay at Malacanan Palace.

RKO Theatres Net Up

NEW YORK—RKO Theatres consolidated net income for the third quarter of 1955 was \$856,678 as compared with \$755,033 for the third quarter of 1954 before special items. After adjustment for special non-recurring items, the net income was \$873,966 for the 1955 period as compared with a net income of \$720,985 in 1954.

S. Hurok in association with the Variety Club of Toronto, drew 11,108 paid admissions, providing considerable money for Variety Village.

International Exhibitors Ask Media Standards

ROME—Protests have been forwarded to American producers expressing the displeasure of many exhibitors at the International Film Exhibitors Union convention here over the introduction of too many new screen processes, Italo Gemini, IUEC president, told the assembled delegates. Gemini announced that he wrote the Motion Picture Association of America suggesting that the several new techniques be unified and, if possible, that standard versions of all films be made available for those who need them, until such a time as standardization can be brought about.

The IUEC head said that he received a reply from MPAA vice-president Ralph Hetzel to the effect that the letter and its proposition would be called to the attention of the producers at the next meeting. Gemini also said that 20th-Fox president Spyros P. Skouras told him recently that that company will not supply standard versions of its product because it would be injurious to the many exhibitors who have installed CinemaScope equipment.

Calling attention to the presence of Myron Blank, president, Theatre Owners of America, Gemini told the meeting that one of the major goals of IUEC policy is to achieve active cooperation of American theatremen in its affairs. TOA has already become an affiliate of the IUEC, and the Allied States Association was expected to act on an invitation to become a member at its Chicago convention this week.

Import Permits Studied

NEW YORK—The first definite step toward establishing a general policy for the division of film import permits was taken last week by motion picture company executives following the recent warning by MPEA president Eric Johnston that there is an urgent need for industry unity in order to achieve strength in the foreign market.

Five film company presidents and the alternates of five others, attending the MPEA board meeting, established a 10-man committee to investigate the complicated problem of a master formula. The committee, in effect an expansion of the four-man group which worked on a formula draft last year, was to meet with the MPEA board this week to review progress in the interim.

AA Eyes Expansion

NEW YORK—Allied Artists was negotiating last week to acquire the most modern studio facilities in Hollywood, vice-president G. Ralph Branton revealed. The executive stopped off in Chicago en route here to confer with Arthur Helwig, board chairman, Standard Railway Equipment Corporation, and head, Sherman Park Development Company, an investment group interested in southern California commercial development programs. Sherman Park was considering a 26½ acre site in the San Fernando Valley on which the AA facilities could be built with a minimum of ten sound stages and the most advanced equipment, to be leased to the film company on a long term basis.

Ohio Governor "Miffed" At Fast Buck Shows

COLUMBUS, O.—Governor Lausche, an outspoken exponent of restoring prior film censorship in Ohio, is reported "miffed" at the showing of such pictures as "Striporama" and "Teaserama" in northern Ohio.

Dean Jauchius, political reporter, Columbus Dispatch, in reporting Governor Lausche's displeasure, said that "police and prosecuting attorneys in Cuyahoga and Lucas Counties just aren't getting the word, it seems." Jauchius said that Robert Wile, secretary, Independent Theatre Owners of Ohio, issued a sharp warning to Ohio exhibitors about "quickie producers trying to make a fast buck." Wile advised members to report it to the police and prosecuting attorney "if your competitor tries to show one of these pictures."

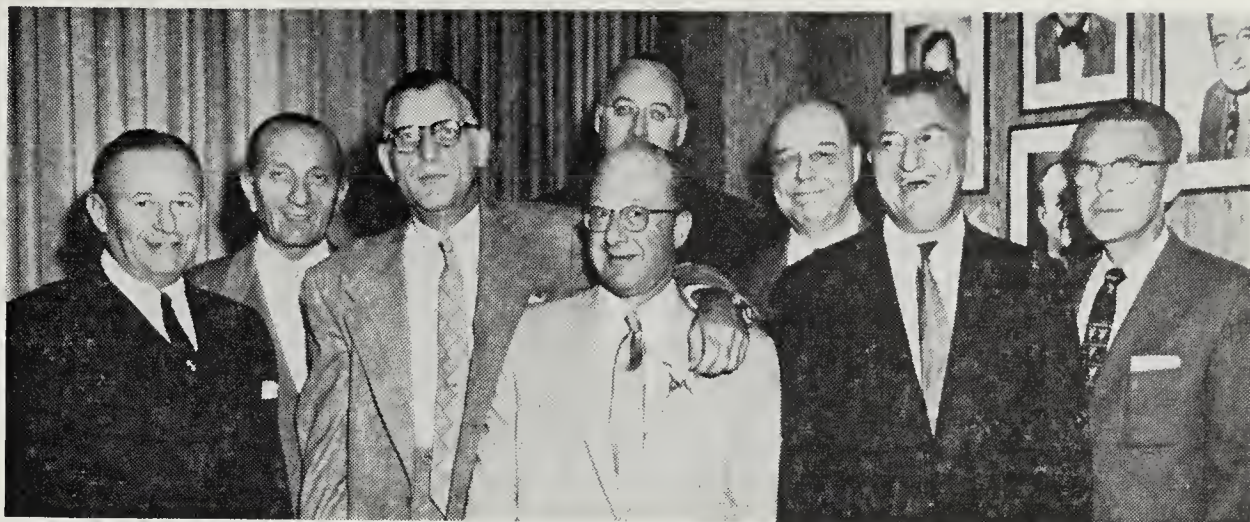
The Columbus Dispatch editorially commented that local police action has not stopped such showings. "Predictions that local police enforcement would prove a weak and slender enforcement rod are being proved accurate indeed," said the Dispatch. "The Independent Theatre Owners of Ohio is opposed to the showing of objectionable films," the editorial went on. "Responsible theatre operators refuse to touch them. Still, there are some who have no such scruples. And some police and prosecutors make no effort to enforce the law. Film censorship in the United States appears to be on the way out. The present U. S. Supreme Court has repeatedly struck down state laws, many of them of long standing like Ohio's now defunct statute, as unconstitutional. . . . Perhaps the battle to enforce minimum standards of decency on the minority of offending studios is a losing one. But if those who oppose even such a moderate and judiciously-administered film review program as Ohio had expected to preserve their present victory, they should look well to the deteriorating local enforcement situation."

Resolution calling for revival of Ohio censorship failed to get enough support for passage at a recent meeting here of the Assembly of Ohio Council of Churches. Delegates objected to the wording of the resolution, which expressed regret that the Ohio Legislature did not enact film censorship at the last session. The resolution was actively opposed by Mrs. Hobart Brown, Akron, representing the United Church Women of Ohio, and Reverend A. C. Davis, Cleveland, representing the Episcopal Diocese of Ohio. Film censorship was not even discussed at a recent statewide convention of the Ohio Parent-Teacher Association.

Charlotte

(Continued from page 23)

over the buying and booking of the 211 Drive-In, Lumberton, N. C. . . . Buster Crabbe will be guest star of the Carolina Carrousel Parade on Thanksgiving Day, according to Irwin Belk, Carrousel president. . . . The regular WOMPI meeting was held at Thacker's Restaurant last fortnight, presided over by president Myrtle Parker. MGM cashier Blanche Carr, who has more years of industry service to her credit than any other member, was named Woman of the Month.



Chicago area exhibitors recently joined Columbia branch manager Ben Lourie at his office in recognition of the opening of the Jack Cohn sales drive. From left to right are seen Jack Kirsch, Allied Theatres; Harry Walders, Columbia sales manager; Alex Halperin, Stanley Warner; Lourie; Herb Wheeler, Stanley Warner; Van Nomikus, Grand; Jack Rose, Illinois-Indiana Theatres; and Jack Harpman, Joliet and Aurora exhibitor.

Reports on the New Orleans convention were heard from delegates Parker and Gladys Hawkins, and Irene Monahan, Screen Guild, was welcomed as a new member.

Chicago

Balaban and Katz declined to renew its lease on the Belmont, after several years of operation. The house will be run by Jack Bullis and associates. . . . Louis Odorizzi, Staunton, Ill., postponed opening the Sunset Drive-In, Mt. Olive, Ill., because wind damage to the screen and tower could not be repaired in time for the balance of the season. . . . Mr. and Mrs. J. A. Bailey, former managers, Royal, Danville, Ill., have leased the theatre from Mrs. Elsie Blessing. Closed for several months, the house was reopened by the Baileys after a wide-screen had been installed. . . . Harvey Shapiro, former Terminal manager, returned to B and K organization after a couple of years' absence, to become Roosevelt co-manager. . . . Attorney Arthur Sachs and local businessmen have formed La Salle Productions, named after La Salle Street, the financial center, and are ready to start producing "The Four Seasons."

Cincinnati

After many years in Hotel Netherland Plaza, Tent 3, Variety Club, has moved its clubrooms to Hotel Metropole. . . . In for a regional sales meeting were C. Glenn Norris, eastern sales manager, and Weldon Waters, special representative, 20th-Fox. Also in was Morris Lefko, RKO district manager. . . . William Garner, Buena Vista sales representative, attended a west coast company sales meet, and James S. Abrose, Warners branch manager, was in Pittsburgh for a district branch managers session. . . . Following recent death of Arthur Fine, Frank Wietzel is booking and buying for the downtown Main and Empire, operated by the Fine family.

Reopened recently were the Vic, Corbin, Ky., O. G. Roaden, owner; Leatherwood, Leatherwood, Ky., George Buckner, owner; Mecca, Huntingdon, W. Va., Damon Shisslotte, owner; Rupert, Rupert, W. Va., Festy Yoakum, manager; and the Cross, Barbersville, W. Va. . . . John Dressing, head shipper, National Screen Service, is on a leave of absence. . . . John Bidwell, manager, Chakeres house, Sidney, O., has resigned.

COLUMBUS, O., NEWS—Frank Marzetti, owner, suburban Linden, held a midnight stage show as a Hallowe'en attraction, featuring Dr. Anderson, hypnotist. . . . A full variety show backed up Danny Kaye in his three-day appearance at the RKO Palace. . . . Gary Given and Larry Mendenhall, teen-age boys, were slightly burned when matches they were striking touched off an explosion in gas that had collected in the Beechwold air-conditioning system. The youths were striking matches on a sewer lid near the theatre. . . . J. Everett Watson, exploiteer, accompanied Jarma Lewis during her local publicity tour. . . . William Constans, 56, projectionist, RKO Palace, died. . . . Roger Garrett, former organist, Loew's Ohio, later manager, University, is now program manager of a television station at Henderson, Ky. . . . James Epifano, Skyway Drive-In, New Lexington, O., is a new member of the Independent Theatre Owners of Ohio, reports Robert Wile, association secretary.

Cleveland

MGM's "Guys And Dolls" will be the Christmas attraction at Loew's Ohio, where it opens Dec. 23 for an indefinite run. . . . Arthur Engelbert, Warners cashier, and his wife, Genevieve, celebrated their 30th wedding anniversary. . . . Meyer Fine, president, Associated Theatres Circuit, was discharged from Mount Sinai Hospital after surgery and is completing his convalescence at home. . . . Mount Sinai is now claiming Joe Rembrandt, Center, Mayfield, O., who is a surgical patient there. . . . Demolition of the Mozart, Canton, O., was started, to make way for a parking lot. The theatre was first owned by Harry Reinhart, and upon his death by his two sons, Jerome and Irving, until its closing. . . . Dana Wynter spoke at a 20th-Fox luncheon of her childhood in Rhodesia, where her father is a surgeon, her two years at medical school in England, and then her experience on radio, TV, and the stage before coming to the screen. . . . In Toledo, O., Richard Kline, manager, Lorain Drive-In, Lorain, O., was freed of charges of possessing and exhibiting an obscene film, under a new state law covering motion pictures and comic books, on technical grounds. The arrest was made on Oct. 5, while the new law went into effect on Oct. 6. Immediately upon being freed, he was charged again with the same offense under an old

Cleveland Variety Unit Elects New Officers

CLEVELAND—The Variety Club held its annual election of officers. Marshall Fine succeeds Jack Silverthorne, who served as chief barker for two years. Other officers named are first assistant, Dan Rosenthal; second assistant, Milton Grant; doughguy, Jim Levitt; secretary, Leonard Greenberger; assistant secretary, Will Dougherty. Delegates to conventions are Marshall Fine, Jack Silverthorne, and Dan Rosenthal. I. J. Schmertz, Leonard Greenberger, and Milton Grant are alternate delegates.

The new board of directors is made up of I. J. Schmertz, Jack Silverthorne, Marshall Fine, Dan Rosenthal, Aaron Wayne, Abe Kramer, Milton Grant, Will Dougherty, Irwin Shenker, Irwin Pollard, Edwin R. Bergman, Leonard Greenberger, Nat Barach, Henry Greenberger, Jerry Lipow, and Jim Levitt. Ralph Pries, Variety International, was here from Philadelphia to supervise the elections. Installation of officers will be held in December.

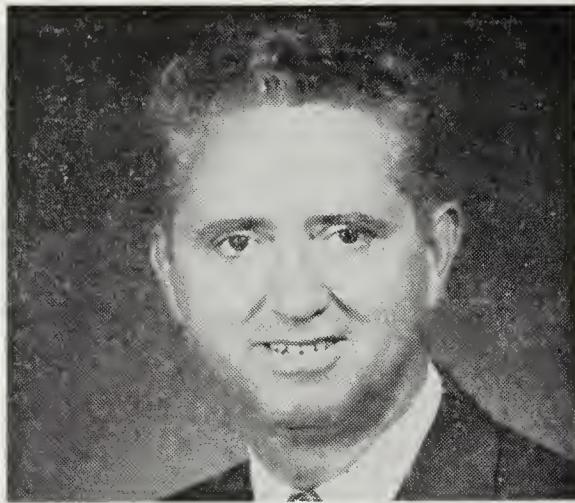
state statute. The hearing was set for November 8.

James and Jack Ochs have bought the Florida, Daytona Beach, Fla., from J. G. Milliron, thus bringing into the Ochs Theatre Management Company its first conventional theatre.

Jack Armstrong, Toledo circuit owner, joins the other area exhibitors in saying that business this fall is under that of last fall. But nobody can diagnose the trouble or offer a cure. . . . David Gaffney, Harbor Theatre, Ashtabula Harbor, O., was busy passing out cigars to his friends on the occasion of the safe arrival of a second son. . . . Jack Sogg, MGM branch manager, announces that starting about Jan. 1, with the release of "Kismet," pictures will be processed on dual purpose prints, to be used on either magnetic or optical sound tracks. The only theatres affected will be those with optical sound not equipped with small sprockets, which can be substituted for the large sprockets easily and at low cost. Sogg points out that the dual purpose print will alleviate print shortage because it puts into general circulation the present magnetic prints, for which there is little use after they have played the major houses. . . . Irwin Pollard, head, Imperial Pictures, spent a week calling on exhibitors. . . . Kitty Kallen was in to promote the title tune of U-I's "The Second Greatest Sex." . . . Milton A. Mooney, head, Co-operative Theatres of Ohio, and Mrs. Mooney leave the end of this month on a Mediterranean cruise. . . . Julius Lamm held his annual kiddy Hallowe'en party at the Colony.

Dallas

The 1956 convention of the Texas Drive-In Theatre Owners Association will be held here, it was decided at a board of directors meeting. No date was set for the convention. Charles W. Weisenburg presided at the meeting, and those in attendance included Edwin Tobolowsky, Eddie Joseph, Louis Johns, Eph Char-ninsky, Tim Ferguson, E. M. Muller,



Pete Rufo, now in his 36th year in film theatres, is one of the best known, best liked managers in northeast Ohio. He has been associated with Robins Theatres Company, Warren, since 1920 and is now manager, Robins and McKinely, Niles, Ohio.

Wayne Lone, Rubin Frels, Jr., G. S. Hill, and Don Douglas. . . . District manager Boyd Scott, Frontier Theatres, conducted a managers conference at Pecos, Tex. Attending from the Dallas office were H. J. Griffith, Louis Higdon, Weldron Strelesky, Eddie Forrester, Joe Caffo and Vernon Watkins.

Denver

A parade and a home-opening, attended by eleven Hollywood personalities, gave the Audience Awards Poll a kickoff that attracted the attention of thousands in Denver. The prize to be given to the lucky winner in the Poll campaign covering the Denver metropolitan area will be topped by a \$14,500, three-bedroom house and lot, a car in the garage, furniture, clothing for the whole family, and \$1,000 worth of groceries. The award will be made the subject of a drawing, with tickets being given with each ballot cast. Here for the event from Hollywood were Barbara Rush, Maureen O'Hara, Russ Tamblyn, Marla English, John Bromfield, Ben Cooper, Bud Parnell, Patricia Blake, Laurie Tige, John Smith, and Gonzalez Gonzalez. At the house warming, every 25th guest was given gifts along with a theatre pass. . . . Lee Theatres installed heaters in the Monaco Drive-In, and thus will be able to keep it open all winter. . . . Robert Herrell has taken over the distribution in the area of Astor, Realart, American Releasing, and Associated Film Releasing Corporation product. Herrell, who headquarters in Kansas City, where he has been an independent film distributor for some time, has hired Laura Haughey, who has been with Realart for several years, to remain in charge of the Denver office.

Des Moines

General Contractors, Inc, Omaha, brought suit against the Midwest Drive-In Theatre Company, Omaha, operators of a drive-in at Carter Lake, Ia., for \$9,767. The suit is for work done on the new drive-in, according to the petition filed in district court. . . . The Dows, Dows, Ia., was closed recently, but the Dows Chamber of Commerce has made arrangements to have motion pictures shown in the town every Saturday night. The pictures will be shown in the Legion hall, with a 40 cents admission. . . . The Lamont, Lamont, Ia., has closed for the winter, with hopes it may be reopened next spring.

Houston

Plans for reorganizing the Houston Theatre Association were begun here by Lowell Bulpitt, president, who named a committee to draft by-laws to be submitted at the meeting on Nov. 15. Richard Wygant is committee chairman, assisted by Fred Cannata and T. J. Cheney. . . . T. W. Dew has joined the Houston office, Associated Popcorn Distributors, to represent the company in the southwest territory. . . . Purchase of Southwest Film Productions by Photographic Laboratories was announced. Bill Taylor and Jack Zilker are partners in Photographic Laboratories, which now will offer a complete service on motion picture film, including sound recording, processing and printing. . . . The members of the Houston Theatre Owners Association devoted their past meeting to a discussion on the Audience Awards Poll. . . . The Uptown is making plans for its 20th anniversary celebration, to be held on Nov. 20. . . . Ray Fuller has been named manager, Red Bluff Drive-In. He was formerly manager, Lisbon and Globe, Dallas.

Paul Boesch has been elected chief barker, Variety Club, Tent 34. Other officers named were Augie Schmitt, first assistant; Dick Gottlieb, second assistant; Mike Conti, doughguy; and John Paul Goodwin, property master. The board of directors includes Kenny Bagwell, Boesch, Conti, Goodwin, Gottlieb, Tom Johnson, Jerry Kirby, Schmitt, Sid Balkin, Addie Marks and James Hill. Delegates are Mack Howard, outgoing chief barker Bruce Layer, and Boesch. Fred Nahas is alternate. . . . E. H. Moreland, manager, Lindale, is doubling as manager, Hi-Nabor Drive-In. . . . Long Theatres has taken over operation of the South Houston, which was operated by G. Montgomery. Jimmy King, Long manager, Pasadena, Tex., will be manager.

Indianapolis

The Lake, Warsaw, Ind., was damaged by an explosion reported caused by the oil furnace. The house was operated by Nick Mallers. . . . George Marks, who previously operated the Gaston, Gaston, Ind., has opened the Grove, Beech Grove, Ind., which has been closed for about one year. . . . Jack Smiler, operating the National Out-door, Cumberland, Ind., sprained his leg and has been in a cast for several weeks. . . . Paul Boatman has closed his DeLux Drive-In, Clermont, Ind. . . . C. A. Galloway is readying his Emerson for reopening in the near future. The house was recently operated by the Cantor Circuit.

Spyros Skouras, president, 20th-Fox, accepted an invitation to address the Allied Theatre Owners of Indiana at the fall convention here, Nov. 16. . . . Leo Elroy will reopen the Douglas. . . . Rex Carr has booked "Game Of Love" for a first-run showing at the Ritz, northside house. . . . A pitch-in dinner was included in the "hard times" party sponsored by the women's auxiliary at the Variety Club. . . . The Greenwood Drive-In has been sued for \$50,000 damages for an alleged playground accident.

Jacksonville

COMPO's Robert W. Coyne addressed the Motion Picture Exhibitors of Florida annual convention here this week on the

Circuit Institutes Suit To Regain Theatre

MINNEAPOLIS—Minnesota Amusement Company has filed suit in Fargo, N. D., Federal Court to regain possession of the former State, now the Towne. The circuit charges that G. S. Aamothe and F. P. Aamothe, present owners, have fallen behind five months in their payments on a \$110,000 purchase contract. The circuit's suit also claims that the company leased the building occupied by the theatre on Jan. 1, 1946, for a 25-year period and on March 1, 1951, assigned the lease to the Aamothes. Maco also sold them the furnishings, fixtures and equipment.

Under terms of the assignment and assumption of lease and contract of sale, the Aamothes paid \$45,000 in cash, \$20,000 on delivery of the property and premises, and agreed to pay the \$85,000 in monthly payments of \$1,094.75. The complaint said they have failed to pay installments for May through September, 1955.

subject of the Audience Awards. . . . Adrian Awan, 20th-Fox exploiter, came in from New York to set up advance screenings here and in Tallahassee, Fla., for "Good Morning, Miss Dove." Governor LeRoy Collins and his cabinet have accepted invitations to the capitol city show. . . . The H. B. Meiselman circuit will enter the local picture with the construction of a new 1,000-car drive-in on the Southside. . . . John Tomlinson, former Warners salesman, is the new Warners branch manager, succeeding Carroll Ogburn, who has been promoted to a district job in Atlanta. . . . Byron Adams, UA branch manager, Atlanta, called on circuit and independent bookers in the area.

Leaving for a post with Prudential Theatres in New York was P. J. Hillman, former FST booker. . . . IATSE union members were making plans for a Christmas party in the Syrian-American Club. . . . Carl Carter staged all-night pre-Hallowe'en shows at his Air Base and Ribault Drive-Ins. . . . The new president of WOMPI is Sarah Keller, taking the place of Janice Claxton, who is now WOMPI's southeastern director. Mayor Haydon Burns addressed the WOMPI on "City Progress" at a recent luncheon in the Roosevelt. . . . Herbert Ochs has purchased the Florida, Daytona Beach, Fla., from J. G. Millirons. . . . A new Negro patronage drive-in is being built in Ft. Lauderdale, Fla., by B and S Theatres, Atlanta. . . . Arthur Davis, Miami, Fla., new distributor in the area, left for New York to secure additional product. . . . FST president Louis J. Finske was in New York on business for several days.

MIAMI, FLA., NEWS—The new Palms, Homestead, Fla., opened recently, run by J. W. English Enterprises, it was dedicated in a special ceremony by George C. Hoover, chief barker, Variety Clubs International, and Homestead Mayor H. W. Thompson. . . . Norris L. McCollum was named manager, Tampa, Tampa, Fla., by Frank H. Bell, district supervisor, Florida State Theatres. McCollum is a veteran of 14 years in the business, having managed theatres throughout Georgia and Florida.



MGM press representative in Minneapolis, Norman Levinson, recently appeared as guest speaker at a managers' meeting for Welworth Theatres, Inc., and discussed the advertising and exploitation importance of two MGM attractions, "Trial" and "Guys And Dolls." Here, the MGM man holds a Da-Glo-Sign as he brings out a highlight of the record world premiere campaign on "Trial" in Denver. From left to right are John Clipley, Montevideo, Montevideo, Minn.; Bob Rosen, Bismarck, Bismarck, N. D.; E. R. Ruben, president, Welworth Theatres; Levinson; Harry Greene, general ad manager of the circuit; Leon Goldfarb, comptroller; Tom Ruben, assistant advertising manager; James Fraser, Red Wing, Red Wing, Minn.; John Diederhofen, New Ulm, New Ulm, Minn.; Harold Bartlett, Langdon, Langdon, N. D.; and Stan Goodman, Hollywood, Hollywood, Sioux Falls, S. D.

He came to Tampa from the company's home office in Jacksonville. McCollum's predecessor at the Tampa, Tom Sawyer, has been promoted to FST's booking department in Jacksonville. . . . Wometco's Davie Boulevard Drive-In opened, Fort Lauderdale, Fla. The house is under the supervision of Joe Fink, who also oversees the circuit's North Andrews Drive-In there. Del Powell is the resident manager of the latter. Keith Hendee, Gateway manager, is city manager for the three Fort Lauderdale houses.

Los Angeles

C. K. Cargile, manager and owner, with the Harry L. Nace circuit, has reopened the Sands Drive-In, Mesa, Ariz., complete with a new tower. Two months ago, shortly after the ozoner opened for the first time, a desert wind-storm flattened the screen structure. . . . Joe Kogan, former manager, Stanley Warner Wiltern, joined the Dietrich and Feldstein office as a publicist-exploiter. . . . Freddie Dee, Carlton, entered the hospital for a check-up. . . . While a policeman outside the Rivoli, Long Beach, Cal., was writing out a traffic ticket for a motorist, two gunmen bound and gagged three employees of the theatre and skipped away with \$600, assistant manager William G. Roorda reported. . . . Harry Arthur, Jr., head, Fanchon and Marco circuit, and board chairman, Southern California Theatre Owners Association, headed for St. Louis on business. . . . Added to the sales staff at National Theatre Supply was Larry Strusser. . . . T. B. Hackley, who had been operating the Cameo, El Sereno, Cal., from the Edwards circuit, shuttered the house.

Milwaukee Commission Asks Cuts In Warners' "Rebel"

MILWAUKEE—Warners branch manager Frank Riemer is experiencing trouble with the motion picture commission relative to "Rebel Without Cause." The commission voted that the film should not be shown, owing to a scene of teen-age violence. Riemer is not in accord with the cuts required by the commission. He stated that he would relay the request for deletions to Warners California office for attention.

Milwaukee

W. C. Fischer has resumed operating the Campo, Cambellsport, Wis., after Kenneth Schock released his operation. . . . Howard Powers has purchased the Jefferson, Jefferson, Wis., from Bob Hoffman. . . . Lee Macklin has reopened the Grand, New London, Wis., which was shuttered because of a polio epidemic. . . . Riverside will show MGM's "Guys And Dolls," opening Dec. 23. . . . Jesse McBride, formerly branch manager, Paramount, and now branch manager, Minneapolis, is second in the Barney Balaban Sales Drive. . . . A farewell luncheon was given for Gordon Hewitt, president, Fox-Wisconsin Amusement Corporation, at the Schroeder Hotel. Hewitt was promoted and transferred to the West Coast to fill a new executive position. . . . A public hearing for the planning and zoning commission of St. Francis, Wis., was held to discuss the proposed \$250,000 drive-in that Barney Sherman plans to construct. He wants to build on East Bolivar and South Clement Avenue, St. Francis, a suburb of Milwaukee. Sherman now operates the Peerless and Hollywood, Milwaukee. . . . Frank Weaver, 55, a projectionist, died recently. He was the operator at the Franklin for the past five years. . . . Mrs. Mary Poblocki, wife of Ben Poblocki, president, Poblocki and Sons Company, makers of signs and scoreboards, died. She is survived by her husband and six sons.

Minneapolis

Only 20 per cent of the theatres in this territory are now without CinemaScope, it is reported. Installations in the rest are going ahead steadily. . . . The Odeon, Marshalltown, Ia., operated by Consolidated Theatres, closed. . . . J. T. McBride, Paramount branch manager, attended a meeting called by E. K. O'Shea, eastern sales manager, in Chicago. . . . Ward Bentley, UA exploiter, was in for "The Man With The Gun" opening at the State. . . . Sam Hart, Columbia exploiter, was in for "My Sister Eileen," which opened at the Radio City.

Northwest Theatre Service and Republic have moved to the second floor of the Graphic Arts Building, 1104 Currie, on Film Row. Northwest formerly was at 1011 Currie and Republic on the fourth

AA Sales Meeting To Study New Films

NEW ORLEANS—First of a series of Allied Artists regional sales meetings on the company's expanding production and distribution program has been scheduled for Nov. 13-14 here by Morey Goldstein, vice-president and general sales manager, who will preside. Release plans will be outlined by Harold Mirisch, vice-president.

Discussions will center on "Gunpoint," Fred MacMurray starrer; Walter Wanger's "The Body Snatchers"; "The First Texan"; William Wyler's "The Friendly Persuasion"; "The Come On"; "The Four Seasons"; "Shack Out On 101;" "World Without End," and other forthcoming product.

Sales personnel attending will include James Pritchard, southern division manager, and branch managers James Hobbs, Atlanta; William Finch, Dallas; W. G. Carmichael, Oklahoma City; Bailey Pritchard, Memphis; Henry Glover, New Orleans; and Gene Dyer, Charlotte.

floor of the same building. . . . All drive-ins in the Twin Cities area have closed for the season. Owners said it was the most successful season in history. . . . Over 200 pledge cards have been received by North Central Allied from independent theatres for participation in the Audience Awards Poll.

Louis London purchased the Roxy, Kelliher, Minn., from Paul Carriere, who moved to Hallock, Minn., to operate the Grand for his brother, Joe. . . . Mrs. George Miller has been named manager, King, Ida Grove, Ia. . . . The Commercial Club backed the reopening of the LeRoy, LeRoy, Minn. . . . Harold F. Borresen, manager, State, Winona, Minn., resigned to take over the managership of the 3,700-seat Paramount, San Francisco.

Charles Weiner, 63, sales representative, Buena Vista, died of a heart attack while attending a company sales meeting in Los Angeles. . . . Joe Behan, booker, United Artists, resigned. . . . Paul Berg, manager, Rochester Outdoor Theatre, Rochester, Minn., has been named manager, recently reopened Hollywood, South St. Paul, Minn. . . . Rollin K. Stonebrook, Evanston, Ill., has been named manager, Arrow, Cherokee, Ia., owned by Harold Field's Pioneer circuit.

W. H. Lestico has leased his Time, Kenyon, Minn., to Leonard Blais, Fairbault, Minn., projectionist. . . . Alfred A. Keel has purchased the Lake, Turtle Lake, N. D., from Gus Samuelson. . . . Mrs. George Miller has been named manager, King, Ida Grove, Ia. . . . The Dows, Ia., Chamber of Commerce has taken over the Legion hall for a weekly show, following the closing of the town's theatre. . . . Marvin Maetzold, head shipper, Columbia, was honored at an office party for 25 years of service with the company. Hy Chapman, branch manager, presented him with a wrist watch, a gift of the company, and the office staff gave him 25 silver dollars. . . . Sam Pietz, owner of the theatre at Hosmer, S. D., is building a new house to replace the present structure.

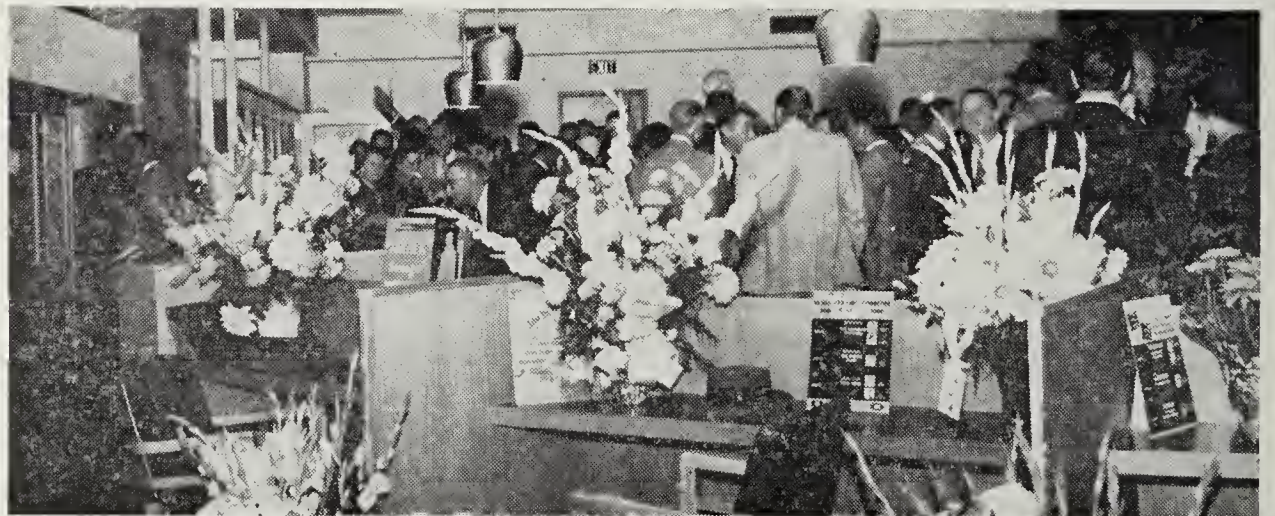


This sidewalk 'teen-age jazz session was arranged recently as bally for Warners' "Pete Kelly's Blues" at the SW Stanley, Newark, N. J., by manager George Birkner.

New Haven

Florence Mussman and Burt Jacocks are operating the Branford, Branford, Conn., for I. C. Jacocks, Jr. . . . Patricia Ann Bracken, daughter of James A. Bracken, local Stanley Warner executive, was married to George Thomas Colville. . . . Condolences were in order to MGM branch manager Phil Gravitz on the recent loss of his mother in Brooklyn, N. Y. . . . Columbia arranged to have Aldo Ray do personal appearances in Connecticut, at the E. M. Loew, Hartford; State, Waterbury; Hi-Way, Beverly; Bridgeport and Garde, New London. . . . Jack Mullen is the new booker, United Artists. . . . Reports indicate that the work on the proposed highway through the Meadow Street area will be delayed because of the flood repairs. Appropriations for the purchase of the property also must be acted on, and it doesn't look like much will be done presently. . . . The Moosup, Moosup, Conn., reopened after being closed for the summer. . . . Lou Brown, Loew Poli New England publicity chief, was to be made a member of the Pioneer Club and attended the festivities in New York recently.

HARTFORD, CONN., NEWS—Attorney George LeWitt's plans to build a drive-in at Berlin, Conn., received another setback when resident, Howard M. Culver, got permission from the Court of Common Pleas to appeal the Zoning Commission's decision giving LeWitt authority to construct the theater at the corner of Route 5 and Deming Road. . . . Bill Powell, division manager, Smith Management Com-



This shows a portion of the crowd of over 200 exhibitors, distributors, supply dealers, radio, TV, and press representatives who attended the recent dedication of the new United Artists exchange at 210 South Liberty Street, New Orleans.

Union Pickets House In Contract Dispute

NEW CASTLE, PA.—Representatives of IATSE, Local 451, picketed the Penn after a contract collapse when mediators failed to bring the two parties together. Leo Mickey, manager, continued operation of the theatre. Paul Walters, Local 451 president, said that the union had been trying to negotiate with the theatre to renew the old contract for the last 14 months.

Mickey said the theatre company, Associated, "is seeking relief to cope with economic conditions," and desired a 25 per cent cut in wages or reduced manpower. He said the Penn was operated by a two-man booth, when other theatres in New Castle, including first-run houses, are operated by one-man booths.

pany, was here to supervise installation of in-car heaters at the Meadows Drive-In. . . . Peter Perakos, Jr., has been named manager, Arch Street, New Britain, Conn., which has reopened under lease from the Glackin and LeWitt interests. . . . Sperie Perakos, general manager, Perakos Theatre Associates, said that Livio Dottor, now manager, Plainville Drive-In, Plainville, Conn., will move to the Arch Street when the outdoor theatre closes for the season. . . . Joseph S. Boyle, for 28 years with Loew's Theatres, Inc., recently manager, Loew's Poli, Norwich, Conn., left the industry to join the editorial staff, Norwich, Conn., Bulletin.

New Orleans

Rene Brunet, owner, neighborhood Imperial, told us by phone that he assumed ownership of the Famous, a unit of United Theatres, and that he will take over the management and operation on Jan. 1. . . . Warners' new southern district manager, Grover Livingston, was here on his initial visit with branch manager Lucas Conner and personnel. . . . The interior of the Patio, suburban showcase owned and operated by Mr. and Mrs. Wm. Sedy, is being redecorated. . . . Manuel Lee Roberts, who followed the roadshow route of both moving pictures and stage shows for many years, recently cashier, Civic, died last fortnight. He was also well known among many Hollywood western stars, who he represented as advance man on their personal appearances here. . . . O. O. Cummings, operator of a motel near

Dismissal Denied In Percentage Action

SCRANTON, PA.—A motion by exhibitor defendants to dismiss each of four percentage actions was denied in a memorandum opinion filed last fortnight by U. S. Judge Frederick V. Follmer sitting in Federal Court here, dismissal having been sought on the contention that allegation of the minimum jurisdictional amount of \$3,000 being involved in each action was not made in good faith. The suits had been brought by Paramount, Warners, U-I and Columbia against various individuals doing business as Buckley Amusement Enterprises, and against a corporate defendant, operating theatres in Shamokin, Mt. Carmel, Mahanoy City and Kulpmont, Pa. Judge Follmer said that he was in full accord with the excellent discussions appearing in certain other opinions which had overruled similar motions to dismiss percentage actions.

In a companion order, Judge Follmer granted the motion of the distributor plaintiffs to inspect the records of the five theatres operated by the defendants for the period from January 1, 1948, to October, 1954, when the suits were filed. The order also noted that certain interrogatories submitted by the defendants had been withdrawn, sustained objections to other interrogatories, and required certain interrogatories to be answered by the plaintiffs.

Representing plaintiffs were Arlin M. Adams, of the Philadelphia firm of Schnader, Harrison, Segal, and Lewis; Louis J. Goffman, of the Philadelphia firm of Wolf, Block, Schorr, and Solis-Cohen; and Frederick E. Lark, Shamokin, Pa. Defendants were represented by Charles Wolf Kolp of Lewisburgh, Pa., and by Bernard J. Duffy, Jr., and Harry Norman Ball, both of Philadelphia.

Biloxi, Miss., is adding a 1,000-car drive-in to the project. The \$250,000 structure will feature the latest in equipment, projection, and sound. . . . The management of the Panorama was pleased to be selected as theatre host for the Good Housekeeping-Item Theatre Party. The party climaxed a week in which the leading merchants offered products backed by the Good Housekeeping Seal of Approval. . . . A \$60,499.60 damage suit against the Southern Amusement Company was filed last fortnight by Mertie E. M. Bloom, owner, Arcade, Tallulah, La. Bloom alleges that when he leased the theatre to Southern in 1941 that the contract required that the house be kept up-to-date and modernized, but that Southern has failed to do so.

New York

Cy Seymour, sales and exhibition veteran, rejoined the National Screen Service sales department last week, according to sales vice-president Burton E. Robbins. Seymour will handle sales of special trailers to exhibitors in the metropolitan area. . . . John E. Durkin acting sales manager, Louis de Rochemont Associates, resigned last fortnight without announcing his future plans. . . . A fourth child and first daughter was born to Douglas Yates, Republic International vice-president, and Mrs. Yates, at LeRoy Hospital. . . . Fifty



Stanley Warner Theatres' prize winning managers in the Philadelphia zone recently received their U. S. Bonds in reward for their work and seen are Martin Annisman, Astor; Joe Forte, Waverly; Ben Blumberg, 69th Street; Sydney Poppay, Strand, York, Pa.; Al Plough, Stanton; Lewis Black, Warner, Wilmington, Del.; Howard Keummerle, Liberty; Bob Kessler, Benn; Jim McHugh, Midway; Domenic Lucente, Broadway; Vince Olanin, Warner, West Chester, Pa.; John Purtell, Strand; Dave Fishman, Manor; Larry Graver, Mastkaum; Helen Bortz, Warner, Reading, Pa.; Tony De Carlo, Family; Ray Powell, Warner, West Chester, Pa.; Chet Woerner, Fairmount; Bill Youtz, Ambler, Ambler, Pa.; Abe Zayon, Grove, Willow Grove, Pa.; Iz Perlin, Stanley, Camden, N. J.; Lester Krieger, assistant zone manager; and Philadelphia zone manager Ted Schlanger, who made the presentations.

pairs of hosiery were distributed free last week to women patrons of the Mayfair in connection with the showing of United Artists' "Gentlemen Marry Brunettes," in a tie-up with the Nebel-Blackton stores. . . . Katy Jurado returned from Paris, after completing her role as Rosa in the forthcoming Hecht-Lancaster "Trapeze," to be released by United Artists. . . . Benny Goodman, Kitty Kallen, Bill Hayes, John Daly, and the Goldwyn Girls were among the stars and celebrities present at the Motion Picture Pioneers dinner last Friday in the Waldorf-Astoria.

Philadelphia

Ralph Whitehead, former shipper, UA and NSS, is now in a convalescent home at 4019 Spring Garden Street. He has suffered amputation of the left leg. What he needs most right now is visitors. . . . Superior Theatre Equipment Company, handling Lorraine carbons in the territory, has moved to 311 North 13th Street, and will be operated by Jack Engel and Rose Kaplan. . . . Barbara Ellen, daughter of Mr. and Mrs. Earle W. Sweigert, he's manager, Andalusia Drive-In, will wed William B. Potts, Nov. 12.

Screen Guild exchange has been transferred to Jack H. Harris, with the exception of Filmmakers product, which will be retained by Jack Engle for distribution in this territory. . . . Max Gillis, branch manager, Allied Artists, was very happy over his son, Don, passing the bar examinations last week. . . . Howard Phillips, 65, veteran theatre manager, died last week in Veterans Administration Hospital. In recent years he has managed the neighborhood Renel. Services were held at the Mulligan Funeral Home, with interment in the National Cemetery, Beverly, N. J.

HARRISBURG, PA., NEWS—House Bill 814, calling for \$2,000 license fees for theatres wanting to run theatre TV, has been reported out of committee for a vote on the floor of the Legislature. However, it was recommitted for further study to the Committee on Cities-Counties Second Class. There has been no action taken on the bill since. . . . Legislation to remove the need for a local referendum for the showing of Sunday movies in townships has been sponsored by Senator John H.

(Continued on next page)

Zagrans Heads MPA In Phila. Election

PHILADELPHIA—At the regular annual meeting of the Motion Picture Associates of Philadelphia, held in the RKO screening room, Charles Zagrans, branch manager, RKO Radio Pictures, was elected president for the coming year. Elected to other offices were vice-president, Norman Silverman, branch manager, Republic; secretary, David Law, office manager, Warners; treasurer, Eddie Adelman, New Jersey Messenger Service.

Elected to the board of directors were George Beattie, William Goldman Theatres; Eli Epstein, RKO Radio Pictures; Jack Greenburg, formerly with Screen Guild; David Supowitz, architect; Lester Wurtele, branch manager, Columbia; Joe Schaeffer, Republic; John Turner, United Artists district manager; Lou Formato, MGM district manager; and Sam Diamond, branch manager, 20th-Fox.

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*Theatre Installations
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Many top exhibitors visited Columbia's Philadelphia exchange recently to celebrate the opening of the Jack Cohn Sales Drive. Identified from left to right are Lester Wurtele, Philadelphia branch manager; Norman Lewis; Milt Young, Columbia exploiteer; Walter Potamkin, salesman; Martin B. Ellis; Joe Flood, booker; Bernard Haines; Harry Dembow; Ted Schlanger, Stanley-Warner Philadelphia zone manager; Harry Weiner, Columbia district manager; Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR; Jay Wren; George Schwartz; Jerry Levy, salesman; Eddie Feinblatt, salesman; and, kneeling, Dave Korson, sales manager; Sam Sciulli, booker; Ben Rosenthal, booker; Larry Moulder, booker; Norman Gaskill, office manager.

Philadelphia

(Continued from preceding page)

Dent. Under his plan, a petition listing the names of 20 per cent of the voters in a township can legalize Sunday movies if presented to the county commissioners.

READING, PA., NEWS—Fully 1,500 children attended the annual children's safety party in the Strand, under the auspices of Post C, Travelers' Protective Association, a salesmen's insurance society. Manager Earl Hinkle and his staff had a busy day. . . . Demand for workers in industrial plants has created a shortage

in supply of young people for ushers and other jobs in theatres. Several managers have been advertising for a month for people to be trained for theatre work. . . . The Reading Railway Company leased the Rajah for its annual family safety rally. A motion picture, dancing, and stage entertainment were arranged. . . . The Sunday Eagle devoted a feature story to Eugene Plank, new manager, Embassy and Fabian interests here, succeeding the late Paul E. Glase. . . . The income from amusement taxes and from mercantile taxes is under 1954 marks, city officials state. Admissions taxes so far this year have been \$92,585, about eight per cent below the total for the first nine months of 1954.

Pittsburgh

Harold C. Lund, banquet chairman, announces tickets have gone on sale for the 28th annual banquet of Variety Club, Tent 1, to be held Nov. 20, 6:30 p.m., in the ballroom of the William Penn Hotel. The tickets are being offered at \$20 per plate for men and \$15 for women. Formal dress is optional, Lund said. . . . William J. Blatt, Jr., manager, Arcadia, New Bethlehem, Pa., resigned to join the faculty of the New Bethlehem High School as a senior teacher. Charles Reitz succeeded him at the Arcadia. . . . The Tristate Drive-In Theatres Association met here at the Schenley Hotel. . . . The Ritz, Export, Pa., closed during the summer, was being prepared for reopening on a part-time schedule by Mario Battiston. . . . Steve Rodnok, Jr., Oakmont, Pa., exhibitor, is Community Chest business chairman there, giving freely of his time to help make the Red Feather Drive a successful one. . . . Mabel Maluty has been promoted to cashier, Paramount, succeeding Minnie Gable Nixon, who resigned. . . . Mike Cardone, manager, SW State, Washington, Pa., who formerly had been with the circuit at Tarentum and McKeesport, Pa., has gone to Italy in connection with settling a family estate. . . . A disappointing venture since it was opened several years ago, the Rose Drive-In, located between Jeannette and Trafford, Pa., is being dismantled. . . . Clarence W. Snyder, 44, Clarksburg, W. Va., outdoor exhibitor, died of a heart attack. He operated Snyder's Drive-In, which he built about seven years ago.

Mr. Theatre Manager:

Please make certain you check your shows no later than 10:00 A. M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping rooms close at noon on these days.

Don't wait until it's too late — help us prevent any missouts!

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James H. Alexander, Alexander Theatre Service, underwent a gallstone operation at Allegheny General Hospital. . . . Republic added a new salesman, Joe Krenitz, who has been at Cleveland for a long period. Each two weeks he will return to sales duties out of the Cleveland office and the next similar period he will call on exhibitors in the Erie, Pa., area and in parts of West Virginia. . . . With Dave Leff withdrawn from the theatre program printing business, the ADV Agency has been taken over by Jack Daufman, publisher of an East Liberty shopping paper. . . . Fred Raymond Fisher, 48, theatre manager, Bellefonte, Pa., died in Centre County Hospital after having been ill more than a year. He was a director of Allied MPTO of Western Pennsylvania. . . . Alex Mussano, owner, Roxy, Natrona, Pa., was stricken ill en route to Film Row and was taken to the Allegheny Hospital, Tarentu, Pa., with a kidney attack. . . . Charles K. Eagle, Stanley manager, and his wife celebrated their 36th wedding anniversary.

SW managerial shifts and promotions include Tommy Leach, moved to the Victor, McKeesport, Pa., from the Strand, Oakland, Pa.; and Tommy Morris, shifted from the Victor, McKeesport, to the Harris, Tarentum, Pa., replacing Paul Blummer, who was transferred to the Liberty, New Kensington, Pa., succeeding Dick Kline. Kline resigned to join the Selected Theatre Company, Lorain, O., as city manager, with supervision over two houses and a drive-in. Rube Harris, who has been on assignment as circuit relief manager, now has been given a spot on which to stay put, the Strand, Oakland.

Kyle and Company, photographic and office supply business, will occupy the former Orpheum, Clarksburg, W. Va., which has been remodeled. . . . The Lido, Philippi, W. Va., formerly booked by Gray Barker, now is being licensed by Steve Medve, Jr., who, with Alex Silay, is the owner. . . . The Borough Council of Ambridge, Pa., bowing to pleas of theatre managers, reduced the cost of licensing for theatres. . . . Jane Gibson Shaughnessy, 66, former radio commentator and newspaperwoman who was very friendly with the industry, died of a heart attack recently at Magee Hospital. . . . Bill Basle, Basle-Laskey circuit, has been undergoing a series of facial operations as he recuperates from a near fatal auto accident. . . . M. A. Silver, SW zone manager, was in New York on the Will Rogers Hospital campaign and took part in the closed circuit telephone appeal.

St. Louis

State Senator Edward V. Long, Clarks-ville, Mo., owner, Trojan, Troy, Mo., and the Orpheum, Elsberry, Mo., is being mentioned prominently in political circles and daily newspapers as a candidate for the Democratic nomination for Governor in 1956. Long, also a director, Missouri-Illinois Theatre Owners, will be a speaker at the annual meeting of that organization to be held at Hotel Chase here, Nov. 21-22. . . . Myron Blank, TOA president and head, Central States circuit, Des Moines, will also be a speaker at the MITO convention. . . . Bill Heckenkamp is a new booker, Columbia. He was formerly with Paramount. . . . The Grand, Benld, Ill., will be dark for some time to



Mr. and Mrs. Jeff F. Hardin, Sr., Levelland, Tex., recently received a check from Royce E. Blankenship, general manager, Wallace Theatres, Lubbock, Tex., as winners of the Wallace Theatres Managers' Attendance Contest, which ran for the past year and was judged on an increase in attendance. The Hardins are manager and assistant manager, Wallace Theatres, Levelland, and will use the check for the two-weeks all-expense paid trip to Hollywood which was first prize in the contest.

come as the result of a breakdown in the projection equipment. . . . The City Council, Bloomington, Ill., voted to eliminate the municipal four per cent tax on theatre admissions, effective Dec. 1. Owners of the three theatres there informed the Council that dwindling attendance had brought a serious drop in theatre revenues. Repeal of the tax will cost the city about \$17,000 annually, it was stated. . . . Funeral services were conducted at St. Paul's Episcopal Church, East St. Louis, Ill., for Mrs. Gulvert Magarian, 63, who died at her home recently. Interment was in Mount Hope Cemetery. Mrs. Magarian was the mother of Albert and Alphonse Magarian, who operate the Deluxe.

A number of exhibitors were at Columbia exchange to give dates for bookings in the Jack Cohn Drive. The area is well set on first-runs through November. . . . Sam Levin, part-owner, Esquire and Norside, has returned home from the Jewish Hospital, where he recently underwent an operation. . . . The Main Street, Paris, Mo., owned by Mrs. Edith Major, reopened after being closed the entire month of September. . . . The Shelby, Shelbyville, Mo., has been closed.

Advance interest in the Variety Club's third annual Harvest Moon Festival to be staged at the Missouri Nov. 26 promises a new record for attendance and net receipts. The beneficiary of the club's Heart Fund is the St. Louis-St. Louis County Day Nursery Care Program. . . .

Pittsburgh Variety Unit Honors Exhib Harry Hendel

PITTSBURGH—The Variety Club was the scene of a surprise testimonial last fortnight for Harry Hendel, veteran exhibitor and COMPO chairman, western Pennsylvania. The successful reactivation of the Western Pennsylvania Allied unit was attributed to Hendel's leadership and untiring efforts. In making the presentation of tickets for an around-the-world cruise, Charles R. Blatt, local Allied president, enumerated Hendel's many services to the independent exhibitor and the Allied organization. Over three hundred guests attended the event.

Variety Club Telethon To Help Foundlings

PITTSBURGH—Variety Club announced plans recently for a Telethon over KDKA-TV, beginning at 11 p.m., Nov. 26, through 3 p.m., Nov. 27, to benefit the Tent's Roselia Foundling Home. International big boss John H. Harris stated that \$150,000 more must be raised for the construction fund of the Home's new building, which will cost \$900,000. Work on the edifice has begun already, and the Club hopes to secure enough "name" personalities for the Telethon to bring in the required additional donations.

Harris pointed out that the Roselia Home is the institution which assumed the care of a baby left in the Sheridan Theatre, Pittsburgh, in 1927, with a note attached to her diaper reading, "I have always heard of the goodness of show business. . . . I pray you will look out for my daughter. . . ." Eleven men, of which Harris was one, and all of whom were connected with the industry in some capacity, founded the Variety Club at that time to contribute to the child's support.

Since then, of course, the Club has expanded to a world-wide organization dedicated to charitable enterprises. Harris expressed hope that industry members and the public will make every effort to contribute to the absolutely necessary new building for the Home, which represents the origin of Variety International.

Charles Whittenburg, operating lessee, Strand, Poplar Bluff, Mo., plans to reopen the Jewell at an early date, probably on Thanksgiving Day. . . . Turner-Farrar Theatres, Harrisburg, Ill., are closing the Majestic and are opening the Hollywood, which is being equipped for CinemaScope and other new picture processes. . . . The Princess, Meredosia, Ill., is being closed for an indefinite period. . . . Hall Walsh, southern prairie district manager, Warners, was in New York attending a district managers meeting. . . . Bill Horsefield, Morganfield, Ky., attended the meeting of the Kentucky Association of Theatre Owners at Louisville.

San Antonio

Two Corpus Christi, Tex., men were arrested at Cuero, Tex., in connection with the death of F. O. Nance, Beeville, Tex., circuit manager who died Feb. 11, 1954, following an attack at a drive-in cafe. Police have said that they have obtained a confession from a third man, who is currently serving a 10-year prison term for burglary and arson. This confession led to the arrest of the other two men. . . . Jerry E. Jobe has reopened the Fair, Fairfield, Tex., which formerly was operated by the Harris Brothers, Dallas. . . . David Mulheren recently purchased the Coronet, Wichita Falls, Tex. He was formerly with the Warner circuit, New York. . . . Bob Yancey, manager, Normana, El Campo, Tex., is managing the Rice Drive-In, Frels circuit, following the resignation of Ralph Langston, who joins the Walter Reade Theatres in New Jersey. . . . The Harlandale and Highland Park, two of the oldest suburban houses in the country, have been closed here by their new owners, Bordertown Theatres, Inc. In recent years they were operated

Seattle Film Veteran Mourned By Industry

SEATTLE—Harold Edwin Daigler, 64, long-time theatremen, died last fortnight in a Seattle hospital after a short illness. At the time of his death he was an executive, B. F. Shearer Company, operators of theatres in Bremerton and Everett, Wash., and Alaska.

Daigler went to Alaska and opened his own theatre in Juneau in 1916. He came to Seattle in 1917 and went to work for Jensen and Von Herberg as manager, Mission, then on 4th Avenue near Pike Street. He remained at the Mission until 1919, when he joined John Hamrick Theatres, with the opening of the Blue Mouse. In 1922, he went to Minnesota, where he managed theatres in Minneapolis and St. Paul and became Twin City manager for Finklestein and Rubin, circuit operators. He returned to Seattle in 1932, rejoining John Hamrick Theatres. He managed the Hamrick Paramount in Portland, Ore., from 1935 to 1937, when he returned here to become Seattle manager for Hamrick. He joined the Shearer Company in 1933.

Daigler was a member of Nile Temple of the Shrine and a charter member of the Variety Club. Surviving are his wife, Ethel Lola, and a brother, Cliff, Ketchikan, Alaska.

by Southern Theatres Company. . . . Robert L. Howard has replaced M. C. McLarry as east Texas representative, MPAA. McLarry is retiring because of ill health.

It cost merchants at Leonard, Tex., between \$300 to \$400 per week for a four-month period while the town was without a theatre. Roy and Charles DeViney were given a royal welcome and outstanding cooperation when they opened the Leonard, which they purchased, remodeled, and then reopened. . . . Harry Hammell has purchased the Port, Port Aransas, Tex., from Buddy Harris, Dallas. Hammell also operates the It, Mathis, Tex. . . . Audrey Cox, Palace, Lamesa, Tex., suffered a heart attack and was taken to the Baylor Hospital, Dallas. . . . Irving Cohn has been promoted from purchasing agent, Jefferson Amusement Company, Beaumont, Tex., to supervisor of drive-ins. Marty Marks has been promoted from assistant to purchasing agent. . . . Kenny Morris has been named manager, Chero-

Permanent Variety Officers Named By Seattle Tent

SEATTLE—In a recent election of the new Variety Club of the Northwest, Tent 46, the first slate of permanent officers was elected, including Bud Saffle, chief barker, and Ed Cruca, first assistant chief barker. Other officers include C. B. Gustafson, second assistant chief barker, and Fred Danz, property manager.

Named canvassmen were B. C. Johnson, Paul McElhinney, Frank Christy, O. Tom Franklin, and Harry Plunkett. Glen Haviland was named an honorary member. Committee heads appointed are Harry Plunkett, chairman, membership; Frank Christy, chairman, house; Zollie Volchok, chairman, entertainment; and Jack Engerman, publicity chairman.

kee Drive-In, Longview, Tex. He was formerly with the Buckner Drive-In. . . . F. W. Zimmerman has sold his Texas, Palace, and King Drive-In, San Marcos, Tex., to Leroy and Company. The partnership includes Bob Ottwell, Leroy Ottwell, and Albert A. Doyle. The firm has purchased all local theatre property except the Hays, which the company has leased. The group also owns the San Marcos Drive-In and the Starlite Drive-In, Schertz, Tex. Zimmerman's son, Roger, will continue as manager, King Drive-In.

Pedro Armendariz cost a photographer a camera when the film star smashed it to the floor in a night club. The star reportedly told the photographer he would pay for the damage. . . . John H. Flache, owner and operator, Charro Drive-In, has announced the opening of the Fiesta Drive-In, Lamesa, Tex. . . . Donald L. Smith was named state director, Knights of Columbus Catholic Film Distribution Plan, by Leo J. McCarthy, New York, supreme council representative, Eternal Film Corporation. Under the plan, the Josephine presents a K of C film with its regular feature.

A 1,200 car drive-in will be constructed on a 20-acre plot at Harlington, Tex., according to Lew Bray, owner and operator, Lew Bray Valley Theatres. William O'Donnell, Dallas, formerly with Interstate and Trans-Texas, will be associated with Bray. . . . Bill Clayborn has been named manager, Galena, Houston.

Seattle

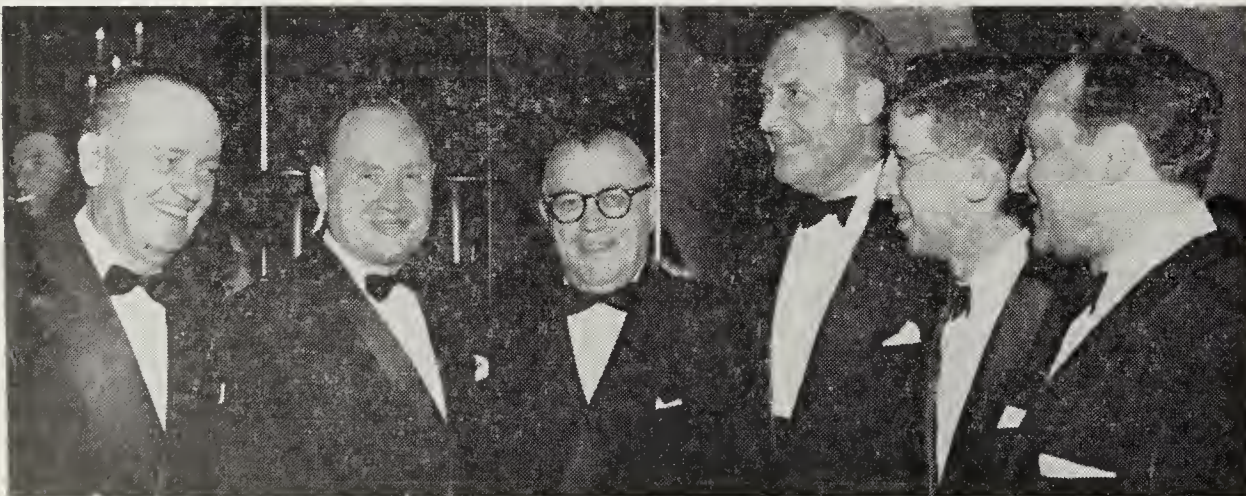
A local girl, Jackie Lee McDonald, 21, will head for Hollywood in January for lengthy and exhaustive tests conducted by Paramount. One of two top winners in the country, Miss McDonald was selected from 7,000 entries who participated in Paramount's screen test competition in connection with the promotion of the picture "Lucy Gallant." . . . H. N. East, Paramount western division sales manager, left after a week of meetings with the Paramount staff, including Henry Hausteine, branch manager; salesman John Kent; and Walter Lange, eastern Washington salesman. . . . G. N. Torgerson purchased the Chief, Tonasket, Wash., from T. P. Smith. . . . Frances Mola has left the U-I office for the billing desk, Columbia. . . . Eugene D. Saunders, 53, producer, World Cavalcade, died in his Seattle home of a heart attack. The popular film series, which he started nine years ago, increased from six showings a year to sixty. Each film is accompanied by the personal narration of the explorer or adventurer who filmed the picture. Survivors include his wife, Elizabeth, two sons, and a daughter.

The Variety Club of the Northwest, Tent 46, elected officers for 1956, with Bud Saffle, chief barker; Ed Cruca, first assistant chief barker; Art Greenfield, second assistant chief barker; C. B. Gustafson, doughguy; Fred Danz, property master; and Frank Christie, Doug Forbes, B. C. Johnson, Paul McElhinney, Harry Plunkett, and C. Tom Franklin, canvassmen. . . . Bill Stahl, NTS salesman, reports the sale of Ultra Panatar lenses to the Star, Fairfield, Mont., owned by Adam Lesmeister, and the Roosevelt, Grand Coulee, Wash., R. A. Gardiner owner.

Washington

For the 33rd consecutive year, A. Julian Brylawski was returned to office last week as president, Motion Picture Theatre Owners of Metropolitan Washington. Brylawski, local Stanley Warner real estate department head and a TOA vice-president, announced that the exhibitor association recently concluded a new, four-year contract with projectionists, for an average increase of seven and one half cents an hour. Other officers re-elected for the 1956 year were Marvin Goodman, first vice-president; Joseph Bernheimer, second vice-president; Harry Bachman, secretary; and Lloyd Wineland, Sr., treasurer.

BALTIMORE, MD., NEWS—Jack Fruchtman, operator, New and Keiths, was in town to consolidate those theatres with his latest acquisition, the Century. Nat W. Hodgdon will be general manager of all three houses. . . . Mrs. Eleanor V. Watson, secretary, Fruchtman Theatres, has moved her offices from Keiths to the Century. . . . Among the Baltimore exhibitors who made reservations to attend the National Allied convention in Chicago were J. Stanley Baker, head, Hicks-Eaker Theatres; Maurice Hendricks, booker, Hicks-Baker circuit; Meyer Leventhal, head, Lord Baltimore; Jacob Levin, owner, Irvington; Jack Whittle, owner, Avenue, and secretary, Allied Motion Picture Theatre Owners of Maryland; Miss Alice Garman; and Mr. and Mrs. Louis Tunick.



Seen at the recent gala premiere of "Cinerama Holiday," Warner, Washington, which was in the nature of a benefit for the Variety Club's Welfare Fund for Children's Hospital, were, left to right, Lester B. Isaac, national director of exhibition, Cinerama; Nate Golden, Department of Commerce, Film Division; Harry Kalmine, vice-president and general manager, Stanley Warner Corporation; Alvin Q. Ehrlich, Chief Barker, Washington Variety Club; and Jack Fruchtman, chairman of committee for the premiere.

PHYSICAL THEATRE



An interesting example of new indoor theatre construction in France is the recently opened Capitole, Toulon. The designer has made a generous use of glass on the front to give a cheery and open appearance. The theatre can hold 1300, and is fully equipped with Westrex projection and sound equipment.

Devoted exclusively to the theatre structure, its design, construction, furnishings, maintenance, and specialized equipment, with a special section for drive-ins, devoted to their design and operation.

Arnold Farber, Editor

Vol. 10, No. 12 November 9, 1955

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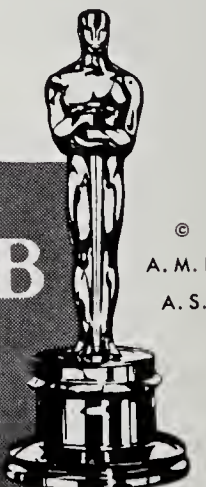
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LAYING IT

On The Line

A Family Affair

With the public becoming more and more accustomed to seeing entertainment in the comfort of their homes, it is extremely important that the staff of a theatre do all in its power to make the patron feel "at home" by performing their duties efficiently and graciously.

One of the leading theatre circuits in the nation has broken down the functions of a theatre staff member into six parts. We believe that everyone in exhibition who comes into contact with the ticket purchasing public should pay close attention to the following:

Integrity—Every position is a position of trust, and duties must be carried out in such a manner that honesty and integrity will be unquestioned at all times.

Conduct—All theatre personnel should remember that their uniform identifies them with the theatre. They should conduct themselves in a manner which will be above reproach at all times.

Punctuality—Being on time is vitally important in the operation of a theatre. In order to maintain the faith of its patrons, a theatre must open its doors and maintain its schedule as advertised.

Cooperation—Giving the other fellow a helping hand when he needs it will get you the same kind of treatment. You may be asked to do some things which are not strictly a part of your duties—don't quibble about them. Cooperation will not only earn a good reputation for you, but will also mean added responsibility that makes you more valuable to the theatre.

Neatness—Cleanliness and neatness are two rigid requirements. Give uniforms frequent check-ups, keep shoes cleaned and shined, hair combed, linen fresh, and nails clean.

Smile—A smile is the most important part of your uniform. A smile is like the decimal point in arithmetic; it may not be much in itself, but it is capable of adding a great deal of value to everything else. If you can learn to assume one naturally, and in a forced manner, it will serve you well not only in this business, but in every walk of life.

Well, there they are, and as we stated above close attention to these six points cannot help but improve the efficiency of the staff, and therefore the boxoffice potential.

Of course it is the duty of the theatre staff to follow these rules, but it is also the duty of management to see to it that these things are brought to their attention.

Going to the movies is a family affair, and that applies to those running the theatre as well as those attending.

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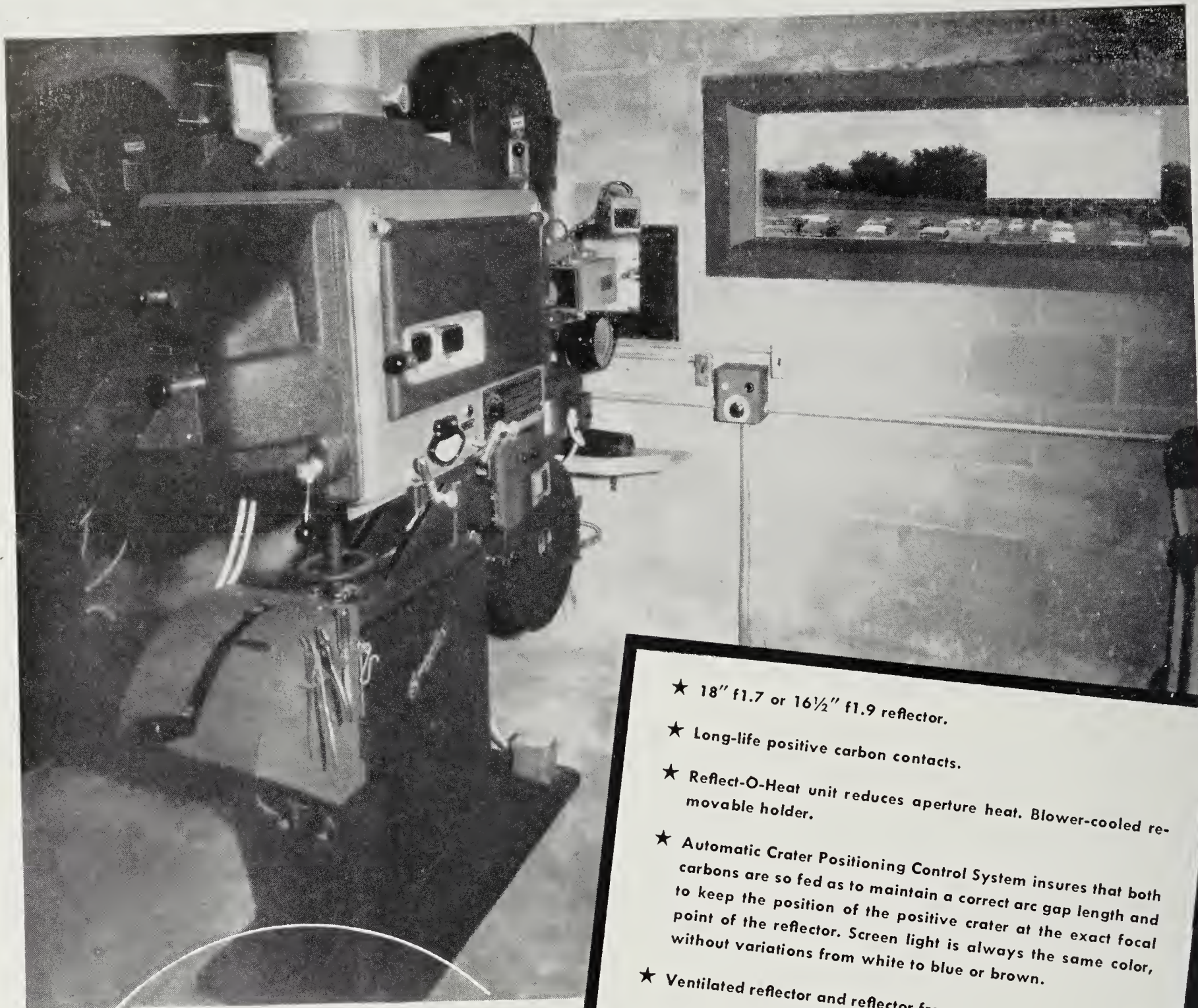
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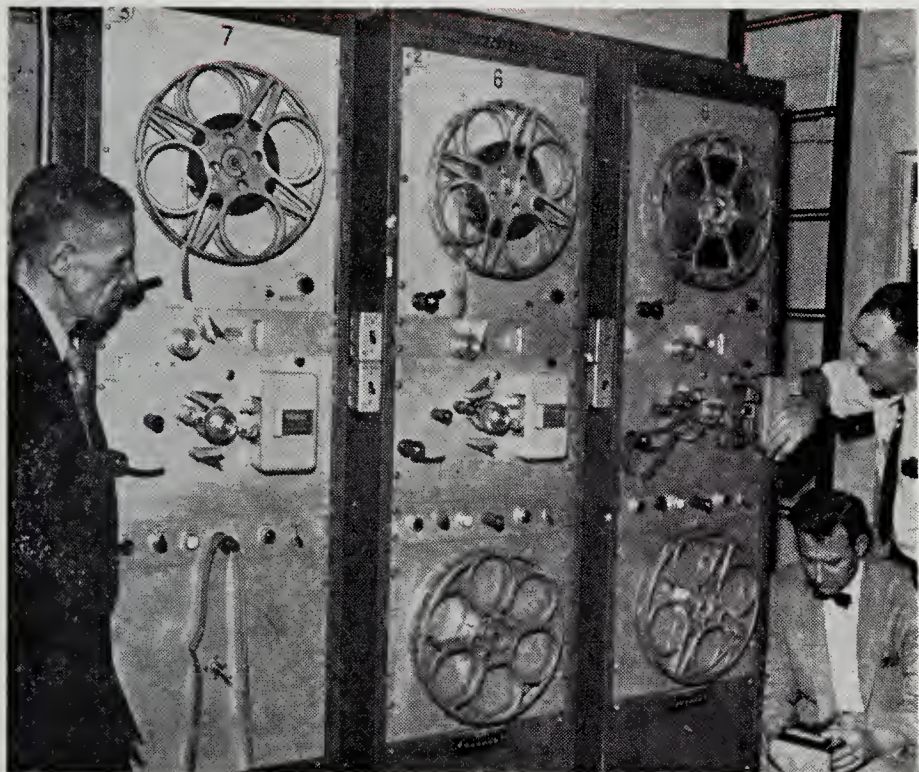


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EXCELITE "135" PROJECTION ARC LAMPS

The Todd-AO Sound Installation



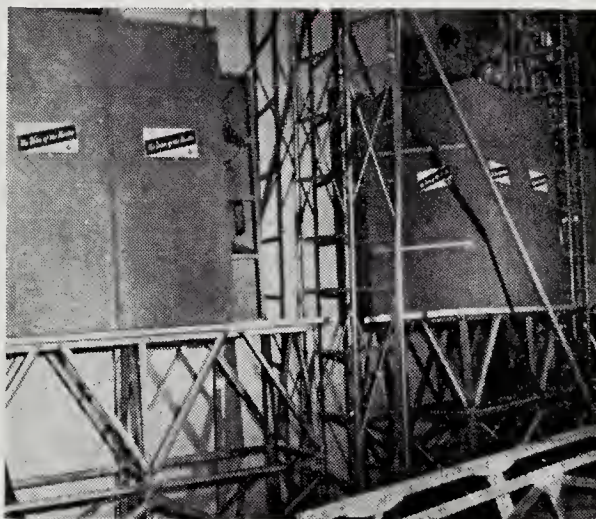
Seen, left to right are Altec engineers Ralph Kautzky, Fred Hall, and George Evans conducting head adjustment tests of three magnetic reproducers used.



Shown is one of the four A7 Altec Lansing speakers, installed for "surround" purposes in the mezzanine of the Rivoli; they normally are used backstage.

THERE was one point upon which all who witnessed the initial Todd-AO production of "Oklahoma!" agreed, and that was the excellence of the sound. The Altec Service Corporation was given the task of installing the complex sound equipment at the Rivoli in New York. The technical supervision of the Todd-AO equipment required the utmost in sound engineering skill and knowledge, dealing with a new concept in single projector wide-screen film and multiple sound reproduction.

Preparatory work involving survey and numerous decisions concerning placement of Todd-AO booth equipment and speaker systems was initiated by Altec early in August when Ralph Kautzky, northeastern division manager assigned Fred Hall, company branch manager, together with George Evans, and a staff of field engi-



A view of three of battery of five Altec speakers used back of the Todd-AO deeply curved screen.

neers to the Rivoli project. In the early stages of the massive reconstruction job at the Rivoli, a decision was reached by those in charge calling for not only the entire rebuilding of the theatre's original projection booth, but the construction of an entirely new and second booth located on the mezzanine level for the purpose of demonstrating the complete flexibility of the Todd-AO projection range, irrespective of the degree of projection angle.

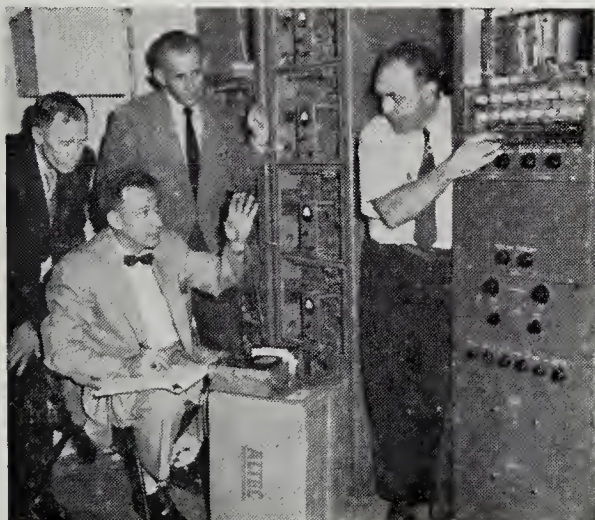
PHYSICAL THEATRE

Vol. 10, No. 12 November 9, 1955

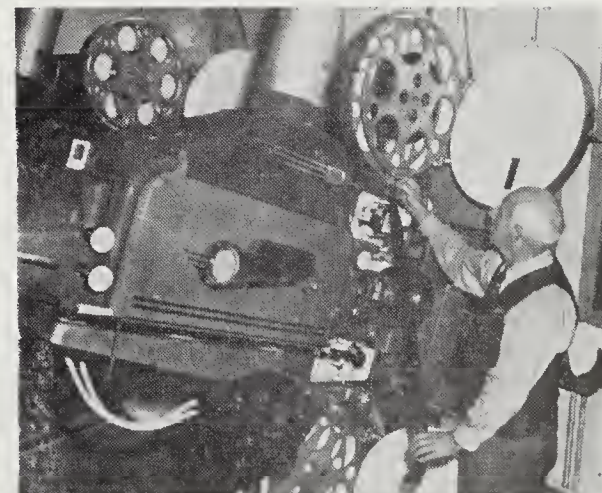
Complexities of the installation project were added to by the fact that reconstruction plans necessitated the removal of the ladder leading to the main projection booth. Huge cases containing lamp houses, sound heads, amplifiers, separate magnetic reproducers, required considerable ingenuity on the part of labor crews to deliver this equipment through the narrow portals of the booth.

The task of installation got under way finally in the main booth while the second projection room was in process of construction. Working in close cooperation with A. J. Childs, Todd-AO technical supervisor, former member of Altec's field engineering staff, Hall, Evans and an engineering crew worked continuously from August 17 until October 7, as equipment arrived from various points throughout the United States.

(Continued on page PT-19)



Altec Service engineers are seen conducting a frequency test to insure the fine sound quality.



Jack Rollman, chief projectionist, Rivoli, is seen threading the 70mm. film used in Todd-AO.

Maintenance and Reconditioning Procedures To Include In Your

Theatre Floor Care

ANY theatremen contemplating a remodeling or redecorating project should give careful consideration to his floors. The reasons for this are obvious. The floors in a theatre represent a major initial investment. If they are allowed to reach the point where they must be replaced the costs to the exhibitor will be high, and in many instances will necessitate the closing down of portions of the house, or possibly a complete shut down until the job has been done. Therefore, attention paid to proper maintenance and reconditioning is well worth the effort. The following are some suggestions on the proper care and treatment for some of the most commonly used flooring materials.

Asphalt Tile

When asphalt tile has deteriorated or faded in color because of faulty or inadequate maintenance, and replacement is impractical, the following procedure is recommended to restore its appearance and serviceability:

Prepare the surface for treatment by cleaning it thoroughly. Rinse the floor and after it is completely dry, including the joints between the tiles, a thin coat of asphalt tile preserver should be applied. This will restore color and beauty to the tile. The porosity of the floor will be made smooth by this treatment. A coat of anti-slip floor wax may be applied over the preserver for added protection, if desired.

Never use varnish, wood floor seals or spirit waxes on asphalt tile. The solvents used in these floor finishes are also solvents for asphalt tile, and will soften and ultimately break down the tile. Oils, fats, and all mineral solvents will soften standard asphalt tile.

Do not sweep standard asphalt tile floors with sweeping compounds containing oil or petroleum distillates. Use of these compounds will break down the structure of standard asphalt tile by chemical action. Avoid the excessive use of water. If water is allowed to remain on asphalt tile too long it may seep between the joints separating the individual tiles and work underneath, loosening the tile from the sub-floor.

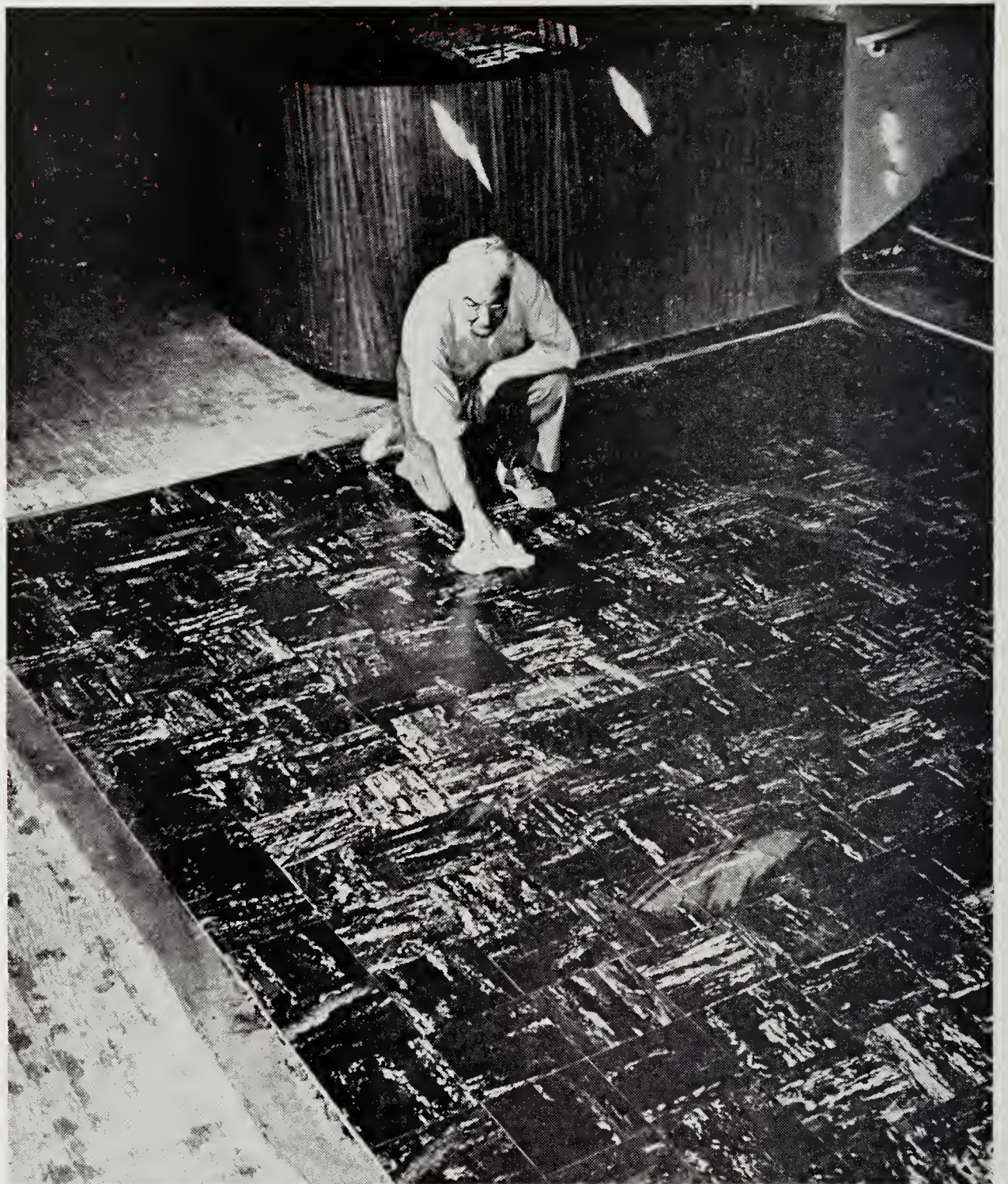
Avoid the use of alkaline or caustic cleaners, in a short time they may cause damage beyond repair.

Worn spots should be resealed or re-waxed whenever necessary. This saves treating the entire floor area, and keeps floors safer and more attractive.

Concrete

The appearance and serviceability of old concrete floors, with the exception of those having a defective top surface, may be improved by proper reconditioning methods.

If there is any wax on the floor it should be removed, and after the floor



One of the most popular materials used in theatres is asphalt tile. If it is properly cared for it will give many years of service. Worn spots should be resealed or re-waxed whenever it becomes necessary.

has been thoroughly cleaned and dried the proper concrete finishes should be applied. An economical and time saving method of cleaning unwaxed floors is to use a concrete hardener and etcher as the cleaning solution. By this method the cleaning and etching can be done in one operation, saving both time and materials.

Where there is heavy traffic, as would be the case in a theatre, dirt may become so deeply imbedded that the wax coating on the concrete does not respond to buffing. When this condition exists, it is best to remove all the surface accumulation. The floor should then be rinsed with clear water. After the floor has dried, it should be treated with two coats of wax.

Do not use oil type sweeping compounds on waxed concrete floors. When scaps are used in cleaning either treated or untreated concrete floors, they always should be rinsed thoroughly with clear water to avoid leaving a slippery surface.

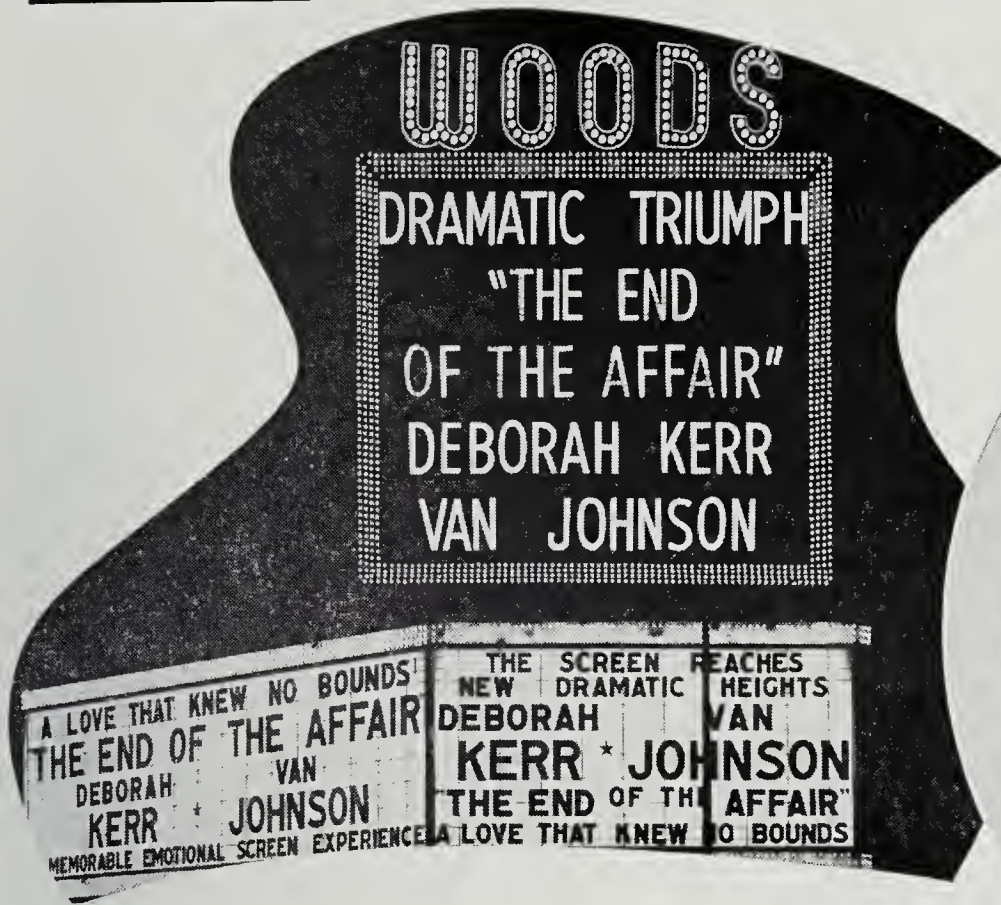
Terrazzo

Because of its pattern terrazzo does not readily show soil or even a limited amount of litter, and stays presentable longer than floors of one color, making it ideal for public buildings, such as theatres, where floor traffic is heavy.

Terrazzo that has become scarred and pitted from caustic cleaners, or for other reasons, and dirt and grease have penetrated deeply, discoloring the surface and making effective cleaning impossible, can be restored to its original beauty and service by using a floor machine with a carborundum stone disc to grind the floor to a new, clean surface. Grind the floor by sections taking two to four sections at a time. While grinding, keep the floor wet with clear water. Following the grinding operation, clean the floor and refinish it with sealer and anti-slip floor wax.

(Continued on page PT-14)

Large



Small



Indoor



Drive-In



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Window type glass and frames, (like Miracle Mile shown above) exclusive with Wagner, can be built without limitation of size. Readily servicable without removing frames.

Economical Enduronamel Panels (like Falls Auto Vue shown above) comprise background and letter mounting arrangement.

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Recolor Theatre Carpets

By Fred C. Hild
President, Hild Floor Machine Co.

ALTHOUGH theatre carpeting and upholstery is usually tightly-woven for many years hard-wear, the dyes in the fabrics fade and become dull with dust and street grime tracked in. The upholstery and carpeting then take on a drab, dingy appearance unattractive to both theatre owners and the public. Such fabrics are often replaced—at great cost—long before the threads themselves have ever begun to wear thin.

Badly-faded, but still good carpets and rugs can now be successfully color restored to give many more years wear by using a thoroughly tested recoloring process.

With this recoloring process, the original colors can be restored in their original rich beauty. Since the color restoring can be done at a fraction of the replacement cost of carpeting and upholstery, the process saves the average theatremen a substantial amount of money on his investment. A well-woven fabric is not injured in any way by the recoloring process. Carpeting or upholstery can be color renewed time after time until the threads of the fabric finally give out from old age.

Simple Process

Recoloring upholstered theatre seats, stair, and floor carpeting is a simple process. The coloring agent, called Re-Color, can be mixed right in with the cleaning solution—or applied after cleaning if the soil in the fabric is excessive. No special equipment is needed, nor is it difficult to mix the colors. All that is required is to mix the coloring agent with water, and apply. It is recommended that you practice a bit on old pieces of fabric first to give you the “feel” of handling color. Otherwise there is no trick to color-restoring.

Re-Color is not new. It has been widely used by professional cleaners for more than 15 years, but is now available to the general public for the first time. It is estimated that literally millions of square feet of carpet and upholstery materials have been successfully recolored by using this process.

How It's Done

Just how do you go about recoloring faded fabrics? Well, there are two choices. If the fabric is only moderately soiled it can be cleaned and recolored in one simple operation. You mix the color right in with the cleaning solution. The color works with any synthetic cleaner, but is not recommended for use with a soap-base cleaner. As in the regular cleaning operation, all spots must be removed first.

No special equipment is required. You can use either a carpet-scrubbing machine or a brush and pail. If you use a machine, you run it straight across the area with the solution turned on. Then return over that same area with the solution turned off. This insures even application. Continue until the entire section is cleaned and recolored. Allow it to “set” for about 30 minutes. Then go over the area with a vacuum to remove any excess color and moisture.

If you use a brush and pail start with a sliding motion. Make sure you brush the color in evenly. **Caution: do not hit fabric with brush.** Work over the area as recommended, back and forth, until the area is completely cleaned and recolored. Again, remove any excess color. Of course, recoloring can also be done with a spray. Use 25 to 35 pounds of pressure. Work back and forth, and remove any excess color.

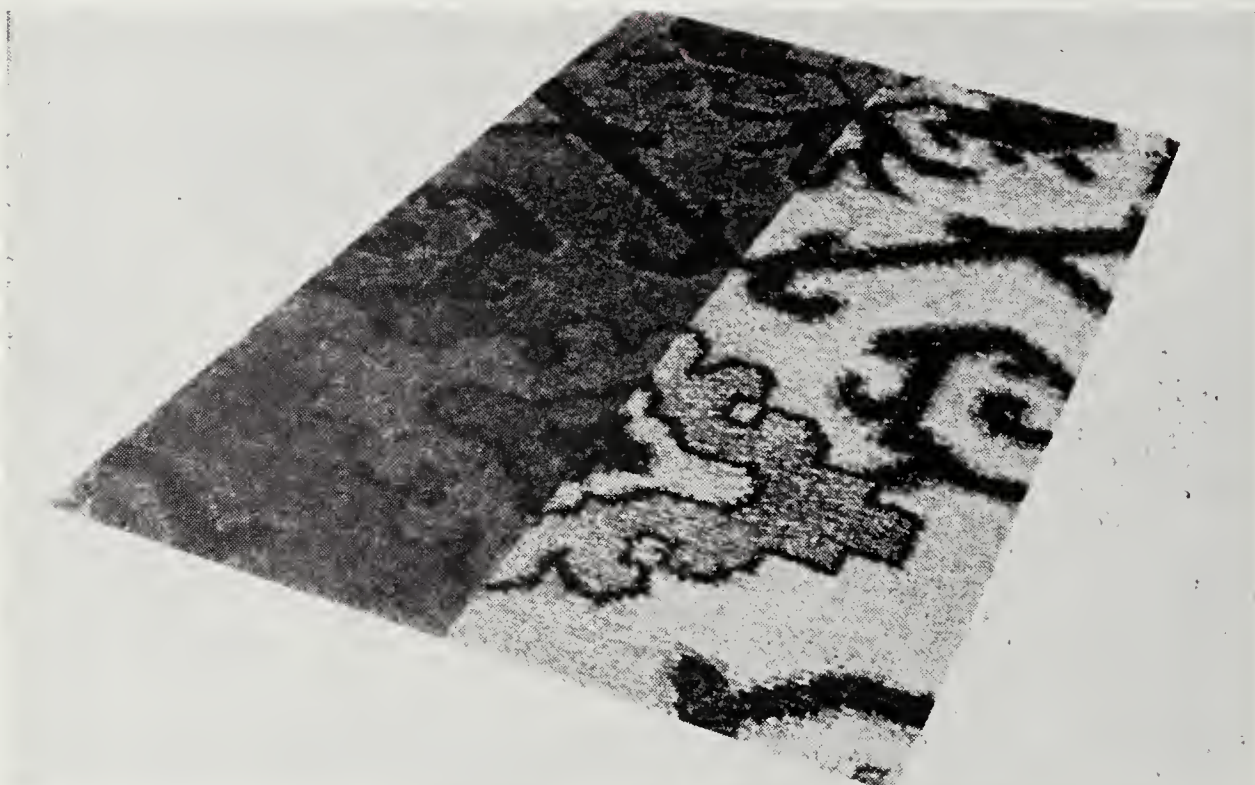
It is wise when recoloring a carpet, to mask baseboards with cardboard. However, the Re-Color won't stick to a hard surface. It wipes off woodwork, etc., easily.

If the fabric is heavily soiled, it should be cleaned first. Then the Re-Color can be applied, following the same procedure as given before.

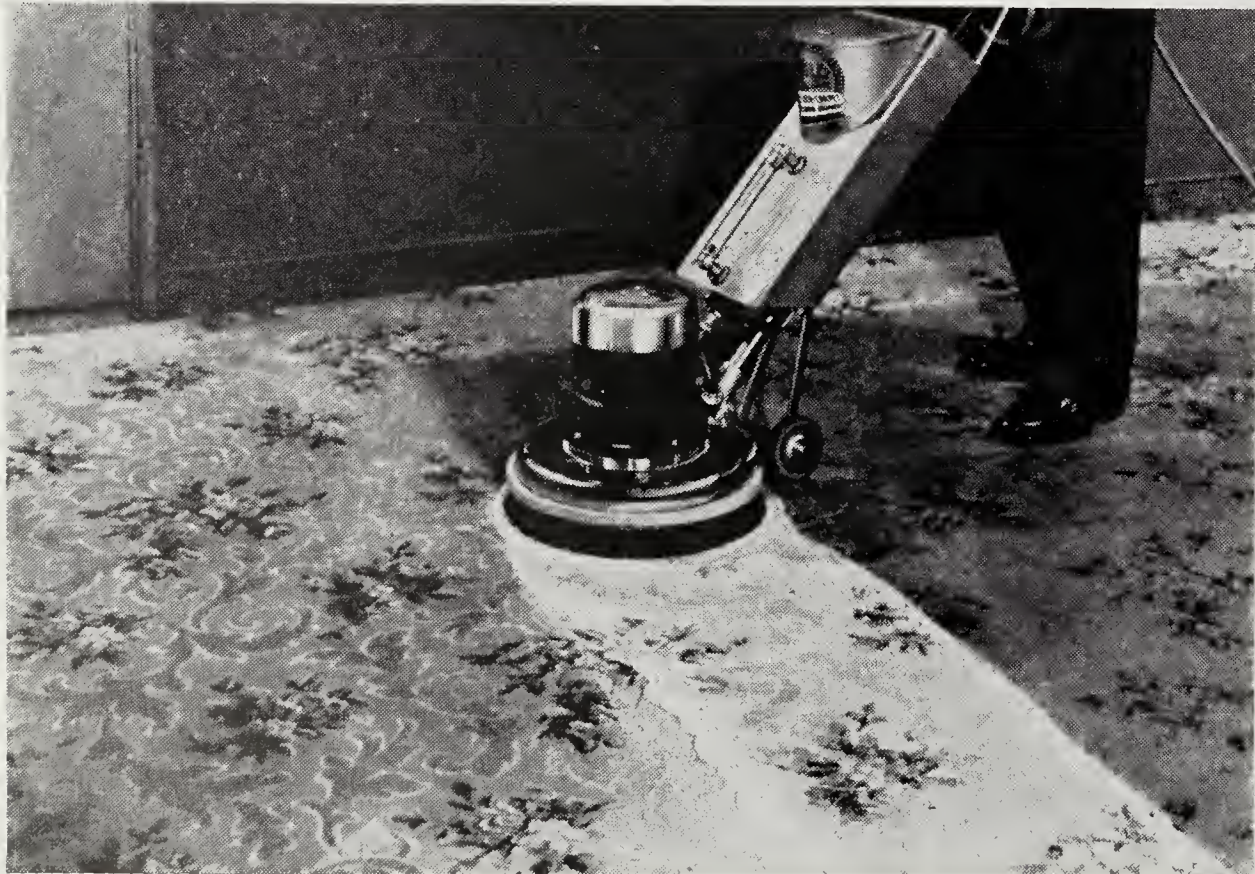
Other Uses

Carpeting, quite often, has faded more in some sections than in others. For example, lobby carpeting that is exposed

(Continued on page PT-15)



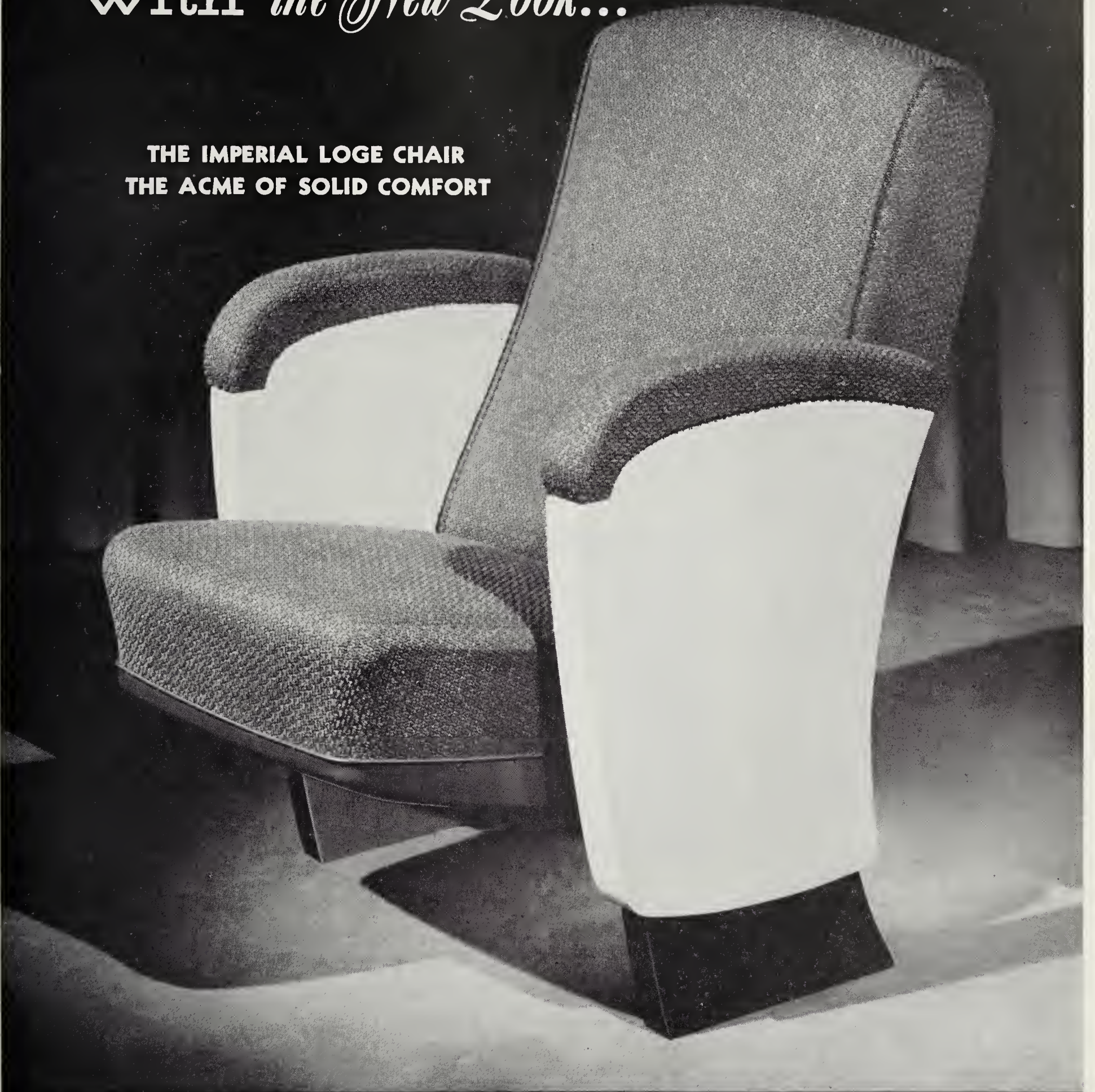
The piece of carpet (above) shows the results of recoloring on the right, as compared to its former condition on the left. If a carpet scrubbing machine is used (below) it should be run straight across the area with the solution turned on, and then the scrubbing machine is returned with the solution off.



Seating

with *the New Look...*

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THE ACME OF SOLID COMFORT**



Ideal offers the most complete line of theatre seating. Write now
for illustrated literature. Free planning service.

IDEAL SEATING CO.

Grand Rapids, Michigan



This new admission controls system is said to provide a speedy, efficient and foolproof system of collecting admissions in drive-in theatres. One

of the first installations was made at the Timonium, near Baltimore, Md., where photos seen on this page were taken. Satisfactory results were noted.

Description of Device

Designed As An Automatic

Admission Control System

DRIVE-IN theatres have now found a new way to decrease their problems and increase their operating efficiency in an automatic admission control system patterned after mechanized toll gates on bridges and highways. Developed by Taller & Cooper, Inc., the Brooklyn engineering specialists who have a worldwide reputation for their toll control equipment, the theatre application adapts the collection methods of traffic-laden toll highways to today's growing number of car-borne film audiences.

First installations of the mechanical admission control system were made this summer at the Bayshore Drive-In, Bayshore, Long Island, and at the Timonium Drive-In near Baltimore.

Both operations have been reported highly successful in protecting boxoffice receipts, affording positive control over employe actions and eliminating virtually all forms of dishonesty and collusion.

Theatremen are also enthusiastic over the automatic totaling and record-printing features of the new ticketless device which provides labor-saving aids in bookkeeping and accounting. This is particularly significant since the permanent records of

DRIVE-IN THEATRES



An overhead illuminated sign in front of each booth flashes figures rung up by the attendant.

the Taller & Cooper Admission Control System have been given official approval by the Bureau of Internal Revenue for tax collection purposes.

Under the new system, boxoffice attendants no longer issue tickets, they simply dial a number—or push a button. (The equipment comes with a choice of either type of control, and both are identical in effect.) This is the way it works:

As the car entering the theatre stops at the booth in the entry lane, the attendant notes the number of passengers and rings up the number of admissions paid on his dial or button panel—and also rings up the number of passengers entering on passes, if any.

These figures are recorded and totaled automatically in locked control cabinets. At the same time, the figures rung up in each transaction are also flashed on an illuminated overhead Indicator at the top of the booth and widely visible at all times. This enables a management observer anywhere else in the theatre to note any discrepancies between the number of passengers in any car and the number recorded by the attendant on duty.

A double-check of all entering automobiles is also automatically recorded by means of a rubber treadle embedded in the road at each entry lane. It is impossible for a car to enter the drive-in without being counted by this treadle, which contains electrical contacts activated by the passage of wheels in motion. Each count is pulsed to a lane

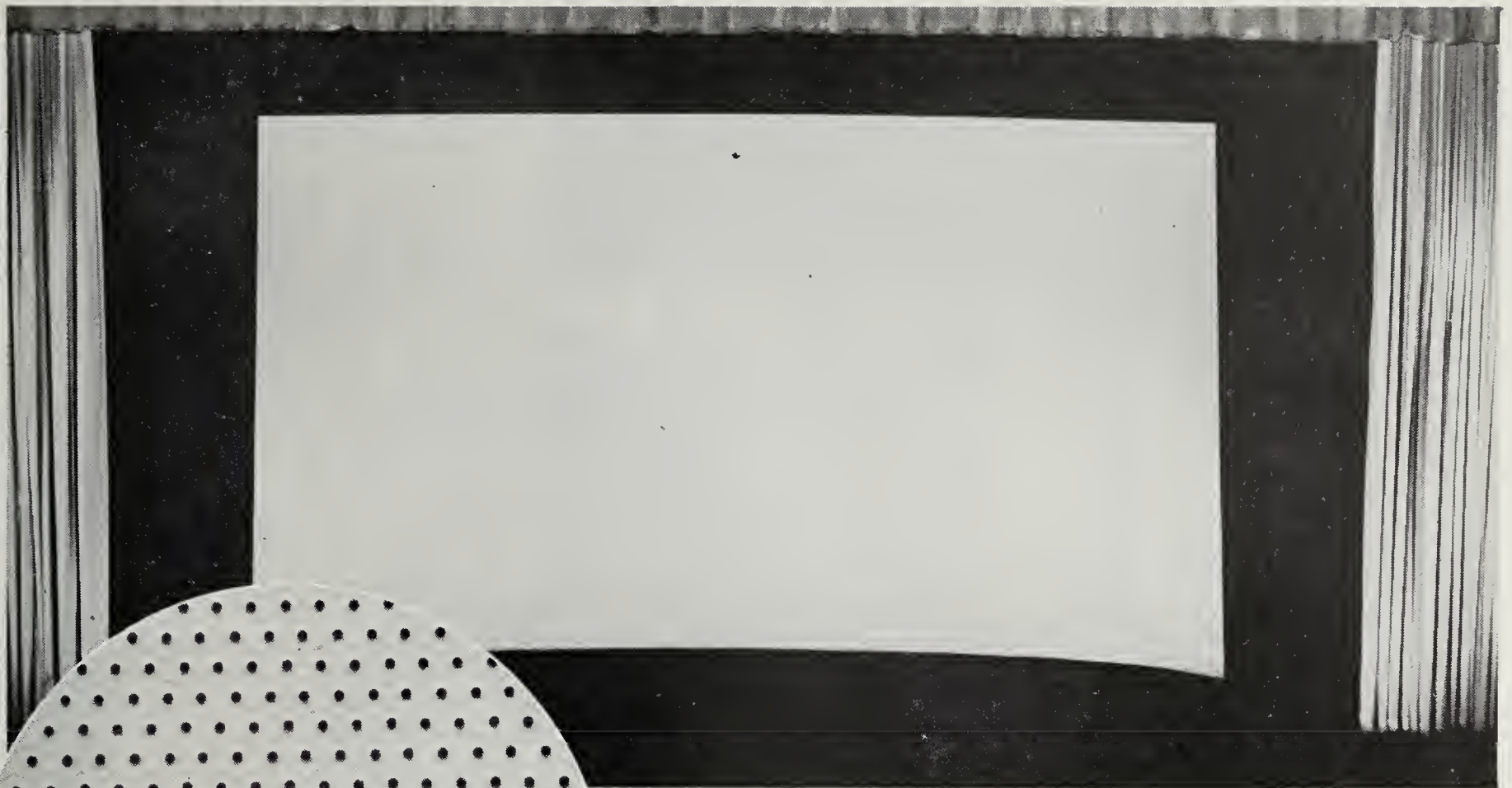
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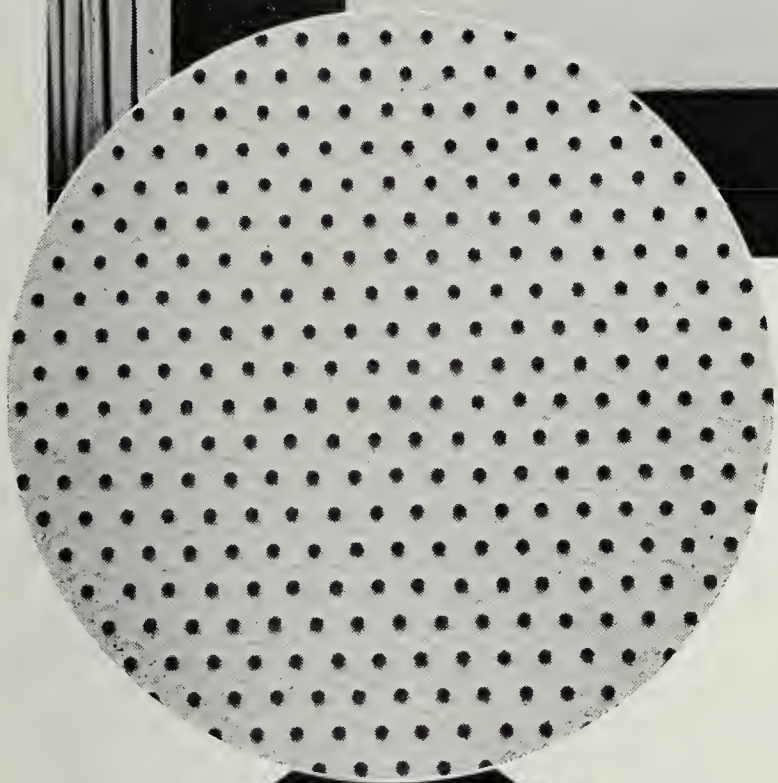
Car entering drive-in stops at booth and attendant dials number of paid admissions or number of passengers entering on passes. No tickets are issued.



A treadle embedded in the road counts electrically the number of axles of passenger cars. The tally is then pulsed to recording machine for accounting.



The photo above shows a Williams All-Purpose Silver Screen in the Palace Theatre of Akron, Ohio. The fifty-foot screen was installed over TWO YEARS ago and today it still supplies sharp definition in every projection method.



ACTUAL PHOTO

The doughnut-shaped indentation, scientifically measured and exactly surrounding every perforation, plus the clean, even silver finish of Williams screens, supplies clear, sharp pictures and uniform distribution of light for all viewing angles.

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AKRON 7, OHIO
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NEW PRODUCTS

... that have theatre interest

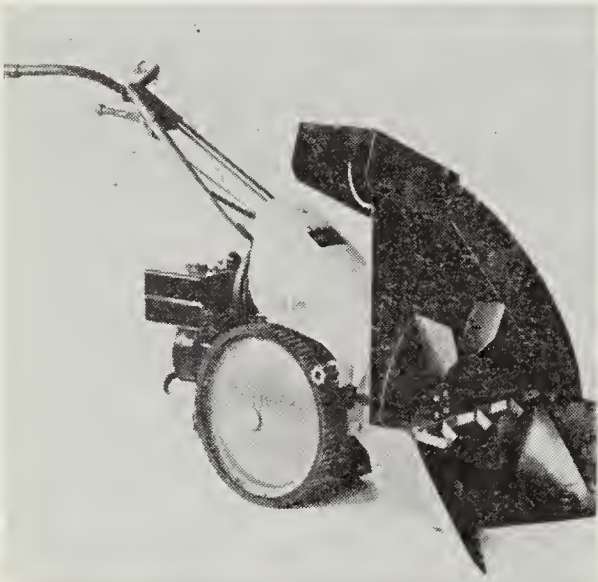


Snow Remover

With winter weather just about here theatremen might be interested in the new Champion Snow Thrower featuring a special raker bar that cuts up heavily packed or deeply piled snow, being offered by Jari Products, Inc.

The raker bar consists of six flat steel teeth mounted on the Champion's whirling fan. The bar is so arranged that each tooth travels in a separate plane, cutting the packed snow into small pieces that can be easily thrown to one side by the fan, it is claimed.

The unit is self-propelled and powered by a four cycle two and a half horsepower gasoline engine, and is said to be able to clear a path 20 inches wide through any depth or type of snow at the rate of 520 shovelfuls per minute. Thrown



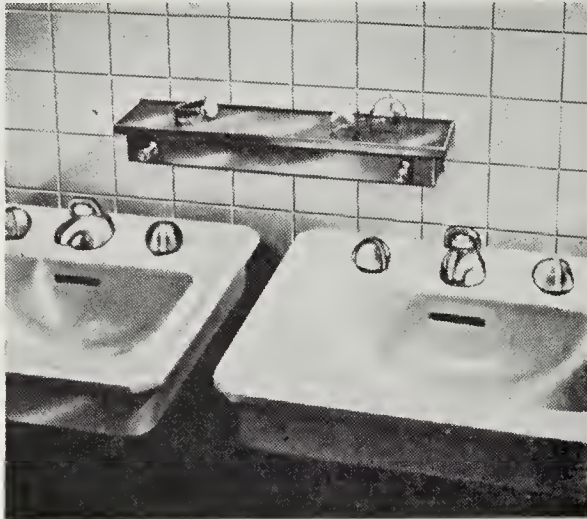
This new snow remover is designed to clear a path 20 inches wide through any depth or type of snow, quickly and with a minimum of effort.

snow is spread over a 30 foot strip to prevent big banks, and the throwing angle is adjustable.

Open construction prevents clogging or stalling, the company reports, and all working parts are protected by a wrap-around hood. The handlebar is adjustable to any height or position for operator comfort. Additional features include an independent clutch for easy starting; two forward speeds for smooth operation; spark plug cover to guard against short circuits, and 16 inch solid rubber wheels.

Shelf-Soap Dispenser Combination

Two washroom conveniences that are appreciated by theatre patrons are a soap dispenser and a shelf for personal articles. Since both of these items must occupy the same wall space over the basin, one or the other is sometimes left out for lack of space. In order to eliminate this problem, American Dispenser Company, Inc., is presenting a new self-contained combination shelf and soap dispenser known as Lathurshef.



A combination shelf and soap dispenser, this unit permits the providing of two services for the washroom, without using extra wall space.

The unit is made of polished stainless steel and is 20 inches by four and three quarter inches wide. It is available with one or two soap valves for installation over one or two basins. Valves may be either "lather" or "straight liquid," and any grade of 10 to 20 per cent liquid soap may be used. Leaking or dripping is avoided, it is said, because the soap must be pumped.

The half gallon capacity of the Lathurshef's stainless steel soap reservoir eliminates frequent refills, the company states, and is not affected by acids, alkalis, or water. A wide separate wall plate secures the unit against leverage, and installation screws are completely concealed to avoid tampering.

Emergency Light

The American Emergency Lighting Company is offering a new emergency light called Reddi-Lites. The self-contained units are said to have a built-in relay system which automatically illuminates two sealed beam floodlights the instant normal lighting is interrupted. The



A new emergency light with two sealed beam floodlights, this unit can be plugged into a standard outlet, and no special wiring is needed

unit, including the floodlamps, measures 11½, by six and a half, by 14½ inches and weighs 13 pounds without the battery.

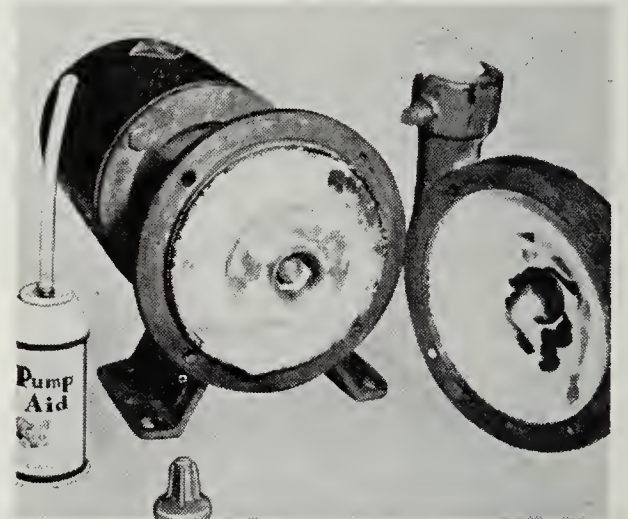
No installation or special wiring is required, it is said, since Reddi-Lites are furnished with a six foot rubber cord and plug which can be plugged into any 110-115 AC outlet.

A red pilot light, using neon bulb, burns constantly to show that current is connected. Built-in test equipment, consisting of a momentary toggle switch and voltmeter, tests both battery and lights.

Seasonal Pump Care

Drive-in and conventional theatre operators can now purchase a new item called Pump Aid which is designed to prevent sticking of seasonally operated pumps such as those used for air conditioning water recirculating equipment, auxiliary pumps, etc.

According to the manufacturer, Garmann Company, Inc., corrosion continues in seasonally operated pumps which are drained for shut-down periods. To protect against this the Pump Aid is injected under pressure through the drain hole into the pump housing cavity immediately after draining. Pump Aid is said not to freeze; will not evaporate; requires no special preparation for use; is water soluble, and therefore it is not necessary to drain when season starts; non-toxic, and adheres to surfaces until flushed off.



Pump Aid is a new product designed to prevent the sticking of seasonally operated pumps that are regularly drained for a shut-down period.

WANT FURTHER INFORMATION ON NEW PRODUCTS

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LIST ITEMS.....

.....

ISSUE OF NOVEMBER 9

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ADDRESS.....

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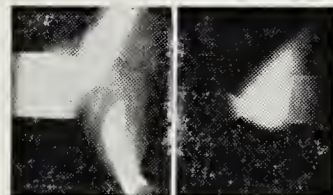
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Mechanical Equipment in Maintenance

By Leo J. Kelly, Executive Vice-President
National Sanitary Supply Assoc., Inc.

CHICAGO—The increased cost of manpower has accelerated the swing to mechanized cleaning in the sanitary maintenance of building, plant and institution, and equipment. With the passing of the day of low-priced abundant labor, the demand for power-driven scrubbing, polishing, and vacuuming equipment has reached new heights. Anything that will speed up the cleaning operation will usually reduce the payroll costs.

Cleaning supplies such as soap, polishes, mops, brushes, detergents, still account for only about five per cent of the over-all cleaning maintenance cost, with labor representing 95 per cent of the cost figure.

Mechanized cleaning machines are still low in price compared with the actual saving they create. Available workers today are not prone to work as hard as cleaning workers once did, so again better equipment, better methods and better planning in assignment of tasks are necessary.

Mechanical equipment relieves cleaning operation of much of the former drudgery, thus permitting the employment of a higher type of worker with subsequent lessening in supervisory costs.

In practically every other branch of business—the office, the factory, the shipping department, etc.—one finds every worker supplied with the latest and best tools to perform the job. This has not been true in the past for the department charged with the sanitary maintenance of the premises. Today, high labor costs and the importance of worker morale have brought a much-needed improvement in cleaning supervision.

A good supervisor sees that his maintenance crew has the proper tools to work with. Just one brush or broom isn't enough. A survey of the job to be done will show that push brooms, sweeping mops and brushes of various sizes will speed up the work and do the job better. Various types of cleaners and detergents chosen according to the type of floor and conditions encountered, will be found necessary.

A full and complete survey of every cleaning operation should be made and charted, and the proper tools and supplies assigned. A blue print showing a complete job analysis and work schedule should then be set up. Cleaning methods can be improved and costs reduced if management will give proper consideration to this most necessary phase.

cement which may have worked up between the tiles. The surface should be cleaned and rinse cleaned with clear water and a mop. When the floor is dry, apply two coats of floor wax with an applicator. Allow sufficient drying time between coats. After second coat has dried it may be buffed with a floor machine, using a polishing brush or fine steel wool disc.

Rubber tile is sensitive to lower temperatures and it should be handled and stored at room temperature (70°). Cleaners containing oils, grease, or harsh cleaning compounds should not be used on rubber tile. Sweeping compounds containing oil should not be used as they will stain and soften the floor surface. Spirit-type penetrating sealers or waxes will soften and stain rubber tile and should not be used. Another warning is never to use harsh buffers on rubber tile, and do not buff it severely. Overbuffing breaks down the surface, and tends to make it porous. To guard against indentations by heavy objects, provide special dent-proof masters or rests.

Linoleum

While linoleum is not difficult to install, it is desirable to have an experienced floor contractor do this work.

When linoleum has deteriorated or faded in color because of faulty or inadequate maintenance, and replacement is impractical, the following procedure is recommended to restore its appearance and serviceability.

Prepare the surface for treatment by cleaning it thoroughly. After the floor is dry, including the seams, a coat of asphalt tile preserver should be applied. This will restore color and beauty to the floor. The porosity of the floor is also reduced, and minute scratches which detract from the floor's appearance and make maintenance more difficult, will be made smooth by this treatment. Two coats of wax will increase the lustre and wearability of the floor.

Linoleum protected by anti-slip floor wax will require only dust mopping or vacuuming, and an occasional polishing to keep it clean and attractive under normal conditions.

Never use a harsh alkaline cleaning agent on linoleum. Excessive alkali will combine chemically with the oil used in making linoleum to form a soap-like mixture which breaks down the structure of linoleum. More linoleum is "washed out" than wears out. Another thing to be avoided in the care of linoleum is the excessive use of water. Hot water should never be used as it is injurious to linoleum floors. Care should be exercised in buffing. Harsh brushes should not be used, nor should buffing be carried to the degree of rubbing off the surface. Penetrating seals or varnishes should never be used on linoleum that is in good or fair condition. These solvent type finishes should be used only on linoleum that has deteriorated to such a condition that it will not respond to ordinary care.

Rubber tiles may be used in areas such as the concession stand with excellent results. However, this material should only be installed by an experienced and qualified flooring contractor.

Theatre Floor Care

(Continued from page PT-6)

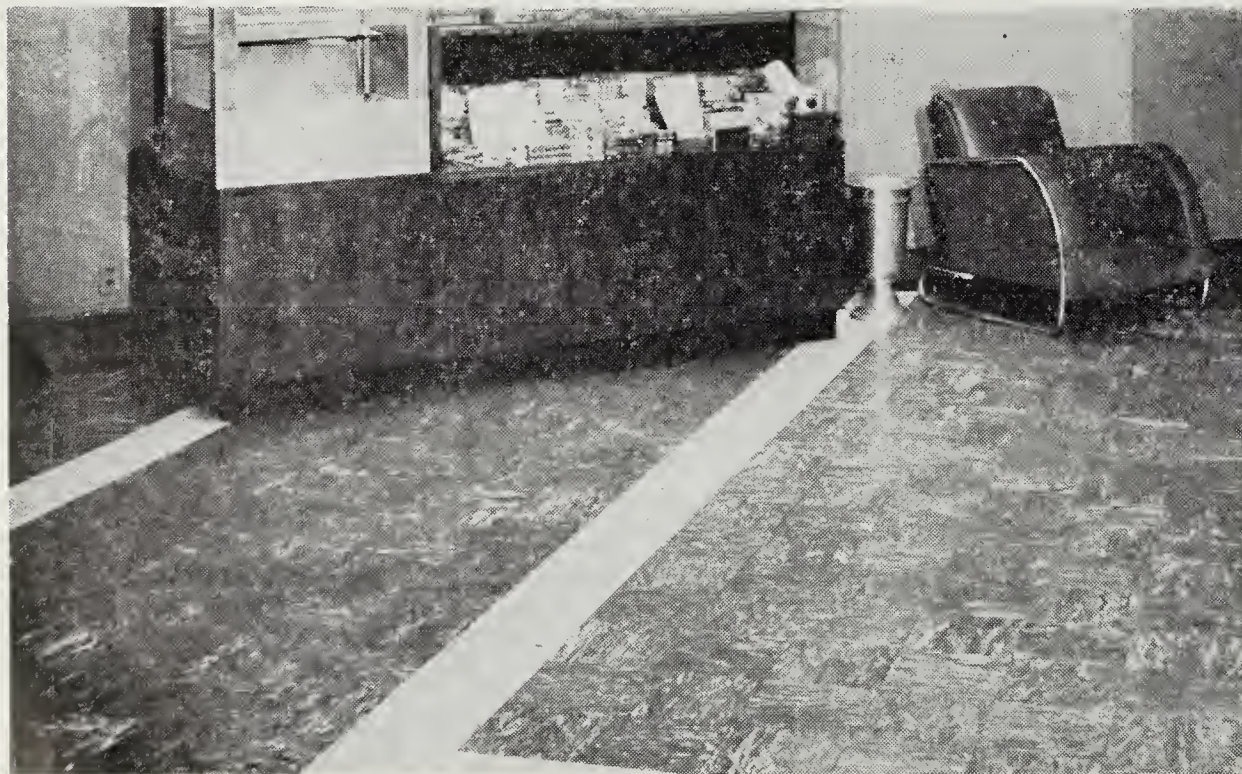
When properly treated, terrazzo floors will require only dust mopping or vacuuming, or an occasional polishing to keep it clean and attractive under normal conditions. Water will be required only for stubborn stains, since dust and spillage will not stick to a treated surface. The constant use of water is not required when a terrazzo sealer has been used. Not only does water leave the impression of a slippery floor, but if a soap is used that is not completely free rinsing, the

scum remaining becomes an additional hazard.

Rubber Tile

If a theatremen intends to put in a rubber tile floor he should be careful to see that it be installed only by a qualified flooring contractor. It should not be installed over any floor that is in direct contact with the ground. For installation over wood subfloors, an underlayment of paper or felt paper is required.

After installation rubber tile should be rolled with a 150 pound weighted roller, and then inspected to make certain all air pockets have been removed. Remove any



Recolor Theatre Carpets

(Continued from page PT-8)

to more light than that found in the auditorium, will fade more readily, and unevenly. The more faded areas should be recolored first, and left to dry. Then the entire carpet can be recolored. It will all match when the job is completed. To be absolutely sure of this, the edges of the two areas should be blended by brushing gently.

Perhaps the upholstery and carpeting are in fairly good condition—not particularly faded—just getting a little dingy looking. Adding a very small amount of Re-Color yellow to the cleaning solution gives the fabric new brilliance. The yellow brightens up the light areas, and adds new richness to the darker ones.

The Re-Color dries very quickly. For instance, a recolored carpet can be walked upon almost immediately—if the excess color and moisture are removed as recommended. The upholstery dries rapidly also. Therefore, no business time need be lost when theatre carpets are recolored.

It should be emphasized again that Re-Color is as easy to mix as it is to apply. The color itself comes in concentrated form, and to get the shade needed you either add ordinary tap water, or another of the basic colors plus tap water. For example, if you are using green you add as much water as is required to get the shade you desire. If the mixed green is too dark, add more water. If it seems too light, add more color concentrate. The color dries slightly lighter than it appears when wet.

Colors

There are 12 basic highly concentrated shades: beige, blue, blue-gray, red, brown, gray, green, rose, rust, taupe, wine, and yellow. However, you can get just about any other color you would want by intermixing these according to the simple directions.

If the fabric is a solid color, you simply use that color mixed with water as needed. If the fabric is multi-colored, with a pattern, select the predominating color and use that. Suppose the carpet, or upholstery, has a rose background, with a many-hued flower pattern. Use the Re-Color rose, and the background is restored to its original beauty, and the rose color seems to enhance all the other colors of the fabric. Actually, it affects only its like color. The green concentrate only affects green in faded fabrics, the red only red, etc. But once the background color is restored all the others in the fabric seem to take on new richness.

It should be emphasized that Re-Colors are absolutely safe. They won't rub off, or flake off. They are as permanent as the original dyes, where good dyes have been used. And Re-Color will usually last longer than cheap dyes. Since most theatre upholstery and carpeting is quality-fabric, exhibitors can expect their color renewing job to last as long as the original dyes lasted. And when the color does start to fade it can once again be re-colored without any harm to the threads.

Practice Required

The professional cleaners who have been color-restoring since this process was first perfected in 1937, all seem to



The Pendleton Pike Drive-In, Indianapolis, Ind., recently installed an attraction panel which is double faced and has changeable copy areas of 71 inches in height and 21 feet 10 $\frac{3}{4}$ inches long. Wagner frames, glass and 17-inch black and 10-inch red plastic letters were employed in the installation.

agree on one thing—the only requisite for becoming an expert color-renewer is practice.

Practice on small pieces of fabric is necessary to get the "feel" of the process, as we mentioned earlier. Color-mixing is easy, application is simple. But the color-renewer must be familiar with all the colors, and how they react on the fabric. Cut a few pieces of old carpet or upholstery material into strips four by 12 inches or so. Clean and apply Re-Color to half of each strip, using a different shade for each clean section. It is really surprising what a difference the color will make in a faded fabric.

It is a good idea to try out each one of the 12 basic colors, and also to try intermixing these colors. It is said to be the best way to discover how to get the exact color you want. Remember, how-

ever, all colors dry lighter than they appear when wet.

Another suggestion offered is the use of white cloth, gimp or absorbent paper. When the color is mixed, dip any of these into the solution, and let dry. Unprinted margins of newspapers make good samples because they absorb the color and dry so quickly. If the dried sample appears too dark, just add water.

It is a good idea to keep an accurate record of just how much color concentrate, and how much water was used to get the proper color. That saves mixing time on the next job. It also insures your getting exactly the same color when needed for another recoloring job.

After practicing on several swatches, you will be ready to tackle the biggest and most expensive piece of carpeting with the utmost confidence.

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at the Rivoli Theatre,
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Strong Spotlight Has A Power Conversion Unit

TOLEDO, O.—The first direct current arc spotlight with a built-in power conversion unit is now available it was announced by Strong Electric Corporation.

Known as the Super Trouper, this extremely high powered spotlight is a new addition to the Strong line of spotlights which includes the widely used Trouper A.C. arc spot and Trouperette incandescent spot. It has been especially designed for use in arenas, stadiums, fair grounds, and large auditoriums and theatres, it was said.

This complete arc spotlight with its combination transformer and selenium rectifier draws only 10 amperes from the 220-volt AC power source and converts it to DC of the proper voltage for use at the arc which is of the same high quality as that used in motion picture projection, the manufacturer claimed.

The Super Trouper supplies a snow white, uniformly illuminated spot such as is obtainable only with the use of a high intensity arc. It is said to surpass by many times the brilliancy of spot of any vertical arc type spotlight, and projects approximately two and a half times as bright a spot of comparable size as is possible with the Trouper model.

For a 300-foot length of throw, for example, the size of the projected spot is variable from a minimum of 24 inches "head spot" to a maximum of 75 feet "flood."

The optical system uses a silvered glass reflector to collect the illumination from the source and direct it to a circular aperture, from which it is projected to

the stage by means of the single lever controlled two-element variable focal length lens system which obtains a full volume of light output through most spot sizes.

The carbons are fed automatically by an electric motor which maintains a constant arc gap. This results, it was stated, in a steady light, free from hiss or flicker. A trim of carbon consists of a 6mm. by nine inch copper coated negative and a 7mm. by 12 inch copper coated positive high intensity carbon with a burning time of one hour and 20 minutes at 33 volts and 46 amperes direct current.

The Super Trouper has been engineered with an eye toward simplicity and ease of operation. A tap-changing switch in conjunction with an indicating meter enables the operator to quickly adjust the arc power regardless of line voltage.

The color boomerang contains six slides and an ultra violet filter holder. Color slides are quickly inserted and released. The horizontal masking control can be angled at 45 degrees in each direction. Spot intensity, from full brilliancy to dark, is controlled by a conveniently located dimmer.

A small blower serves to cool the selenium conversion units and the color gelatins in the boomerang.

The vertical tilt pivot is adjustable between 42 and 55 inches from the floor. The entire equipment is mounted on casters so that it is readily portable. The retractable legs can be so secured as to provide a solid mounting when the equipment is in place.

Draft Free Cooling With New Air Diffuser

CHICAGO—Development of "Modular" multi-vent, a competitively-priced version of the established multi-vent air diffusing principle, which provides draftless air conditioning and uniform temperature control in theatres and other large halls, has been announced by the Multi-Vent division, Pyle-National Company.

The multi-vent unit is said to be the only air diffuser that makes possible draftless air conditioning, particularly where a high number of air changes is required. The advantages of Modular multi-vent are not restricted to air cooling, but also apply to heating and ventilating systems.

"Modular" multi-vent is a standardized, smaller version of the patented unit used for years in railroad cars, and in locations where precise temperature control and low velocity air movement are vital factors.

It employs a perforated ceiling panel to introduce air vertically, and at low velocity, into a room or working area. These perforations reduce the high velocity of air in the duct from 1,000 to 1,500 feet per minute to 40 or 50 feet per minute as it leaves the multi-vent panel. Air conditioning engineers say that a good analogy to this system is the principle of the sprinkling can. A perforated head or a direct spout each deliver the same amount of water, but the flow from the perforated head is much more gentle and widespread.

Modular multi-vent is suited to ceilings having various combinations of acoustical treatment, illumination, fire-proofing, and radiant heating and cooling.

In addition to being draftless, this air diffuser can be completely concealed from view. It offers no interference with light fixtures, and permits complete freedom of partition movement. Walls or partitions can be moved adjacent to, or even bisecting a multi-vent panel without disturbing effective air distribution, the manufacturer claims.

Dirt marks and smudges are eliminated because air leaving the diffuser moves vertically, away from the ceiling, rather than horizontally, preventing dirt impingement on these areas. There is nothing visible to mar decorative schemes.

Modular multi-vent panels are available for the most widely used types of ceilings—metal pan, plaster and acoustic tile—as well as for exposed duct applications.

Varied Program At Altec Meeting

CHICAGO—The three day sales meet scheduled by Altec Service Corporation for Nov. 10-11-12, at the Drake Hotel, following the close of the TESMA convention, will provide open discussions on a variety of subjects dealing with company functions.

H. M. Bessey, Altec executive vice-president, who will preside during the meeting, has announced that considerable coverage will be accorded the numerous new screen techniques, including Cinema, CinemaScope, VistaVision, Todd-

AO. The high fidelity aspects of Altec Lansing sound system in use at the Rivoli Theatre, New York, in behalf of "Okla-homa!" will also receive attention.

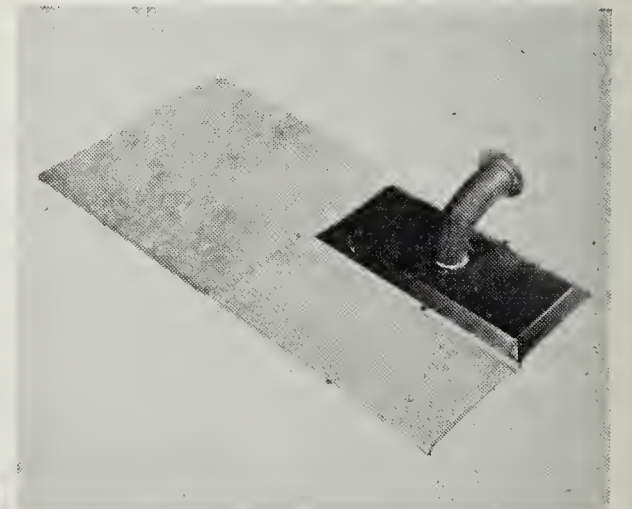
Bessey also announced that G. I. Jones, manager of Electronics Sales, Graybar Electric Company, will address the assembled Altec Service representatives.

Among other topics slated for discussion are installation problems, merchandising, drive-in sound, repair and replacement of equipment parts. Attention will also be accorded Altec's wide-scale activities in the field of public address systems for use in schools, churches, sports arenas, civic auditoriums, and various phases of entertainment, industry and commerce.

THE WISE BUY TODAY is the NEW Raytone HILUX JR. Screen!

The HILUX JR. is Raytone's new economy-priced, high quality screen for all-purpose projection. It is a heavyweight, seamless metallic surface with fully improved side-lighting at the lowest price ever. For larger installations, regular Raytone HILUX means perfect projection up to 80 feet in width! See your regular dealer NOW for prompt delivery.

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Williams Producing Screens 9 Years

By John Morgan

vice-president, Williams Screen Company

Williams Screen Company is beginning its ninth year of producing all-vinyl plastic screens, and according to H. C. Williams, president and inventor of this screen manufacturing process, is operating its two plants at full capacity.



H. C. WILLIAMS

An important exclusive of Williams Screen is the application of the finish by automatic machinery to produce an embossed surface. A disk-shaped indentation surrounds each perforation to serve as millions of tiny reflectors over the entire picture surface. The embossed design furnishes proper light distribution for all viewing angles and eliminates the objectionable "hot spot" which is frequently associated with an ordinary silver screen.

The silver finish on a Williams

screen is infrared baked at high temperatures to assure a tough finish which is resistant to abrasion and abuse and gives the screen long life and durability. This finish is another Williams exclusive.

There are no seams to mar the picture since the entire screen is welded into one piece. The clear, even silver surface is free of streaks and discoloration. Each feature has been carefully designed to make it ideal for all the different types of picture presentation.

Williams Screen Company, manufacturer of motion picture screens since the advent of the first sound screens 27 years ago, introduced their all-vinyl plastic screens several years before any other company. Since then other manufacturers have adopted vinyl plastic for screen construction.

Distribution in the United States and Canada is handled direct by Williams Screen Company's two large plants in Akron, O., or through the Ballantyne Company dealers. Exports to other countries are made through Streuber and La Chicotte, Inc., New York.

Selenium Conversion

TOLEDO, O.—Production of a new Kni-Tron conversion unit for converting tube type rectifiers to Selenium, at half the cost of new equipment was announced by The Kneisley Electric Company.

The unit, a complete package for simple installation, consists of Selenium stack, fan, fan motor and stack housing, with all necessary wiring and detailed instructions. Complete change-over from tubes to Selenium takes only 20 minutes and is easily done in the projection booth, according to the manufacturer.

Because the transformers and housings incorporated in present tube type rectifiers are essentially the same as those required

for Selenium, it is possible, according to Kneisley Electric Company engineers, to convert almost any type of tube rectifier to Selenium at low cost. They further state that the use of Selenium increases efficiency 17 per cent plus. The fan exhausts 1500 cubic feet of air per minute over the Selenium stack, providing forced cooling for both the transformers and the Selenium stack, resulting in exceptionally cool operating temperatures and greatly increased capacity.

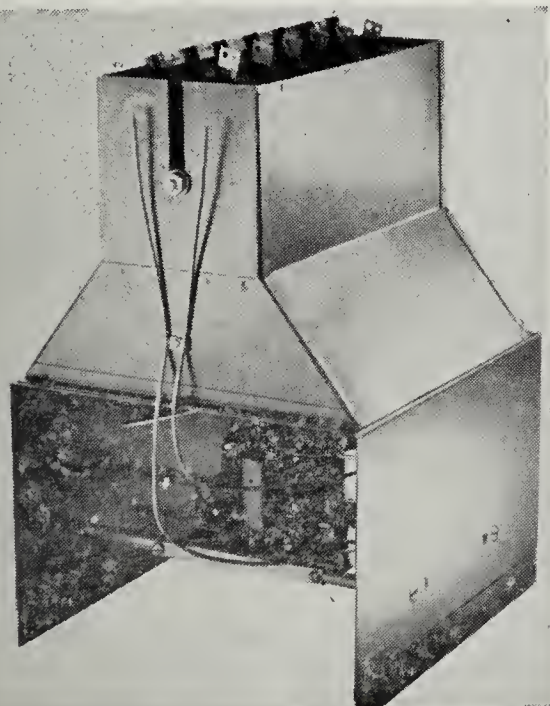
Admission Control System

(Continued from page PT-10)

recorder which notes and totals the data.

The complete log of all transactions in each of the theatre's entry lanes is kept in the recording machine for that lane. This recorder has five counter wheels which record, and print on paper tape whenever desired, the following information: month, date, and hour; lane number; total paid admissions, total pass admissions, and total automobile axles passing over the treadle.

The number of transactions recorded by an attendant on his control panel must therefore tally with the number of cars counted by the treadle. The totals of pass and paying customers must also tally with the total number of passengers recorded on the overhead indicator. As a further spur to honesty, the attendant has no way of knowing the amount of dollar receipts indicated at any given moment on the locked totalizer—to which no one but specially authorized persons can have access. Consequently, each attendant must turn in the full amount of cash he has collected or risk immediate detection.



This Kni-Tron unit from Kneisley Electric is a complete package which makes it possible to convert tube type rectifiers to selenium units.

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PROJECTION OPTICS CO.
ROCHESTER, NEW YORK



Miracle Equipment, Grinnell, Ia., uses foam rubber covered leatherette saddles on merry-go-round ponies used in drive-in play areas. Restfoam foam rubber from Hewitt-Robins, Inc., Stamford, Conn., is utilized in these saddles.

Windsor Develops New Wax For Vinyl Tile Protection

HOBOKEN, N. J.—Through carefully controlled floor service tests carried out over a reasonably long period on representative types of vinyl tile flooring, using representative types of waxes and following normal maintenance procedure, it was found that floor waxing will:

1. Provide a great improvement in the gloss of vinyl tile
2. Aid in maintaining a good gloss
3. Help to preserve and protect the tile surface
4. Reduce soiling and soil embedment during use

However, the conventional methods of waxing and the standard wax products may not necessarily bring the proper results required for vinyl floors. In order to develop the best possible wax treatment the Windsor Wax Company, Inc., conducted tests in the field and in its own laboratories, and is now offering a new product, Win-Tone for vinyl floors.

Win-Tone is said to prolong the beauty and life of vinyl floors, preserving the original resilient finish, the floor design and color. As it waxes, it also cleans the floor through emulsification. It contains wetting agents, detergents, emulsifiers, which provide this cleaning action in addition to wax protection. It develops quick wetting of soil accumulation, greater dirt dispersion and freer rinsing, saving the surface and resisting traffic action, the company claims.



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Mohawk And Alexander Smith Fix Plans For Proposed Merger

NEW YORK—The machinery for merging the Mohawk Carpet Mills, Inc., and Alexander Smith, Inc., two of the largest carpet manufacturers in the country, has been set in motion, it was revealed recently. The stockholders and directors of the two concerns are scheduled to vote on the merger before the end of the year.

If approval is obtained the new corporation will be known as Masco Industries, and have total assets estimated to be over \$100,000,000. Executive and general offices will continue to be located in Amsterdam, N. Y. and New York City. Existing sales and distributing forces will be maintained, it was said, and products will continue to be sold under separate Mohawk and Alexander Smith brand names.

Automatic Developing Machine Being Offered By S.O.S.

NEW YORK—An all-purpose automatic developing machine which fills the need for reversal processing as well as has recently been announced by S.O.S. Cinema Supply Corporation. Known as the Bridgmatic Jr., type RA, this unit takes the new pre-hardened emulsions, including Eastman Tri-X reversal, now being released to the trade, it is claimed.

Bridgmatic RA features a variable speed control allowing changes in developing time from 1.5 to 12 minutes and will process at the rate of 1,200 feet per hour at normal temperature. A light-tight section encloses the first four tanks. Cantilever construction permits easy cleaning and maintenance. Standard equipment includes a feed-in elevator, 1,200 foot daylight magazine and other Bridgmatic features, such as stainless steel tanks, air squeegee, air agitation for bleach tank, self-contained plumbing, etc.

Theatre Equipment To Highlight Air-Conditioning Exposition

NEW YORK—Equipment for the amusement industry will be one of the features of the 9th Air Conditioning & Refrigeration Industry Exposition to be held at Atlantic City, Nov. 28 to Dec. 1.

The show, the first to be held in the East since 1949, will have hundreds of new pieces of equipment for places of amusement.

The exposition, which will be the largest in its history, will have on demonstration, 6,000 pieces of equipment and parts, valued at almost three million dollars. A force of some 3,000 experts, the largest group of top engineers and executives in the air conditioning and refrigeration field ever gathered, will be on hand to answer visitors' questions.

"The amusement industry pioneered in the use of air conditioning equipment," said F. G. Coggin, Detroit Controls Company, Detroit, chairman of the exposition committee.

"Much of that equipment is now antiquated and should be replaced. In addition, the amusement industry now relies heavily on the sales of drinks, ice cream and other foods which require refrigeration. We look forward to seeing many amusement industry executives at the show."

This and That Around the Trade

National Theatre Supply is offering an attractive brochure describing the new Nylwood theatre carpet which has been engineered specifically for theatre installations by Alexander Smith. The brochure illustrates four of the patterns available in full color. . . .

. . . Walter Futter, president of Vidioscope Lenses, New York, recently married actress Betty Bartley. . . .

. . . Charles W. Lienau was recently appointed as an eastern representative for the Stephens Manufacturing Corporation, Culver City, Calif. Lienau and his staff will represent the complete Stephen line of speakers and microphones in Maryland, southern New Jersey, Washington, D. C., Virginia, and eastern Pennsylvania. . . .

. . . Dale B. Wright and Doyle Overholser were appointed as assistant sales managers of the International Seat Corporation, Union City, Ind., it was recently announced by David H. Dewey, vice-president in charge of sales. Wright has been with the firm for 19 years, and Overholser for 18 years. Both men are familiar with theatre auditorium and other types of permanent seating. . . .

. . . The Hal I. Huff Manufacturing Company, Los Angeles, revealed that it was marketing an automatic film humidifier which was developed by Merle Chamberlin, in charge of projection at MGM Studios. The unit is said to keep film pliable thereby maintaining focus, and minimizing the danger of "dry film" damage. . . .

. . . P. R. Bialas was named sales service manager of the American Seating Company, Grand Rapids, Mich. Bialas will coordinate and manage all of the firm's public seating installations. Prior to being assigned to his new post Bialas was installation manager in American Seating's eastern division. . . .

. . . The National Sanitary Supply Association has published, "The Care and Maintenance of Concrete Floors," which describes the right and wrong methods of keeping concrete floors in good condition, as well as suggestions on how to establish regular maintenance schedules. . . .

. . . In an interim report to its stockholders the General Precision Equipment Corporation revealed that net profits for the first nine months of 1955 were over one million dollars less than for the corresponding nine month period of 1954. One of the reasons given for the decline is a strike in two of the Corporation's plants. It was stated, however, that the management believed that this drop in earnings is "the result of a temporary condition and do not reflect prospects for . . . 1956." . . .

. . . N. A. Eddy, president of Habitant Fences, Inc., Grand Rapids, Mich., manufacturer of fences for drive-in theatres, was recently elected vice president of the National Association of Furniture Manufacturers.

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- Pedestals
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- Projector Parts
- Rectifiers
- Screens
- Screen Frames
- 3-D Equipment
- Theatre TV

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- Inter-Coms
- Loud Speakers
- Standard Sound Systems
- Stereophonic Sound Systems
- Sound Service

DRIVE-IN EQUIPMENT

- Admission System
- Boxoffice Equipment
- Cabled and Straight Speaker Wires
- Construction
- In-Car Speaker
- In-Car Heater
- Insect and Weed Control
- Paint
- Playground Equip.
- Signs, Ramp and Directional
- Screen Tower
- Screen Surfacing and Paint
- Seats (Walk in)
- Underground Cable

MARQUEE and LOBBY EQUIPMENT

- Boxoffice
- Boxoffice Equipment
- Display Frames
- Marquee
- Marquee Letters
- Signs

AIR CONDITIONING and HEATING

- Air Conditioning Systems
- Air Diffusers
- Blowers
- Fans
- Heating Systems
- Humidifiers

CONSTRUCTION and DECORATION

- Decoration
- Front Remodeling
- Insulation, Thermal and Acoustical
- Interior Remodeling
- Pre-Fab Arches
- Theatre Architect and Builder
- Roofing
- Wall Covering

STAGE EQUIPMENT

- Curtains
- Curtain Controls and Track
- Dimmers
- Footlights
- Stage Rigging
- Spotlights
- Switchboards

FURNISHINGS

- Carpets
- Carpet Padding
- Crowd Control Equip.
- Draperies
- Light Fixtures
- Rubber Mats
- Seats
- Seat Cushions
- Seat Repair
- Upholstering

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- Carpet Cleaning Compounds
- Deodorants and Disinfectants
- Hand Dryers
- Plumbing Fixtures
- Rest Room Accessories
- Vacuum Cleaners and Blowers

For additional information on products advertised in this issue, please check.

- BAUSCH & LOMB OPTICAL CO., CinemaScope Projection Lens
- EPRAD, In-Car Speakers
- IDEAL SEATING CO., Seating
- INTERNATIONAL PROJECTOR CORP., Projection Equipment, In-Car Speakers
- NATIONAL CARBON CO., "National" Carbons
- NATIONAL THEATRE SUPPLY, In-car Speakers and Complete Indoor and Outdoor Theatre Supplies and Equipment
- NOVELTY SCENIC STUDIOS, INC., Theatre Decoration
- PROJECTION OPTICS CO., Anamorphic Lenses
- RAYTONE SCREEN CORP., Screens, Lenses, Screen Paints
- J. E. ROBIN, INC., Rectifiers, Motor-Generators, Screens and Projection Lenses
- WAGNER SIGN SERVICE, INC., Plastic, Aluminum, Glass and Luminous Letters, Attraction Panels
- WALKER-AMERICAN CORP., Screens
- WILLIAMS SCREEN CO., All-purpose Silver Screens

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Todd-AO Sound Installation

(Continued from page PT-5)

It is of passing interest to note that installation specifications called for the use of Altec Lansing speakers to accord proper reproduction of the sound tracks of the Rodgers and Hammerstein's film production of "Oklahoma!" recorded via the use of special Westrex recording equipment. Under the technical supervision of Altec service engineers, Altec Lansing Voice of the Theatre speakers, five in number, were installed in strategic positions back of the screen which boasts of a linear width of more than 50 feet, and a height of 26 feet. Three Voice of the Theatre speakers occupy placement left, center and right several feet above the stage floor, flanked by similar speakers installed back of the proscenium arch on each side of the stage.

An innovation is the use of four Altec A7 stage speakers, recessed, two on either side, in the walls of the Rivoli mezzanine. Used in this instance as part of the huge battery of surround speakers, they are customarily employed as back-screen speakers in motion picture theatres of 1,200 seating capacity or less. Nineteen surround speakers in all were installed in the Rivoli, including 15 Altec 604C duplex horn systems downstairs.

As was the case with early premieres of the first CinemaScope production, "The Robe," the multiple magnetic stereophonic sound tracks for "Oklahoma!" are presently not an integral part of the picture film, necessitating the use of separate magnetic reproducers.

Despite the generous proportions of the two Rivoli projection booths, considerable ingenuity was demanded of the technicians to provide accommodations for the Todd-AO projectors, amplifiers, separate magnetic reproducers, monitors, switching and control panels which accompanied an installation of this particular magnitude.

Marking the completion of the Rivoli installations, Kautzky, Hall, Evans and members of the engineering staff paid particular tribute to the close cooperation afforded their efforts on the part of the Rivoli projection crew throughout the entire arduous project. Headed by Jack Rollman, chief projectionist, and numbering among them Howard Paxton, Abe Brenner, Alex Bargnam, William Garbade, Joe Edelstein, Joe Geller, Dave Gardner, Frank Verno, Jack Kaplan, Marty Krikarian, they worked in complete harmony with the Altec technicians.

Similar cooperation was forthcoming from the Rivoli stage crew, particularly Ed Bauer, chief electrician, and Ed Ryan.

Considerably in advance of installation completion, Todd-OA dispatched from the west coast production head quarters Glenn Rominger, sound recording engineer on the staff of Fred Hynes, in charge of recording operations. Rominger, in company with Hall, Kautzky and Evans made a series of sound track tests. Employing a variety of special Altec measuring instruments, proper sound reproduction response levels were established, adjustments made of stage and surround speaker systems, power supplies checked and exact synchronization between Todd-AO projectors and separate magnetic reproducers assured.

**Fire Precautions
A Must In Theatres**

THE NEED FOR keeping the danger of fire in a motion picture theater to a minimum is hardly one which requires much review. Any responsible theatreman and his staff is always alert to the danger, and willing to do all in his power to prevent a fire. However, as the demands of business increase, it is sometimes possible to forget some very important precautions.

The following is part of a list of questions prepared some years ago by the Maryland State Board of Motion Picture Censors and the State Insurance Commissioner. If you can answer "yes" to all of them, your theatre will very likely never be the victim of an accidental fire.

Is a "No Admittance" sign posted at entrance of projection booth?

Do you forbid all unauthorized persons from frequenting the booth?

Is operator experienced and careful in his duties?

Are "No Smoking" signs posted in booth?

Are walls free from posters, pictures, placards, etc.?

Is booth clean and orderly?

Is there a sand pail for hot carbon?

Is there a carbon tetrachloride extinguisher in the booth?

Are aisles and stairways to fire exits clear?

Are exit lights properly maintained?

Are "No Smoking" signs posted in auditorium?

Are suitable ash trays provided in rest rooms?

Is heating plant enclosure free of rubbish, ashes and odd storage?

Are ashes deposited in metal containers?

Are metal containers provided for paper towels in rest rooms?

Are janitors' used cleaning rags properly disposed of?

Are extinguishers in theatre conspicuously located, and are soda and acid extinguishers recharged annually and dated?

Stair Safety Treads

WOOSTER, O.—Wooster Products, Inc., recommends that worn stairs be leveled and made non-skid through the application of Stairmaster extruded aluminum safety treads. Not only will the stairs be made slip proof, but the heat-treated aluminum treads will add beauty to the stairs, the company claims.

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What's in a name?

To an exhibitor, the name "SIMPLEX" stamped on a projection and sound system means much more than a mere trade mark.

It tells him that this system is of the highest quality . . . built by the industry's finest craftsmen and designed with all the very latest advances. It tells him he can count on it to stand up under long, hard wear . . . to perform smoothly and efficiently . . . to operate with a minimum of maintenance costs.

It's a name that stands for long years of experience in projection and sound techniques. It stands for pioneering and research, strength and dependability, foresight and imagination.

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SUBSIDIARIES OF GENERAL PRECISION EQUIPMENT CORPORATION



OPEN SECRET—MD—John Ireland, Jane Randolph—For the lower half—67m.—see June 15 issue—(Marathon).
OUTLAW TREASURE—W—Mediocre western—67m.—see July 27 issue—(American Releasing).
ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Nat "King" Cole, Leonard Darnell, Dinah Washington—Names will help this in Negro spots—70m.—see Oct. 5 issue—(Kaleidoscopic WonderColor)—(Studio).
STRIPS AROUND THE WORLD—BUR—Satisfactory for burlesque spots—55m.—see July 27 issue—(Mishkin).
TEASERAMA—8UR—Okeh exploitation burlesque entry—69m.—see Jan. 26 issue—(Eastman color)—(Beautiful).
THIS IS YOUR ARMY—DOC—Produced by Movietone and U. S. Army—Interesting documentary on U. S. army—55m.—see Dec. 29 issue—(Technicolor)—(released by various distributors in exchange areas as a public service).
WEDDING NIGHT FROLICS—8UR—Lili St. Cyr—Fair burlesque entry—66m.—Partly in color—(Union).

MIDNIGHT EPISODE—MYC—Stanley Holloway—Entertaining entry for the art spots—78m.—see June 1 issue—(English-made)—(Fine Arts).
PROFILE—MYMD—Import for the lower half or art spots—65m.—see Dec. 29 issue—(English-made)—(American Feature Attractions).
RUNAWAY BUS, THE—CMD—Fairly amusing import for the art houses—78m.—see Nov. 17 issue—(English-made)—(Kramer-Hyams).
SCOTCH ON THE ROCKS—C—Comedy import for the art and specialty spots—77m.—see July 28 issue—(English-made)—(Kingsley-International).
TECKMAN MYSTERY, THE—MY—Margaret Leighton—Interesting programmer—90m.—see Sept. 7 issue—(English-made)—(Associated Artists).
THREE CASES OF MURDER—MD—Off beat three part melodrama for art spots—99m.—see May 18 issue—(English-made)—(Associated Artists).
TO PARIS WITH LOVE—C—Alec Guinness, Odile Versois—Guinness draw makes this an art house natural with possibilities elsewhere—78m.—see May 18 issue—(Technicolor)—(English-made)—(Continental).

HAMIDO—MD—Import has selling angles and novelty—122m.—see June 1 issue—(Egyptian-made)—(English title)—(Gould).
HEARTBREAK RIDGE—DOC—Well-made Korean war documentary for art spots—86m.—see May 18 issue—(French made)—(English titles and narration)—(Eastman color)—(Stereophonic sound and Perspectascope)—(Tudor).
HIROSHIMA—DOC—Quality import for the art spots—85m.—see June 15 issue—(Japanese-made)—(English titles)—(Continental).
HOLIDAY FOR HENRIETTA—C—Amusing import—103m.—see Feb. 23 issue—(French-made)—(English titles)—Leg.: B—(Ardee).
ILLICIT INTERLUDE—D—Moderate love story for the art houses—90m.—see Nov. 17 issue—Leg.: C—(Swedish-made)—(English titles)—(Hakim).
IMMORTAL CITY, THE—DOC—78m.—see March 9 issue—(Technicolor)—(Italian-Made)—(BuenaVista through various franchise holders).
IMPOSTER, THE—MD—Okeh Oriental import for the art houses—89m.—see April 6 issue—(Japanese-made)—(English titles)—(Brandon).
KING OF THE CORAL SEA—MD—Chips Rafferty—Good programmer—87m.—see July 27 issue—(Filmed in Australia)—(Realart).
MERRY-GO-ROUND—CD—Fair import for art spots and German language houses—100m.—see April 20 issue—(German made)—(English titles)—(Casino).
NAKED HEART, THE—D—Michele Morgan, Kieron Moore, Francoise Rosay—Okeh for the art spots—96m.—see March 9 issue—(Filmed in Canada)—(Associated Artists).
NO WAY BACK—MD—Good import for the art spots—87m.—see June 15 issue—(German-made)—(English titles)—(Fine Arts).
ONE SUMMER OF HAPPINESS—D—Import can be exploited especially by art houses—93m.—see Dec. 29 issue—Leg.: C—(Swedish-made)—(English titles)—(Times).
PARIS INCIDENT—CD—Fine import for the art and class spots—90m.—see July 28 issue—(French-made)—(English titles)—(Davis).
PRINCESS CINDERELLA—FAN—Should appeal most to juvenile audiences—72m.—see April 6 issue—(Italian-made)—(Dubbed in English)—(Carroll).
SHEEP HAS FIVE LEGS, THE—CD—Fernandel—Highly amusing art house import—95m.—see Aug. 24 issue—(French-made)—(English titles)—(United Motion Picture Organization).
SIDE STREET STORY—D—Toto—Good Italian import for the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).
SINS OF POMPEII—COSMD—Micheline Prelle, George Marchal, Marcel Harrand—Far exploitation spots and duellers—70m.—see Oct. 5 issue—(Italian-made)—(Visual Drama).
SKANDERBEG—HISD—Historical action drama for Russian spots—95m.—see July 28 issue—(Russian-made)—(English titles)—(Sovcolor)—(Artkino).
THIS MAN IS DANGEROUS—MD—Edward Constantine—Import for program—81m.—see Aug. 24 issue—Leg.: B—(French-made)—(Dubbed in English)—(Fortune).
TRUE AND THE FALSE, THE—D—Signe Hasso—Satisfactory import for art spots—79m.—see Jan. 26 issue—(Swedish-made)—(English dialogue)—(Helene Davis).
TRUE FRIENDS—CD—Routine Soviet import—99m.—see Dec. 29 issue—(Made in U.S.S.R.)—(English titles)—(Sovcolor)—(Artkino).
WAGES OF FEAR, THE—MD—Superior import for the art spots—106m.—see Feb. 23 issue—(French-made)—(English titles)—(International Affiliates).

English Films

APPOINTMENT IN LONDON—MD—Dirk Bogarde—Fair entry of British Air Force—96m.—see June 29 issue—(English-made)—(Associated Artists).
BELLES OF ST. TRINIAN'S, THE—C—Alstair Sim—Okeh import for art and specialty spots—90m.—see Feb. 9 issue—Leg.: B—(English-made)—(Associated Artists).
CHANCE MEETING—D—Odile Versois—Interesting programmer for English spots—94m.—see May 18 issue—(English-made)—(Pacemaker).
COURT MARTIAL—D—David Niven, Margaret Leighton—Well made and highly interesting item for the art and specialty spots—101m.—see Aug. 10 issue—Leg.: B—(Kingsley International).
DEVIL GIRL FROM MARS—SFD—Science-fiction import for the lower half—77m.—April 6 issue—(English-made)—(Spartan).
EDGE OF DIVORCE—D—Valerie Hobson—Dreary domestic drama for the art houses—83m.—see July 28 issue—(English-made)—(Kingsley International).
EIGHT O'CLOCK WALK—MD—Richard Attenborough—For the art and specialty houses—87m.—see June 15 issue—(English-made)—(Associated Artists).
FOR BETTER, FOR WORSE—C—Dirk Bogarde—Lightweight entry for art spots—75m.—see Jan. 26 issue—(English-made)—(Eastman color)—(Stratford).
FRONT PAGE STORY—MD—Jack Hawkins—Fair meller for the art spots—95m.—see May 18 issue (English made)—(Associated Artists).
FUSS OVER FEATHERS—CD—Cute import for art spots—84m.—see Jan. 26 issue—(English-made)—(Associated Artists).
GREEN SCARF, THE—MYD—Michael Redgrave—Interesting entry for art and specialty spots—96m.—see Jan. 26 issue—(English-made)—(Associated Artists).
HEART OF THE MATTER, THE—D—Trevor Howard—Far the art and class spots—100m.—see Dec. 1 issue—(Made in Africa and England)—(Associated Artists).
INSPECTOR CALLS, AN—D—Alastair Sim—Okeh entry for the art and class spots—80m.—see Dec. 29 issue—(English-made)—(Associated Artists).
INTRUDER, THE—MD—Jack Hawkins—Mildly interesting import—84m.—see Feb. 23 issue—(English-made)—(Associated Artists).
JOHN WESLEY—BID—Fair biography for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(English-made)—(Methodist Church-Rank).

Foreign-Made

(Distributors' addresses will be furnished on request)
ANNA CROSS, THE—D—Okeh Soviet entry for the art spots—84m.—see Nov. 17 issue—(Sovcolor)—(Russian-made)—(English titles)—(Artkino).
ASCENT TO HEAVEN—CD—Okeh import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Class-Mohme).
BALLET DE FRANCE—Ballet Feature—Import for the art houses—83m.—see Oct. 19 issue—(French-made)—(English narration)—(Lewis).
BED, THE—CD—Richard Todd, Jeanne Moreau, Martine Carol—Well made and highly exploitable import for the art spots—101m.—see Aug. 10 issue—Leg.: C—(English titles)—(Getz-Kingsley).
COMPANIONS OF THE NIGHT—D—Adequate entry for the art houses—94m.—see Dec. 29 issue—(French-made)—(English titles)—(Arlan).
CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Russian-made)—(English dialogue)—(Sovcolor)—(Artkino).
DESPERATE DECISION—D—Fair import for the art houses—84m.—see Dec. 1 issue—(Made in France and Ireland)—(English dialogue)—(Times).
DEVOTION—Fair import for art spots and those that play Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).
FOUR WAYS OUT—MD—Gina Lollobrigida—For the art houses—77m.—see Nov. 17 issue—(Italian-made)—(Dubbed in English)—(Carroll).
GAME OF LOVE, THE—D—One of the better imports—108m.—see Feb. 9 issue—(French-made)—(English titles)—Leg.: C—(Times).
GATE OF HELL—D—Machiko Kyo—Outstanding entry for the art spots—89m.—see April 20 issue—(Japanese made)—(English titles)—(Eastman color)—(Harrison).
GRAN VARIETA—CDMU—Vittorio De Sica—Okeh import for art spots—102m.—see June 1 issue—(Italian-made)—(English titles)—(Color)—(Continental).
GREAT ADVENTURE, THE—OD—Excellent import for the art spots—75m.—see June 15 issue—(Swedish-made)—(English narration)—(De Rochemont).
HALF A CENTURY OF SONGS—MU—Silvana Pampanini, —Strictly for Italian audiences—95m.—see Nov. 17 issue—(Ferraniacolor)—(Italian-made)—(English titles)—(Continental).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4028, 4029, and 4030 of The Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes sections for Columbia Comedies (All-Star, Honeyman Blues, The Jury Goes Round), Comedy Favorite Reprints, Comedy Favorite Re-releases, and Serials.

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes sections for (1955-56) The Sea Hound, The Three Stooges, Candid Microphones, Color Favorites, and (1954-55) Imagination, Red Riding Hood Rides, and others.

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes sections for (1955-56) Tooth Or Consequences, Up 'N' Atom, Rippling Romance, MR. MAGOO, Screen Snapshots, Hollywood Movies, Hollywood Stars On Parade, Hollywood Cowboy Stars, Hollywood Like, Pennies From Hollywood, Hollywood Shower Of Stars, Hollywood Fathers, Hollywood Plays Golf, Hollywood Beauty, Hollywood Mothers, Hollywood Bronc Busters, The Great Al Jolson, Hollywood, City Of Stars, Thrills Of Music, Louis Prima and Orch., Buddy Rich and Orch., and UPA Assorted Cartoons.

Table with 6 columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes 'WORLD OF SPORTS (10) (1954-55)' and 'MGM TWO REEL SPECIAL'.

MGM TWO REEL SPECIAL. Includes 'CARTOONS (14)' and 'CINEMASCOPE CARTOONS (6)'. Examples: C-731 (Sept. 9) Tom And Cherie (T-J).....E 7m. 4043.

GOLD MEDAL REPRINT CARTOONS (14). Examples: W-761 (Sept. 16) The Invisible Mouse (T-J)F 7m. 4042.

CARTOONS (6) (Technicolor) (T-J Tam and Jerry). Examples: W-741 (Sept. 2) Designs On Jerry (T-J).....E 7m. 4036.

PASSING PARADES (6) (Reissues). Examples: P-771 (Oct. 7) That Mothers Might Live...E 10m. 4043.

ROBERT BENCHLEYS (6) (Reissues). Examples: B-721 (Sept. 23) How To SleepE 10m. 4057.

Paramount CARTOON CHAMPION REISSUES (Technicolor) (12). Examples: S15-1 (Sept. 30) The Might Makes RightG 8m. 4042.

CASPER CARTOONS (6) (1954-55) (Technicolor). Examples: B14-1 (Oct. 15) Boos and ArrowsG 6m. 3857.

GRANTLAND RICE SPORTLIGHTS (12). Examples: R14-1 (Oct. 1) Twin Riding ChumpsG 10m. 3857.

Table with 6 columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes 'HERMAN AND CATNIP CARTOONS (4)'.

HERMAN AND CATNIP CARTOONS (4) (Technicolor). Examples: H14-1 (Nov. 26) Rail-RodentsG 7m. 3919.

NOVELTOONS (6) (Technicolor). Examples: P14-1 (Oct. 29) Fido Beta KapooG 6m. 3857.

PACEMAKERS (6). Examples: K14-1 (Oct. 2) Drilling For Girls In TexasG 9m. 3857.

POPEYE CARTOONS (8) (Technicolor). Examples: E14-1 (Nov. 12) Private Eye PopeyeG 7m. 3888.

Table with 6 columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes 'E15-1 (Sept. 30) Mister And Mistletoe..... 6m.'

SPEAKING OF ANIMALS CHAMPIONS (4) (Reissues). Examples: A15-1 (Sept. 30) Tain't SoF 10m. 4044.

TOPPERS (6). Examples: M15-1 (Oct. 7) Three Kisses 10m.

VISTAVISION SPECIAL. Examples: V14-1 (Nov. 5) VistaVision Visits NorwayG 17m. 3899.

RKO Two Reel

BROWN-KIRKWOOD REISSUES (2). Examples: 63601 (Sept. 30) Heart TroublesF 16m. 4041.

EDGAR KENNEDY REISSUES (4). Examples: 63501 (Sept. 16) No More RelativesF 18m. 4041.

LEON ERROL REISSUES (4). Examples: 63701 (Sept. 9) Wife Tames WolfF 17m. 4041.

RAY WHITLEY REISSUES (2). Examples: 63401 (Oct. 28) Musical BanditF 16m. 4041.

RKO-PATHÉ SPECIALS (8). Examples: 63101 (Sept. 9) The Future Is NowG 15m. 4041.

SPORT SPECIALS (2) (1954-55). Examples: 53901 (Dec. 10) Football HighlightsG 15 1/2m. 3899.

MY PAL REISSUES (3). Examples: 63201 (Oct. 7) Dog Of The WildG 21m. 4041.

Table with 6 columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes 'GIL LAMB REISSUES (2)' and 'SCREENLINERS (13)'.

SCREENLINERS (13). Examples: 64201 (Sept. 16) Gold *(U. S. only)G 10 1/2m. 4043.

SPORTSCOPIES (13). Examples: 64301 (Sept. 2) Game WardenF 8m. 4044.

WALT DISNEY CARTOONS (12) (1954-55) (Technicolor). Examples: 54101 (Oct. 15) Social LionG 7m. 3857.

WALT DISNEY CINEMASCOPE CARTOONS (6) (1954-55) (Technicolor). Examples: 54103 (Jan. 14) No Hunting (D)E 6m. 3926.

WALT DISNEY CARTOON RE-RELEASES (9) (Technicolor). Examples: 54104 (Jan. 28) The Pelican And The SnipeF 9m. 3939.

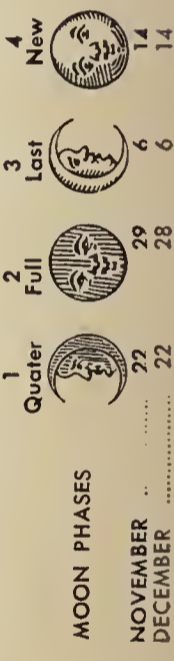
WILDLIFE ALBUM (Technicolor). Examples: 63001 (Oct. 25) The Whitetail BuckE 27 1/2m. 4040.

Republic SERIALS (4). Examples: (.....) Dick Tracy's G-MeritG 15ep. 4041.

20th Century-Fox CINEMASCOPE SPECIALS (Color). Examples: 7501 (Mar.) Tuna Clipper Ship (Tech.) E 17m. 3933.

title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

ALLIED ARTISTS	COLUMBIA	LIPPETT	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
OCTOBER Jail Busters L. Gorcey, B. MacLane The Body Snatchers K. McCarthy, D. Wynter, C. Jones	OCTOBER My Sister Eileen J. Leigh, J. Lemmon, B. Garrett (Technicolor) (CinemaScope) Count Three And Pray V. Heftin, J. Woodward, P. Carey (Technicolor) (CinemaScope) Devil Goddess J. Weissmuller, A. Stevens, Kimba Duel On The Mississippi L. Barker, P. Medina, W. Stevens (Technicolor)	OCTOBER	OCTOBER Trial G. Ford, D. McGuire, A. Kennedy Quentin Durward R. Taylor, K. Kendall, R. Morley (Eastman Color) (CinemaScope) The Philadelphia Story Green Dolphin Street (Re-releases)	OCTOBER Ulysses K. Douglas, A. Quinn, S. Mangano (Technicolor) (Made in Italy) White Christmas B. Crosby, D. Kaye, R. Clooney, Vera-Ellen (Technicolor) (VistaVision) (Re-release)	OCTOBER The Treasure Of Pancho Villa R. Calhoun, S. Winters, G. Roland (Technicolor) (Superscope) (Made in Mexico)	OCTOBER A Man Alone R. Milland, M. Murphy, W. Bond (Trucolor) Twinkle In God's Eye M. Rooney, C. Gray, H. O'Brian Mystery Of The Black Jungle L. Barker, J. Maxwell No Man's Woman M. Windsor, J. Archer	OCTOBER The Tall Men C. Gable, R. Russell, R. Ryan (DeLuxe color) (CinemaScope) The Girl In The Red Velvet Swing R. Milland, J. Collins, F. Granger (DeLuxe color) (CinemaScope) Lover Boy G. Philipe, V. Hobson, J. Greenwood Thieves' Highway Nightmare Alley (Re-Releases)	OCTOBER Gentlemen Marry Brunettes J. Russell, J. Crain, S. Brady (Technicolor) (CinemaScope) (Russ-Field- Voyager) Fort Yuma P. Graves, J. Vohs, J. Hudson (Technicolor) (Bel-Air) Savage Princess D. Kumar, Nimmi (Technicolor) (Mehboob)	OCTOBER Kiss Of Fire J. Palance, R. Rush, R. Reason (Technicolor) To Hell and Back A. Murphy, M. Thompson, C. Drake (Technicolor) (CinemaScope) Rebel Without A Cause J. Dean, N. Wood (WarnerColor) (CinemaScope) Illegal E. G. Robinson, N. Foch Blood Alley J. Wayne, L. Bacall (WarnerColor) (CinemaScope)	OCTOBER I Died A Thousand Times T. Palance, S. Winters, L. Marvin (WarnerColor) (CinemaScope) Sincerely Yours Libera, J. Dru, D. Malone (WarnerColor)
NOVEMBER Gun Point F. MacMurray, D. Malone (Technicolor) (CinemaScope) Bobby Ware Is Missing N. Brand, A. Franz, W. Reed Toughest Man Alive D. Clark, L. Milan, M. Dell	NOVEMBER Queen Bee J. Crawford, B. Sullivan, J. Ireland Three Stripes In The Sun A. Ray, M. Kimura, P. Carey (Made in Japan) Teen Age Crime Wave T. Cook, F. Griffin, M. McCart	NOVEMBER	NOVEMBER The Tender Trap F. Sinatra, D. Reynolds, D. Wayne (Eastman Color) (CinemaScope) Guys and Dolls M. Brando, J. Simmons, F. Sinatra (Eastman Color) (CinemaScope) (Special engage- ments only) A Guy Named Joe 30 Seconds Over Tokyo (Re-releases)	NOVEMBER The Desperate Hours H. Bogart, F. March, M. Scott (VistaVision) Lucy Gallant J. Wyman, C. Heston, T. Ritter (Technicolor) (VistaVision)	NOVEMBER Texas Lady C. Colbert, B. Sullivan (Technicolor) (Superscope)	NOVEMBER Secret Venture K. Taylor, J. Hylton (Made in England) The Vanishing American S. Brady, A. Totter, F. Tucker Jaguar Sabu, Chiquita, B. MacLane	NOVEMBER The View From Pompey's Head R. Egan, D. Wynter, C. Mitchell (DeLuxe Color) (CinemaScope) The Deep Blue Sea V. Leigh, K. Moore, E. Portman (DeLuxe Color) (CinemaScope) (English made) Good Morning, Miss Dove J. Jones, R. Stack, K. Hamilton (DeLuxe Color) (CinemaScope)	NOVEMBER The Big Knife J. Palance, I. Lupino, S. Winters (Aldrich) Killer's Kiss F. Silvera J. Smith, I. Kane (Kubrick-Bousel) Man With The Gun R. Mitchum, J. Sterling (Goldwyn, Jr.)	NOVEMBER Hold Back Tomorrow C. Moore, J. Agar Lady Godiva M. O'Hara, G. Nader, R. Reason (Technicolor) The Naked Dawn A. Kennedy, E. Inglesias, B. St. John (Technicolor) (Made in Mexico)	NOVEMBER I Died A Thousand Times T. Palance, S. Winters, L. Marvin (WarnerColor) (CinemaScope) Sincerely Yours Libera, J. Dru, D. Malone (WarnerColor)
DECEMBER Shack Out On 101 T. Moore, F. Lovejoy, K. Wynn Dig That Uranium Bowery Boys	DECEMBER	DECEMBER	DECEMBER I'll Cry Tomorrow S. Hayward, R. Conte, E. Albert (Special engage- ments only) Billy, The Kid Honky Tonk (Reissues)	DECEMBER Artists and Models D. Martin, J. Lewis, S. MacLaine (Technicolor) (VistaVision)	DECEMBER Naked Sea Allen H. Miner Documentary	DECEMBER Flame Of The Islands Y. DeCarlo, H. Duff, Z. Scott (Trucolor) The Fighting Chance R. Cameron, B. Cooper, J. London Track The Man Down K. Taylor, P. Clarke	DECEMBER The Rains Of Ranchipur L. Turner, R. Burton, M. Rennie (DeLuxe Color) (CinemaScope)	DECEMBER	DECEMBER Running Wild W. Campbell, K. Case, K. Wynn Tarantula J. Agar, M. Corday, L. G. Carroll The Second Greatest Sex J. Crain, G. Nader, B. Lahr (Technicolor) (CinemaScope) Kiss The Blood Off My Hands Johnny Stool Pigeon (Reissues)	DECEMBER The Court Martial of Billy Mitchell G. Cooper, R. Bellamy (Technicolor) (CinemaScope)



HOLIDAYS
Nov. 11—Armistice Day
Nov. 24—Thanksgiving Day
Dec. 25—Christmas Day

MOTION PICTURE

EXHIBITOR

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MOTION PICTURE

EXHIBITOR

NOVEMBER 16, 1955 **VOLUME 55** **NUMBER 3**
IN TWO SECTIONS • THIS IS SECTION ONE



Allied Quits COMPO, Rejects Arbitration

(page 9)

Concluding Section Sliding Scale

(page 12)

AND FEATURING: EXTRA PROFITS



← Abram F. Myers, National Allied board chairman and general counsel, above, and Nathan Yamins, Allied executive, prepared a resolution at last week's Chicago convention protesting expansion of divorced circuits.

THIS IS THE FIRST
TRADE STATEMENT OF
ITS KIND EVER MADE BY
NICHOLAS M. SCHENCK-

"As an exhibitor myself for many years, I think I am justified in believing that my opinion merits consideration by theatre men.

"I have never before used this means of communicating with showmen so that what I say here obviously comes to you with the greatest sincerity.

"I wish to tell exhibitors that never before in the 35 years of M-G-M's existence have I seen, within one week, two attractions of such importance at the box-office as 'THE TENDER TRAP' and 'I'LL CRY TOMORROW.'

"The report has already been published that the audience survey of 'THE TENDER TRAP' was the most successful of any theatre poll ever undertaken by Film

(Continued)

Research Surveys. This wonderful comedy which stars Frank Sinatra, Debbie Reynolds, David Wayne and Celeste Holm must be seen to be fully appreciated. It is in a class by itself. I urge you to see it.

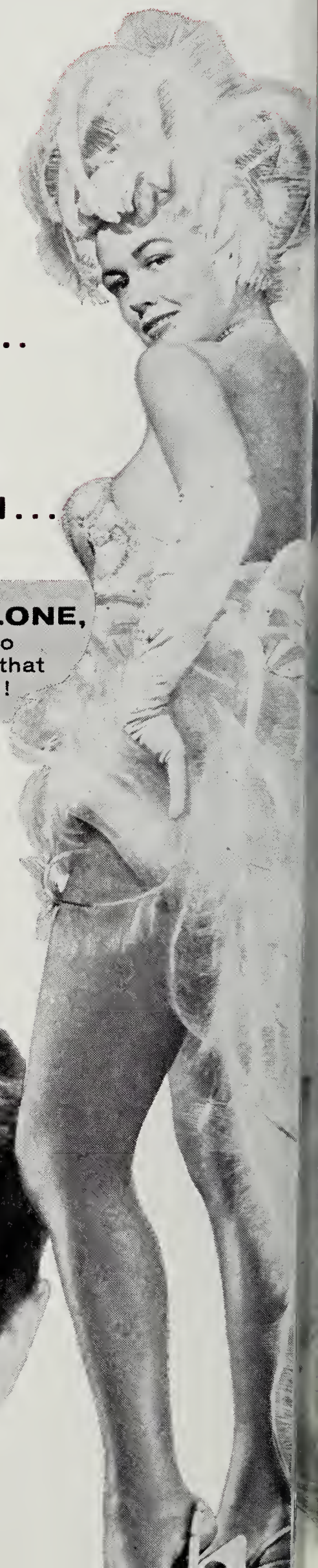
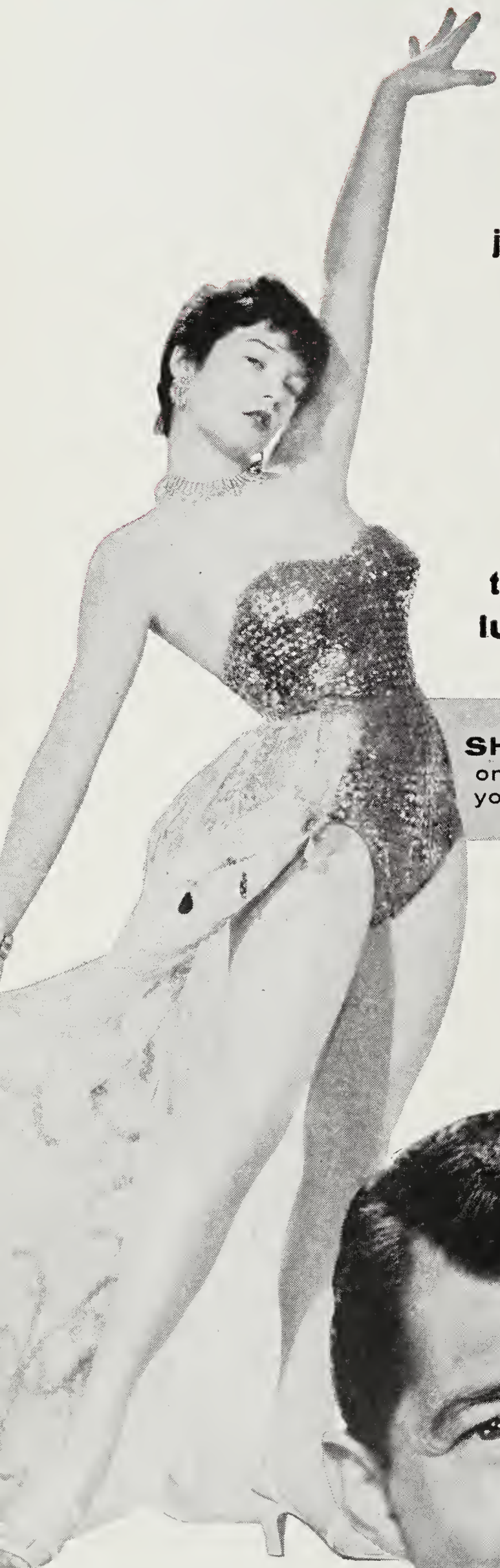
“Time will tell you much better than I about ‘I’LL CRY TOMORROW.’ M-G-M had a great story property to begin with, a best-selling novel, the real-life story of the remarkable girl Lillian Roth and her heart-lifting fight to come back from defeat to decency. I wept when I saw this picture. So will you. Our Studio has made a production that will outlast us all. It will be a classic of the screen. Millions of people already know about this courageous girl and our picture which tells of her life with frankness and realism, yet with wonderful compassion, is eagerly awaited throughout the nation. I pay tribute publicly to Susan Hayward who plays Lillian Roth and to all who had a hand in the making of “I’LL CRY TOMORROW.’”

Sincerely yours,

NICHOLAS M. SCHENCK

PRESIDENT, M-G-M PICTURES

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girl-show since Ziegfeld...**

IT'S

**just about the laughing-est
Martin and Lewis script ever...**

IT'S

**the hit that spotlights the most
luscious lovelies in Hollywood...**

SHIRLEY MACLAINE,
one look at her shape and
you know she's got talent!

DOROTHY MALONE,
another whammo
performance from that
"Battle Cry" girl!

IT'S

**an art-the way Dean
and Jerry act around those
curvacious models!**



AR FROM PARAMOUNT! THE MOST
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DEAN JERRY
MARTIN AND LEWIS

IN
HAL WALLIS'
PRODUCTION

**ARTISTS
AND
MODELS**

CO-STARING

SHIRLEY MACLAINE · DOROTHY MALONE
AND
EDDIE MAYEHOFF

WITH

EVA GABOR · ANITA EKBERG · GEORGE "FOGHORN" WINSLOW

Directed by FRANK TASHLIN · Screenplay by FRANK TASHLIN, HAL KANTER,

and HERBERT BAKER · Adaptation by DON MCGUIRE

New Songs - Music by Harry Warren · Lyrics by Jack Brooks

COLOR BY **TECHNICOLOR**

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glamorous
beauties in the
whole world!

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When You Pretend · Artists and Models
The Lucky Song · The Bat Lady

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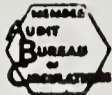
Produced by LAZAR WECHSLER
Directed by FRANZ SCHNYDER
Based on the book by Johanna Spyri



The Christmas attraction at New York's Little Carnegie Theat

MOTION PICTURE

EXHIBITOR



NOVEMBER 16, 1955
VOLUME 55 NUMBER 3

SLIDING SCALE CONCLUDED

Elsewhere in this issue will be found the four and one-half page concluding installment of our detailed and very carefully prepared survey on THE SLIDING SCALE METHOD OF ARRIVING AT A FAIR PRICING FORMULA. Added to the initial installment, published in our issue of November 9, this records for the first time in motion picture trade paper history, the whole theory, practice, and construction of any SLID-

ING SCALE. There are no "cards under the table!" There is no "mumbo jumbo," or conjurer's "trick!" After carefully studying this survey the average theatremen should be able to understand the many ramifications of SLIDING SCALE, as well as any film distributor.

So, send along any questions you have about THE SLIDING SCALE METHOD. We'll either answer ourselves—or we'll get the answers!

A BOW TO SPYROS SKOURAS

WHILE SPYROS SKOURAS has grabbed many a headline and merited many a warm handclasp of friendship during his years in this business, we doubt very much whether he ever really earned the applause of the nation's theatremen more than with his speech before the Allied Convention in Chicago.

Here was a representative group of the smaller theatremen of the nation. Here were theatremen who had seen little or no profit for a good many years. Here were men who were worried about their investments in one-purpose real estate; about their years in a business that seemed no longer to be able to provide them with a livelihood; and about the very financial well-being of their wives and children. Here were the results of high percentage film terms, in low grossing subsequent run and small town theatres, enforceable only through product scarcity.

Before their watchful eyes, Spyros Skouras, who had previously done much original thinking and blazed many a trail, turned to Bill Gehring of the executive sales staff of 20th Century-Fox and instructed that their features must be sold "flat" at equitable terms to all theatres that gross \$1000 per week or less.

While we have received many letters from subscribers, subsequent to Al Lichtman's similar statement some months ago, claiming that under interpretation by their branch offices "flat" meant the average top prices paid for their highest percentage pictures in any particular theatre, we don't believe that this was the intent of Al or Spyros. These are not men who talk out of both sides of their mouths. Al Lichtman is only the top sales executive. Spyros Skouras is only the president. What branch manager or salesman will want to pit his judgment of 20th Century-Fox policies against theirs?

More power to friend Spyros! He has reiterated and "nailed down" the policy that we know will make many exhibitors happy.

And we now feel that, if there is a theatremen anywhere who can't get such consideration from his local branch, he is well within the bounds of good business to direct his case to Bill Gehring. We think history will prove that Bill is stamped from the same courageous and honorable mould as Spyros and Al.

A bow to all three of them!

QUOTE OF OUR TIMES

A PROMINENT LAWYER, from an equally prominent law office that has twisted the tail of producer-distributors to the tune of several millions of dollars in the last few years, laughed loud and long at our recent editorial ("THIS IS SALESMANSHIP?"—Oct. 26, 1955).

"Asking a customer to bid 'blind,' and without an opportunity to see first just what it is he will get if he 'wins' the bid, is an 'open-and-shut' case. In fact, it is so wide open for somebody to get clobbered that it is typical

of many of the lawsuits in your business that seem to result from just plain dumbness.

"While I can't ask you to refer to us any subscribers who write in and complain about such tactics . . . we will provide good representation to any who do come to us."

We aren't a lawyer, so we wouldn't know! But this practice of "blind" bidding smells even to a layman!

Jay Emanuel

Allied Quits COMPO, Vetoes Arbitration

Convention Raps Distribution Policies, Agrees To Press For Federal Regulation Of Film Rentals; TOA Also Hit

CHICAGO—National Allied took the gloves off last week at what President Rube Shor called a "fighting" convention, and before the smoke of battle had cleared, it was obvious that a wide divergence of opinion existed between Allied and TOA on almost every point with the exception of toll-TV and the World Series, which they agree should not be presented in theatres over a closed circuit.

Of prime concern to National Allied was the expansion of divorced circuits through the acquisition of conventional and drive-in theatres and the building of new sites. Other important business transacted by the convention included unanimous rejection of the proposed Levy-Schimmel arbitration draft, described by general counsel Abram Myers as "worse" than the 1952 version rejected by Allied; withdrawal of National Allied from COMPO because that group had become, in the words of Wilbur Snaper, Allied's representative on the governing COMPO triumvirate, "the masters of the tools, instead of the tools of the masters"; hearty endorsement of the views of Colonel H. A. Cole, tax fight leader, who opined that this was not the time to press Congress for repeal of the federal admissions tax; an optimistic report by Trueman Rembusch that the Committee Against PAYS TV, led by a united Allied-TOA group, had successfully swung public opinion, with mail to the FCC at times reaching proportions of 15 to 20 to one against "coin-box" video; and reaffirmed its decision to petition the government for relief through Federal regulation of film rentals.

The resolution adopted by the convention on divorced circuit expansion, offered by Ernest T. Conlon of Michigan and preceded by a report on the problem by Nathan Yamins, detailed the assurances that National Allied will seek from the Attorney General and the Department of Justice to protect the independent exhibitor. In all cases, the measure states, where a divorced circuit applies for permission to expand, independent theatremen in the affected area should be notified at once and granted 60 days in which to prepare and submit their arguments in opposition before a government decision is reached. If, the resolution further states, the Department grants such an application in spite of independent opposition, then it should recommend to the Court that the protesting exhibitors have full opportunity to be heard in court, and that the Attorney General be requested to make sure that such acquisitions do not tend to restore the monopolistic powers of the circuits. In the event that adequate assurances cannot be obtained from the Government, the convention resolved that Allied should try to intervene in the Paramount case or seek Congressional hearings. In the meantime, it was determined that local Emergency Defense

New CinemaScope Process Seen By Allied Delegates

Such scurrying about in a theatre you never did see. Darryl Zanuck, 20th-Fox production chief, had just issued a screen invitation for the delegates to the National Allied convention in Chicago to move about while viewing the demonstration scenes from "Carousel" in 20th-Fox's new 55mm. CinemaScope process reduced to 35mm. prints.

Spyros Skouras, company president, had promised us something wonderful, and we were certainly not disappointed. The wide-screen at the Oriental was filled with a picture of superb clarity, definition, and color. All signs of grain were absent. I moved to the front row and took the furthest seat on the right. I have never seen a full feature from such a spot, but I could have watched all of "Carousel" from that vantage-point with no trouble at all. There was no distortion.

In certain scenes, the background, sharply in focus, created some illusion of depth. All in all, the newest CinemaScope advance made quite an impression. Oh yes, "Carousel" shapes up as quite a musical.

—The Editor

Committees be responsible for reporting any attempts by the circuits to invade an area.

S. J. Goldberg, reporting on film clinics, indicated that the major problem facing small theatres is that current print and pricing policies make it impossible for them to obtain pictures soon enough to take advantage of their full drawing power. The drive-in clinic, in turn, complained that ozoners are unable to obtain product during off months, and it was recommended that the Emergency Defense Committee continue its efforts to obtain relief. In a vote taken at all but one of the clinics, Warners was dubbed the most disliked distributor, with Paramount a close second. Goldberg said the conclusion to be drawn is that groups without buying power are lost.

Program Approved For EDC Includes Local "Watchdogs"

CHICAGO—A program to increase the effectiveness of the National Allied Emergency Defense Committee was dis-

35mm. Release Prints Still General Practice

CHICAGO—American producers are agreed almost 100 per cent, that 35mm. production has become inadequate for wide screens, but they have no intention of scrapping 35mm. release prints of the wide-screen entries which can be projected with standard equipment, according to L. W. Davee, engineering director, Century Projector Corporation, New York, in his address last week to a joint equipment clinic held during the TESMA-TEDA-IPA-National Allied sessions here. Davee declared that negative areas, whether they are 70, 65, 55mm., or whatever, will be reduced to standard prints as the general practice for many years to come.

The larger filming processes will not affect the general pattern of exhibition, Davee stated, and wide-film techniques will not be adopted as standard. No producer, he added, considers more than 25 or 50 wide-film theatre installations, but such roadshows as "Oklahoma!" in Todd-AO will be an impetus to the business. The engineer also told the clinic that optical sound has reached its limitations and that development of stereo multiple sound reproduction is the next step to enrich screen entertainment. He said that six channel sound, such as that used in "Oklahoma!" has no exclusive claim on that process and similar reproductions will be available to all theatres.

Experts on the clinic panel included Ross Snyder, Lanny Satz, Fred Aufhauser, Jack O'Brien, J. A. Featherston, Al Boudouris, F. C. Dickely, Arthur Hatch, J. R. Johnson, and F. W. Keilhack.

(Continued on page 18)

closed at the end of the association's convention here last week. The plan was submitted by Irving Dollinger, an EDC member, and adopted as the convention learned that the Senate Small Business Committee will start hearings on complaints against the film companies beginning on Jan. 25.

The principal provisions of the plan are that each local Allied unit will name a member to serve as "watchdog," to insure that local exhibitors get equal treatment from distributors; should it prove impossible to solve a problem on the local level, assistance of a national officer will be sought, who will take up the matter with the general sales manager of the company involved; a fund of \$200,000 will be raised to operate the program; and the local EDC will serve as a source of information that might be needed for the Washington hearings.

Benjamin Berger, EDC chairman, will work with general counsel Abram F. Myers on the "mechanics" of the Senate parleys, and Berger vowed that Allied will go ahead with its plan to press for Federal legislation regulating rentals. The only remedy, according to Berger, would be the sale of pictures to each exhibitor according to his ability to pay.

Sorry NO Letters!

This will acknowledge the hundreds of letters from interested subscribers in nearly all States, in Canada, and elsewhere,—on a dozen or so different industry subjects,—all of which deserve publication in our usual "LETTERS" page. But we just can't afford the space! Due to the SLIDING SCALE survey in this issue, we are stretching at the seams to hold all of our usual features and services. So bear with us, won't you?

THE EDITORS

500 Veteran Industryites Honor Herman Robbins At Pioneer Dinner

NEW YORK—Some 500 veteran industryites gathered from all over the world to attend the 17th annual showmanship dinner at the Waldorf-Astoria recently and to pay tribute to Herman Robbins, chairman of the board, National Screen Service, who was selected by the organization as Pioneer of the Year.

The event was marked by a minimum of speeches. Instead, after close to 50 inductees were sworn into the organization, the majority of the program was devoted to an entertaining presentation, "Mister Robbins," with stars of the entertainment world presenting in humorous fashion the life of the guest of honor.

Robbins was touched and proud of the honors accorded him and after accepting the designating plaque from Ned Depinet, chairman of the dinner, he recounted the history of the Pioneers, which came into being 17 years ago. He particularly dwelt upon the section of the organization known as the Pioneer Foundation, which attempts to take care of needy pioneers in the industry, and he requested as much financial help as possible from those present and unavoidably absent.

Welcoming speeches by founder Jack Cohn, who announced that the organization had grown to 1,100 over the years, and Depinet were short.

TV commentator John Daly acted as narrator and moderator to a cast that included Alan Dale, Dane Clark, Lee Bowman, Benny Goodman, Jack Palance, Dorothy Sarnoff, Ed Fay, Dennis James, Nina Foch, Dolores Wilson, Betsy Palmer, Kitty Kallen, Rita Gam, Stubby Kaye, Jack Russell, and the Goldwyn Girls. The show was written and directed ably by Mort Sunshine, ITOA and Independent Film Journal, with an assist by Charlotte Gross. Sid Castle, Hal Danson, and Marvin Kirsch were lauded from the dais for their assistance.

Aboard the dais were Charles Alicoate, Richard Altschuler, Barney Balaban, Robert Benjamin, Harry Brandt, Max A. Cohen, Jack Cohn, George F. Dembow, Sam Dembow, Jr., Ned E. Depinet, Jay Emanuel, Gus Eyssell, Ed Fay, Charles Feldman, Frank Folsom, William J. German, Leonard Goldenson, Abel Green, Harry Kalmine, Arthur Krim, The Very Rev. Msgr. Thomas A. Little, Al Lichtman, Arthur Mayer, Don Mersereau, Abe Montague, John J. O'Connor, Robert J. O'Donnell, Hon. Ferdinand Pecora, Sam Pinanski, Martin J. Quigley, Charles M. Reagan, E. V. Richards, Jr., Sam Rinzler, Herman Robbins, William F. Rodgers, George Schaefer, Al Schwalberg, Sol A. Schwartz, Gradwell Sears, Spyros P. Skouras, Joseph Vogel, and Adolph Zukor.

Governors Hail Awards

NEW YORK—Governors Stratton of Illinois and Ribicoff of Connecticut have issued proclamations designating Nov. 17-27 as Audience Awards Week, it was announced last week by COMPO. Similar proclamations were on the desks of Governors Harriman, New York, and Leader, Pennsylvania.

IPA Reelects Nathan; Changes Name To PCA

CHICAGO—Bert Nathan, Theatre Popcorn Vending Corporation, Brooklyn, N. Y., was re-elected president, International Popcorn Association, it was announced last week at the association's annual convention held here in conjunction with the TESMA-TEDA-IPA trade show and the National Allied annual meeting.

The membership approved a proposal of the board of directors that the name of the group be changed to the Popcorn and Concessions Association, in recognition of theatre and other concessionaires who have contributed to the growth of IPA activities.

Nat Buchman, Cambridge, Mass., was named head of the IPA theatre concessions segment, succeeding Lee Koken, RKO Theatres concessions director, who retired automatically. Jim Toover, Martin Theatres of Georgia, was elected junior chairman of the division.

Emphasized in the convention parleys was the inadequacy of refrigeration for concession items at both conventional theatres and drive-ins.

Current Film Famine Rapped By Rosen

NEW YORK—The industry can not "put its best foot forward" at a time when home television is offering tempting fare to its audience because the fall releasing schedule of major companies falls short of necessity, it was asserted last fortnight by Stanley Warner vice-president Samuel Rosen. He said that there is a product "famine" right now and that S-W feels that distribution should be releasing superlative product at present instead of choosing the "peak market" for themselves despite the predicament of exhibition. Rosen said that he referred to releases in general for September, October, and early November, tempering his criticism with optimism concerning film business as a whole.

Current business, the executive said, has not been up to expectations, although SW organization is doing everything possible to bring patrons into theatres. He added that business expresses itself as the result of a product shortage. Concerning the Todd-AO production of "Oklahoma!" a possible competitor for Stanley-Warners Cinerama, Rosen said that he welcomes any innovation which advertises the industry at its best. Concerning J. Arthur Rank charges that U. S. exhibition turns its back on British pictures, he said that American theatremen would welcome British pictures in any number if they were tailored for a "mass market," emphasizing his own demand for more product. He revealed, in closing that "Seven Wonders Of The World," the latest Cinerama opus, is nearing completion.

Variety Exec Director Col. McCraw Dies

DALLAS—Judge William McCraw, 59, executive director, Variety Clubs International, died at his home here last week.



McCRAW

Known affectionately to thousands of showmen throughout the world as "The Colonel," he played an important part in International Variety's growth. Judge McCraw assumed the position of executive director in 1945 and held it until 1954, when he reverted to inactive status to accept an appointment as Judge of the Special Criminal District Court, Dallas. George Hoover, international chief barker stated, "The world of entertainment has lost a great and good friend," when informed of Judge McCraw's death.

At the age of 19, McCraw passed the Texas bar examinations and became a practicing attorney. Soon after, he served with honor as an infantry officer during World War I. In 1926, he became District Attorney here, a position which he held for six years. In 1933, he entered into a law partnership with former Supreme Court Justice Tom Clark, and later became the state Attorney General.

Funeral services were held for Judge McCraw at Temple Baptist Church. He is survived by his widow, Louise.

RKO Firms Merge

NEW YORK—RKO-Pathé, Inc., and The Van Buren Corporation were merged last fortnight into RKO Radio Pictures, Inc. The production and other activities heretofore conducted by RKO-Pathé, Inc. will of course continue as a separate department of RKO Radio Pictures, Inc., under the supervision of Jay Bonafield, formerly executive vice-president of RKO-Pathé, Inc. and of his assistant, J. Douglas Travers.

Also, Rutgers Neilson has resigned as foreign publicity manager.

TESMA Elects Jones

CHICAGO—Lee Jones, sales manager, Neumade Products Corporation, New York City, was elected president, Theatre Equipment and Supply Manufacturers Association, Inc., succeeding Fred C. Matthews, who now becomes honorary member of the board of directors for four years. Tom LaVezzi, LaVezzi Machine Works, Chicago, was elected vice-president, to succeed Larry Davee, Century Projector Corporation, who was elected to the board.

First Makelim Film Ready

CHICAGO—Four thousand exhibitors are participating now in his production plan, Hal Makelim told delegates at the Allied States Association convention last week. He reported that the total investment in the plan now totals \$600,000, and that additional funds are desperately needed. Makelim announced that his first production under the plan, "The Peace-Maker," will be in release by the first of the year.

THE EYES OF THE INDUSTRY ARE ON "GUYS AND DOLLS"!

*An Editorial by Martin Quigley in Motion Picture Herald,
Issue of November 12, 1955 —*

BOMBSHELL!

An attraction of atomic-like impact came to Broadway over the past week-end—Samuel Goldwyn's cinematographic creation of the times and types and tunes of "Guys and Dolls."

The court of last resort—the paying customers—were heard from, first on Friday over the pelting rain and shrieking wind of an Autumn storm and, again and again, in an increasing crescendo on Saturday and Sunday. At the conclusion of the week-end the bulging box office revealed a rate of income never previously matched on Broadway.

This impressive development tells in unmistakable terms its own story of Samuel Goldwyn's masterful design and execution in showmanship. It has in addition a heart-warming message to the business of motion pictures at large. It is renewed proof of the responsiveness of the public to the successful realization of an attraction that, making no compromise with mediocrity, reached relentlessly for the stars.



BOX-OFFICE HISTORY WILL REPEAT!

Boston, Astor Theatre, now playing.

Chicago, Chicago Theatre, now playing.

Philadelphia, Randolph Theatre, now playing.

Washington, D. C., Keith Theatre, opens November 16.

San Francisco, Stage Door, opens November 17.

Los Angeles, Paramount (Hol.), opens November 22.

Detroit, Adams Theatre, opens November 24.

Continuing:—

THE SLIDING SCALE METHOD... of arriving at A FAIR FILM PRICING FORMULA

PART TWO of a very sincere effort by MOTION
PICTURE EXHIBITOR to bring peace to this business

SUMMARY OF DATA ALREADY COVERED IN NOV. 9 ISSUE:

1. A general discussion of current conditions and the need for A LIVE-AND-LET-LIVE FILM PRICING FORMULA.
2. What is ALLOWABLE OVERHEAD, and why an AUDIT is necessary if overhead is to be a part of the film pricing formula.
3. What are PLAYING TIME UNITS, and how such units can be applied to both the Overhead and the Gross of any playdate.
4. The theory and objective of the SLIDING SCALE Film Pricing Formula. How it lends itself to ARBITRATION of difference.

5 Explanation and Construction of Three Different SLIDING SCALE Methods

Generally speaking, all SLIDING SCALE selling formulas are based on overhead, and are the same in operation and intent, with the only variable being the profit percentage basis on which the theatre will be permitted to operate. Some very optimistic scales that we have inspected permit the theatre to keep the same profit as the film price, which is the same as saying a straight 50-50 "partnership" after the overhead has been recouped. That would be a most unusually favorable deal that any theatremen would jump at in this present day and age. Hoping to complete any such arrangement however is so far into the realm of dreams that any discussion here would be a waste of space.

The more common "slides" are as follows:

(A) Under which the theatre is allowed to keep as Profit a sum equal to 50% of what is paid to the distributor as Film Rental.

(B) Under which the theatre is allowed to keep as Profit a sum equal to 33 $\frac{1}{3}$ % of what is paid to the distributor as Film Rental

(C) Under which the theatre is allowed to keep as Profit the same % of what is paid to the distributor as Film Rental, as that Film Rental relates to the Boxoffice Gross.

Following determination of which of these "slides" will be acceptable to the distributor, the next point for decision is whether the percentage "steps," governing the slide range (between 20% and 50%), will be at 1% intervals or at 2 $\frac{1}{2}$ % intervals. It would be possible to use intervals of a fraction of a percentage point, but this would prove to be more time consuming than it was worth, and just a matter of splitting hairs. It would also be possible to use intervals of 5%, but this might be considered just a little too loose. Normal "steps" in general use are either 1% or 2 $\frac{1}{2}$ %, with the former the most common.

With ALLOWABLE OVERHEAD accepted by the distributor, with agreement on the PLAYING TIME UNITS that will control, with a determination of which of the three "slides" (A, B or C) will be

allowed, and with a decision on the percentage "steps" on which the "slide" will operate, the rest is just mathematics. Because of variables in one or more of these four points, particularly in overhead that is seldom alike in any two theatres, any SLIDING SCALE is more or less tailor made for the particular theatre; but all of the ingredients are here.

Just to start, let us presume that you have a theatre in a seven day town and that your overhead has been audited and allowed at \$780.00 per week, or \$78.00 per playing time unit, with Saturday and Sunday each worth 2 $\frac{1}{2}$ units. The distributor agrees to let you operate under Slide "A" (retaining 50% of the film rental as profit), and steps are to be at 1% intervals. To set up the gross, at which you would pay a 20% film rental, with one half of that (10% of gross) as theatre profit, overhead would obviously represent the remaining 70%. By dividing 70% into the 100% which represents the gross, you arrive at a relationship or ratio of 1.429. Multiplying your overhead unit of \$78.00 by 1.429 you arrive at a gross unit of \$111.46, or a weekly gross of \$1,114.60. (Checked out: 20% of \$1,114.60 equals \$222.92 of film rental; one half of that film rental equals \$111.46 of theatre profit; add these two items to \$780.00 of overhead; and the total is \$1,114.38). For a date that represents only three playing time units (i. e. Monday, Tuesday and Wednesday), multiply the gross unit of \$111.46 by three, or \$334.38. For a date that represents only four and one-half playing time units (i.e. Thursday, Friday and Saturday) multiply the gross unit of \$111.46 by four and one-half or \$501.57. But at this particular SLIDING SCALE "A," whenever a gross unit of \$111.46 is reached, you pay 20% for your film.

To set up the gross, at which you would pay a 21% film rental, and earn one half of that (10 $\frac{1}{2}$ % of the gross) as theatre profit, overhead would only represent the remaining 68 $\frac{1}{2}$ % of the gross. By dividing 68 $\frac{1}{2}$ % into 100% you arrive at a ratio of 1.460. By multiplying your overhead unit of \$78.00 by 1.460 you arrive at a gross unit of \$113.88 or a weekly gross of

\$1,138.80. So at this particular SLIDING SCALE "A," whenever a gross unit of \$113.88 is reached, you pay 21% for your film.

Now to take a big jump, to set up the gross under this SLIDING SCALE "A" at which you would pay 41% film rental, and earn one half of that (20 $\frac{1}{2}$ % of the gross) theatre profit, overhead would only represent the remaining 38 $\frac{1}{2}$ % of the gross. By dividing 38 $\frac{1}{2}$ % into 100% you arrive at a ratio of 2.597. By multiplying your overhead unit of \$78.00 by 2.597 you arrive at a gross unit of \$202.57. So at this particular SLIDING SCALE "A," whenever a gross unit of \$202.57, or a weekly gross of \$2,025.70, is reached, you pay 41% for your film.

(Checked out: 41% of a \$2,025.70 gross equals \$830.54 as film rental; one half of that (20 $\frac{1}{2}$ % of the gross) equals \$415.27 as theatre profit; add these two items to \$780.00 of overhead; and the total is \$2,025.81).

In any use of percentage figures, even to decimal-point-three-times, there are certain to be discrepancies of a few pennies in any ultimate total. This is not important to the distributor or to the theatre, for its is a very minor "breakage" that benefits one or the other just about an equal number of times.

If this were your theatre, you could now work out a complete chart of the grosses under SLIDING SCALE "A," at each 1% step, so that in operation you would only need to refer to your chart instead of doing individual mathematical computations. (NOTE: Actual "ROBOT" CHARTS for the three Slides, "A," "B," and "C," and at 1% and 2 $\frac{1}{2}$ % steps between 20% and 50%, will be presented in the following chapter).

It also should be noted that, should your chart be mislaid or unavailable, it is always possible to figure backwards from the gross and to arrive at the film rental and profit. As an example, let us take the last gross to be checked out under this Slide "A." Suppose we know that the gross is \$2,025.70 and that the overhead is \$780.00. By dividing the gross into the overhead we can determine what percentage the latter bears to the former or 38 $\frac{1}{2}$ %. This leaves us 61 $\frac{1}{2}$ % or \$1,245.81 to be divided two thirds for film rental (\$830.54) and one third for profit (\$415.27).

As gross varies through pennies and dollars, you pay off at the percentage point on your chart that is nearest to the particular gross. We noted earlier that a gross unit of \$111.46 paid off at 20%, while a gross unit of \$113.88 paid off at 21%. The dividing line would be \$112.67, with 20% paid under that line, and 21% paid over that line. Once again, the "breakage" favors the distributor just about as often as it favors the theatre.

Now let us see how Slide "B" (retaining 33 $\frac{1}{3}$ % of the film rental as profit) would work out on these same film deals.

The gross at which you would pay a 20% film rental with one third of that, or 6 $\frac{2}{3}$ %, as theatre profit, would leave 73 $\frac{1}{3}$ % as representing the overhead unit of \$78.00. Dividing 73 $\frac{1}{3}$ % into 100% of the gross, you arrive at a relationship or ratio of 1.364. Multiplying the overhead unit of \$78.00 by 1.364 you arrive at a gross unit of \$106.39, or a weekly gross of \$1,063.90, under SLIDING SCALE "B."

(Checked out: 20% of \$1,063.90 equals \$212.78 film rental; one third of the \$212.78 film rental equals \$70.93 theatre profit; add these two items to \$780.00 of overhead; and the total is \$1,063.71).

The gross at which you would pay 21% under SLIDING SCALE "B" is still easier. Film rental representing 21%, theatre profit would represent 7%, and overhead the remaining 72%. 72 divided into 100 would produce a ratio of 1.389. Multiplying the known overhead unit of \$78.00 by 1.389 will produce a gross unit of \$108.34, or a weekly gross of \$1,083.40. 21% of this gross would be a \$227.51 weekly film rental, and one third of the film rental, or \$75.84, would be the weekly theatre profit.

And let us see what would happen at that mythical 41% film rental under SLIDING SCALE "B." We know that the theatre profit will be one third of that or 13 2/3%, and that the two will total 54 2/3% of the gross. So overhead would be the remaining 45 1/3% and divided into 100% equals a ratio of 2.206. Based on an overhead unit of \$78.00, the gross unit would therefore need to be 2.206 times \$78.00, or \$172.07, or a weekly gross of \$1,720.70. 41% would produce a \$705.49 weekly film rental, and one third of that film rental, or \$235.16, would be the weekly theatre profit. Total \$1,720.65.

Slide "C" produces the greatest variance, because it is actually a double slide, with both the film rental and the theatre profit as variables, that move one point at a time or two and one half points at a time. Under Slide A and B, only the film rentals were a slide and the theatre profits bore fixed percentage relationships to them. Under Slide C, when the film rental is 20% of the gross, the theatre profit is only 20% or one fifth of that film rental. As the film rental moves to 21%, the theatre profit moves to 21% of that film rental. And so on, up and up, so that at our mythical 41% film rental the theatre profit is 41% of that 41%. From this it can be seen that, from the standpoint of theatre profit, while Slide C minimizes profit on the small grossing pictures, it produces a better share than Slide B as soon as the film rental passes 33 1/3%, but only equals Slide A at a film rental of 50%.

Applying our three hypothetical grosses, necessary to the earning of 20%, 21% and 41% film rentals, to SLIDING SCALE "C", we must re-emphasize that theatre profit is not a fixed percentage of such rentals. At a 20% film rental, the theatre profit would be 20% or one-fifth of that 20%, or 4%. Film rental and theatre profit would therefore total 24%, so that overhead would represent 76% of the necessary gross. 76% divided into 100% would equal a ratio of 1.316 under SLIDING SCALE "C." Multiplying the overhead unit of \$78.00 by 1.316 would produce a gross unit of \$102.65, or a weekly gross of \$1,026.50. (Checked out: 20% of \$1,026.50 equals a \$205.30 film rental; 20% of that film rental equals a \$41.06 theatre profit; and add these two to the overhead of \$780.00 and you arrive at a gross week of \$1,026.36).

To set up the gross under SLIDING SCALE "C," at which you would pay a 21% film rental, and earn 21% of that film rental (4.4%) as theatre profit, we can see that with these two representing

Chart No. 1

SLIDING SCALE "A"

(50% of the Film Rental to be retained as Theatre Profit)

RATIO	UNIT GROSS**	FILM RENTAL % of Gross	THEATRE PROFIT % of Gross***
Unit Overhead x 1.429	=	= 20*	10.0
Unit Overhead x 1.460	=	= 21	10.5
Unit Overhead x 1.493	=	= 22	11.0
Unit Overhead x 1.509	=	= 22 1/2*	11.25
Unit Overhead x 1.527	=	= 23	11.5
Unit Overhead x 1.563	=	= 24	12.0
Unit Overhead x 1.600	=	= 25*	12.5
Unit Overhead x 1.639	=	= 26	13.0
Unit Overhead x 1.681	=	= 27	13.5
Unit Overhead x 1.702	=	= 27 1/2*	13.75
Unit Overhead x 1.724	=	= 28	14.0
Unit Overhead x 1.770	=	= 29	14.5
Unit Overhead x 1.818	=	= 30*	15.0
Unit Overhead x 1.869	=	= 31	15.5
Unit Overhead x 1.923	=	= 32	16.0
Unit Overhead x 1.951	=	= 32 1/2*	16.25
Unit Overhead x 1.980	=	= 33	16.5
Unit Overhead x 2.041	=	= 34	17.0
Unit Overhead x 2.105	=	= 35*	17.5
Unit Overhead x 2.174	=	= 36	18.0
Unit Overhead x 2.247	=	= 37	18.5
Unit Overhead x 2.286	=	= 37 1/2*	18.75
Unit Overhead x 2.326	=	= 38	19.0
Unit Overhead x 2.410	=	= 39	19.5
Unit Overhead x 2.500	=	= 40*	20.0
Unit Overhead x 2.597	=	= 41	20.5
Unit Overhead x 2.703	=	= 42	21.0
Unit Overhead x 2.759	=	= 42 1/2*	21.25
Unit Overhead x 2.817	=	= 43	21.5
Unit Overhead x 2.941	=	= 44	22.0
Unit Overhead x 3.077	=	= 45*	22.5
Unit Overhead x 3.226	=	= 46	23.0
Unit Overhead x 3.390	=	= 47	23.5
Unit Overhead x 3.478	=	= 47 1/2*	23.75
Unit Overhead x 3.571	=	= 48	24.0
Unit Overhead x 3.774	=	= 49	24.5
Unit Overhead x 4.000	=	= 50*	25.0

* Indicates steps at intervals of 2 1/2%. Interlaced in this manner, the same "ROBOT" CHART can be used for steps of either 1% or 2 1/2%.

** Unit Gross at which these percentage steps operate must be worked out by each theatre, based completely on the amount of his Approved and Audited Overhead.

*** Relationship of Theatre Profit to Gross is not a part of any SLIDING SCALE, but is shown here in order to help theatremen analyze their profit position.

25.4% of the gross, overhead can only represent the remainder or 74.6%. Dividing 74.6% into 100% produces a ratio of 1.340. Multiplying the overhead unit of \$78.00 by 1.340 would produce a gross unit of \$104.52, or a weekly gross of \$1,045.20. The 21% film rental would equal \$219.49,

and the 21% of such film rental that is theatre profit would equal \$46.09.

Once again, with the big jump to a 41% film rental, the theatre profit would be 41% of the film rental or 16.8% of the gross, and combined they would total 57.8%, leaving only 42.2% of the gross

Fig. 1

	20%	21%	41%
SLIDING SCALE "A"			
Necessary Gross	\$1,114.60	\$1,138.80	\$2,025.70
Film Rental	222.92	239.15	830.54
Theatre Profit	111.46	119.57	415.27
SLIDING SCALE "B"			
Necessary Gross	\$1,063.90	\$1,083.40	\$1,720.70
Film Rental	212.78	227.51	705.49
Theatre Profit	70.93	75.84	235.16
SLIDING SCALE "C"			
Necessary Gross	\$1,026.50	\$1,045.20	\$1,848.60
Film Rental	205.30	219.49	757.93
Theatre Profit	41.06	46.09	310.75

Chart No. 2

SLIDING SCALE "B"

(33 1/3% of the Film Rental to be retained as Theatre Profit)

RATIO	UNIT GROSS**	FILM RENTAL % of Gross	THEATRE PROFIT % of Gross***
Unit Overhead x 1.364	=	= 20*	6.66
Unit Overhead x 1.389	=	= 21	7.00
Unit Overhead x 1.415	=	= 22	7.33
Unit Overhead x 1.429	=	= 22 1/2*	7.50
Unit Overhead x 1.442	=	= 23	7.66
Unit Overhead x 1.471	=	= 24	8.00
Unit Overhead x 1.500	=	= 25*	8.33
Unit Overhead x 1.531	=	= 26	8.66
Unit Overhead x 1.563	=	= 27	9.00
Unit Overhead x 1.579	=	= 27 1/2*	9.17
Unit Overhead x 1.596	=	= 28	9.33
Unit Overhead x 1.630	=	= 29	9.66
Unit Overhead x 1.667	=	= 30*	10.00
Unit Overhead x 1.705	=	= 31	10.33
Unit Overhead x 1.744	=	= 32	10.66
Unit Overhead x 1.765	=	= 32 1/2*	10.83
Unit Overhead x 1.786	=	= 33	11.00
Unit Overhead x 1.829	=	= 34	11.33
Unit Overhead x 1.875	=	= 35*	11.66
Unit Overhead x 1.923	=	= 36	12.00
Unit Overhead x 1.974	=	= 37	12.33
Unit Overhead x 2.000	=	= 37 1/2*	12.50
Unit Overhead x 2.027	=	= 38	12.66
Unit Overhead x 2.083	=	= 39	13.00
Unit Overhead x 2.143	=	= 40*	13.33
Unit Overhead x 2.206	=	= 41	13.66
Unit Overhead x 2.273	=	= 42	14.00
Unit Overhead x 2.308	=	= 42 1/2*	14.16
Unit Overhead x 2.344	=	= 43	14.33
Unit Overhead x 2.419	=	= 44	14.66
Unit Overhead x 2.500	=	= 45*	15.00
Unit Overhead x 2.586	=	= 46	15.33
Unit Overhead x 2.679	=	= 47	15.66
Unit Overhead x 2.727	=	= 47 1/2*	15.83
Unit Overhead x 2.777	=	= 48	16.00
Unit Overhead x 2.885	=	= 49	16.33
Unit Overhead x 3.000	=	= 50*	16.66

* Once again the 1% and the 2 1/2% slide steps are combined in this single "ROBOT" CHART.

** Unit Gross is the unknown quantity that only the theatre owner, knowing the Audited and Allowable Overhead, can fill in.

*** Relationship of Theatre Profit to Gross is not a part of any SLIDING SCALE, but is shown here in order to help theatremen analyze their profit position.

as overhead. 42.2% divided into 100% would produce a ratio of 2.370 under SLIDING SCALE "C." Multiplying the overhead unit of \$78.00 by 2.370 would produce a gross unit of \$184.86, or a weekly gross of \$1,848.60. (Checked out: 41% of \$1,848.60 equals \$757.93 of film rental; 41% of that film rental equals \$310.75 theatre profit; and add these two

to the overhead of \$780.00, and you arrive at a gross week of \$1,848.68).

These are the three common Slides, and just to draw a contrast of their effect on the three all-important results of: (1) necessary gross; (2) film rental; and (3) theatre profit; we have prepared the special study (Fig. 1) of the three steps used here in explaining them.

Fig. 2

	"A"	"B"	"C"
On a Necessary Gross of \$1,114.60			
Film Rental	222.92 (20%)	250.95 (22.5%)	267.50 (24%)
Theatre Profit	111.46 (10%)	83.65 (7.5%)	64.20 (5.8%)
On a Necessary Gross of \$1,138.80			
Film Rental	239.15 (21%)	269.10 (23.6%)	284.70 (25%)
Theatre Profit	119.57 (10.5%)	89.70 (7.9%)	71.20 (6.3%)
On a Necessary Gross of \$2,025.70			
Film Rental	830.54 (41%)	934.29 (46%)	871.05 (43%)
Theatre Profit	415.27 (20.5%)	311.43 (15.3%)	374.55 (18.5%)

A still further analysis would be to take the largest gross, always noted under SLIDING SCALE "A," and to re-work that gross under the methods of SLIDING SCALE "B" and SLIDING SCALE "C." The results would be as noted (Fig. 2).

This is a study of only three "steps," out of the thirty that exist between 20% and 50% in each of the three SLIDING SCALES, if the steps are 1% each. Based on any particular step, the ratio of overhead to gross are constant figures. We have only figured three of them here, and the other 27 will be given in succeeding "ROBOT" CHARTS. It will be necessary, however, for each theatremen to reduce his ratio figures to dollars per gross unit, by multiplying each by his overhead unit.

In each of the foregoing illustrations, the overhead unit was used in order to arrive at the gross unit, and for ease in calculations the orthodox seven-day-operation ten units were also used. Should it be necessary to assemble similar data on a nine unit small town or subsequent run situation, it is only necessary to divide overhead by ninths instead of tenths. And in a six-day-operation, where seven units represent the week, it is only necessary to divide overhead by sevenths instead of tenths. All other procedures, in arriving at a gross unit for a particular percentage, are followed as outlined; except that when the gross unit has been established it should be multiplied by ten, nine or seven, as the case may be, in order to arrive at the particular weekly gross.

⑥ TIME SAVING "ROBOT" CHARTS to Set Up a SLIDING SCALE

Anyone using a SLIDING SCALE, whether A, B, C, or some variation of these, certainly does not want to run a set of computations on each SLIDING SCALE play date. It is for this reason that the careful theatremen will take time out initially, to prepare his partnership grossing unit steps that will correspond to the particular percentage steps. To help him, we have assembled and checked certain ratio relationships on each of the three SLIDING SCALES discussed here. These are what might be termed "ROBOT" CHARTS (Chart No. 1; Chart No. 2; and Chart No. 3). To use them it is only necessary for any theatremen to multiply his audited and approved unit overhead by the ratio figure opposite each percentage step and to record the dollar result. As future playdates produce dollar unit grosses, it will then only be necessary for him to refer to his chart and note the nearest dollar gross and the film rental percentage that will therefore apply.

Under these three SLIDING SCALES "A," "B," and "C,"—honestly arrived at and honestly administered—there is fairness, non-discrimination, and a basic morality that will prevent many a law suit. Naturally a distributor who is trying to grab an inordinate share of the boxoffice dollar, or an exhibitor who is trying to build up a case of "triple damages," will oppose it as a business method. But honestly audited, honestly administered, and honestly reported at the theatre level, there should be no honest intentioned industryite who will refuse to make the

SLIDING SCALE formula a basis for FAIR FILM PRICING.

All of the foregoing has been submitted to several recognized industry leaders in advance of publication, and we will make an effort to carry a symposium of their views in an early issue. Following a close study of this published data, should *any* theatremen, or *any* distributor or producer, have views for or against this suggested formula, we will try to find the space to give them a fair airing. Or should there be specific problems or applications that theatremen would like to present, pertinent to this survey, we will try to answer, or get answers.

MOTION PICTURE EXHIBITOR, its publisher, and its staff, feel that a fair film pricing formula such as this could be the means of eliminating much of the ill will between buyer and seller, and a good part of the flood of law suits that are now pending and are being filed almost daily. This is not wishful thinking! It results from many conversations with theatre executives, and from off-the-record queries of skilled exchange men, who have been most helpful in contributing their experiences and suggestions.

7 Other Forms of PERCENTAGE SELLING

In addition to the SLIDING SCALE method, there are dozens of variations of the STRAIGHT PERCENTAGE method; and it seems that every time a big picture is introduced some super-smart distribution executive will come up with some "gimmick" that has not previously been tried. As a matter of fact, some of these super-smart distribution executives seem to have no other claim to super-smartness than the dreaming up of such "gimmicks." And it is often the occasion for wry humor, when the supposedly big picture fails to perform boxoffice-wise as expected, and the smartly angled sales "gimmick" backfires, to the detriment of the distribution gross. That is also the occasion for a quick switch to some high straight-percentage-and-no-review (distributor participates in the gross from the first dollar, and no adjustment even though the theatre does not recoup its overhead from its share) sales policy.

This latter is probably the toughest of all sales policies, and, other than a large, high-admissioned first run, in a large city, capable of grabbing a big gross, the theatre never existed that could operate day in and day out on such a policy, and show a profit. Of all pictures produced and distributed in any one year, the percentage of hits as related to goods, fairs, and flops, is very low. So the average theatre, stretching for straight-percentage-and-no-review, will suffer such losses on the latter three categories that it will never be able to recoup on the few of the first category.

Straight-percentage-and-no-review usually signals a picture in which the distributor or producer have no confidence. Such lack of confidence normally results from poor success in some carefully handled, and probably expensively advertised, test engagements. Sales policies are seldom nailed down until after such test engagements prove the "want-to-see" or "don't-want-to-see" of the average paying patrons. Exceptional grosses in the test engagements, currently seem to signal a

Chart No. 3

SLIDING SCALE "C"

(The Theatre keeps as Profit only the same % of the Film Rental as the % relationship of Film Rental to Gross)

RATIO	UNIT GROSS**	FILM RENTAL % of Gross	THEATRE PROFIT % of Gross***
Unit Overhead x 1.316	=	= 20*	4.0
Unit Overhead x 1.341	=	= 21	4.4
Unit Overhead x 1.367	=	= 22	4.8
Unit Overhead x 1.380	=	= 22½*	5.1
Unit Overhead x 1.395	=	= 23	5.3
Unit Overhead x 1.424	=	= 24	5.8
Unit Overhead x 1.455	=	= 25*	6.3
Unit Overhead x 1.487	=	= 26	6.8
Unit Overhead x 1.522	=	= 27	7.3
Unit Overhead x 1.540	=	= 27½*	7.6
Unit Overhead x 1.559	=	= 28	7.8
Unit Overhead x 1.598	=	= 29	8.4
Unit Overhead x 1.639	=	= 30*	9.0
Unit Overhead x 1.684	=	= 31	9.6
Unit Overhead x 1.731	=	= 32	10.2
Unit Overhead x 1.756	=	= 32½*	10.6
Unit Overhead x 1.782	=	= 33	10.9
Unit Overhead x 1.837	=	= 34	11.6
Unit Overhead x 1.896	=	= 35*	12.3
Unit Overhead x 1.959	=	= 36	13.0
Unit Overhead x 2.028	=	= 37	13.7
Unit Overhead x 2.065	=	= 37½*	14.1
Unit Overhead x 2.103	=	= 38	14.4
Unit Overhead x 2.184	=	= 39	15.2
Unit Overhead x 2.273	=	= 40*	16.0
Unit Overhead x 2.370	=	= 41	16.8
Unit Overhead x 2.478	=	= 42	17.6
Unit Overhead x 2.536	=	= 42½*	18.1
Unit Overhead x 2.597	=	= 43	18.5
Unit Overhead x 2.729	=	= 44	19.4
Unit Overhead x 2.877	=	= 45*	20.3
Unit Overhead x 3.045	=	= 46	21.2
Unit Overhead x 3.235	=	= 47	22.1
Unit Overhead x 3.340	=	= 47½*	22.6
Unit Overhead x 3.453	=	= 48	23.0
Unit Overhead x 3.705	=	= 49	24.0
Unit Overhead x 4.000	=	= 50*	25.0

* This is the third "ROBOT" CHART that combined both 1% and 2½% steps.

** Any theatre can multiply its audited and approved unit overhead by the ratio figures and arrive at the unit gross that controls the sliding steps.

*** Relationship of Theatre Profit to Gross is not a part of any SLIDING SCALE, but is shown here in order to help theatremen analyze their profit position.

"roadshow" approach at 70-30-10% (70% film rental, 30% theatre share, with a 10% of the gross guaranteed to the theatre as a profit); or even a 90-10-10% (90% film rental, 10% theatre share, with that 10% of the gross guaranteed to the theatre as a profit). In a restricted market, with a scarcity of strong features, many now receive the accolade of "roadshow" that aren't entitled to it, either by stature or grossing ability. Mediocre or poor grosses in the test engagements, will usually result in an effort to have theatres pick up a share of the loss, through a 40% or 50% straight-percentage-and-no-review policy. A little clumsy, perhaps, but it has been made to work time and time again!

Another straight percentage method, that signals slightly more confidence in the grossing proclivities of the picture, but still not enough to let it set its own percentage return under SLIDING SCALE, is straight-percentage-with-a-promise-of-review. Much of the success of this latter method depends on the con-

fidence that can be reposed in the promise of the local exchange manager. If not in writing as a part of the contract, it also depends on whether the district manager, or the home office, faced with a poor district or national gross, will back up the verbal promise of the branch manager, and not reverse him in spite of his personal honesty and good intentions. In some cases, producers or producers' representatives who have never seen the particular theatre or been in the particular territory, have been known to refuse to allow a review or adjustment even when promised by the top general sales manager of the distributing company.

A promise-of-review means nothing more or less than a promise to take another look at the deal after the picture has been played, and should the actual gross not warrant the percentage paid, to issue a partial credit. Many distributors require full payment at the contract price, before they will even discuss such an adjustment, so that they are in the position



ONLY
ACTRULY GREAT
AUDIENCE PICTURE
DESERVES
CHRISTMAS
PLAYING TIME!

20th Century-Fox presents

The RAINS of
Ranehipur


COLOR by DE LUXE

CINEMASCOPE

starring

LANA TURNER · RICHARD BURTON · FRED M

with EUGENIE LEONTOVICH, Gladys Hurlbut, Madge Kennedy, Paul H. Frees, Carlo Rizzo, Beatrice H



*...Now the rains were upon
Ranchipur; and she cried: "I am a
sinner! Wash me and I shall
be whiter than snow!"*

Produced by FRANK ROSS

MURRAY • JOAN CAULFIELD • MICHAEL RENNIE

Directed by JEAN NEGULESCO • Screenplay by MERLE MILLER • Based on a Novel by Louis Bromfield

of having possession of all monies, and giving back only what they choose to give. Some such adjustments are made contingent on the theatre's purchase of other films that it may or may not want. And still others are held up for periods of months and years after their fairness has been arbitrated and admitted, before final credit is issued. In all cases, the theatreman dealing on a promise-of-review basis is more or less subject to the whim of the distributor, and most times he assumes the role of an outright panhandler, "with his hat in his hand."

There is some question in our mind whether the purchase on a no-review basis isn't superior to the one on a promise-of-review basis. At least, in the former, you have a firm commitment covered by a contract, and put your business in jeopardy knowingly, and with your eyes open. In the latter, you very often lose not only dollars, but your self respect as well!

Percentage demands may also include a minimum playing time unit requirement, a participation in the cost of extra advertising, and, in the case of so-called pre-release or "roadshow" dates, a "suggestion" of increased admission scales. Normal percentages will range between 25% and 50%; but in certain territories where competition cannot be encouraged between large circuits and/or large buying groups, percentages are known to go as low as 15% for the top feature on a double feature bill, with "flat" prices and "off the top" payment for the second feature.

Guarantees of 10% of the gross as a theatre profit are a relatively recent de-

velopment although even this is being shaved on a current picture by requiring that the theatre bear a proportionate share of the advertising out of its 10%. Another variation, still further cutting the theatre profit, is to allow the theatre 10% of the net, after overhead has been deducted. And even this minor 10% of the gross or net, can be wiped out completely and a loss result, through a new "gimmick" that specifies: "in no case can the film rental be less than 40% (or 50%) of the gross." In other words, under this clause, the theatre can have its 10% profit only if there is enough left to pay it, after a high percentage film rental has been paid. Quite a guarantee!

Such are the highly controversial and ill will producing sales policies in this business today. Some part of the "billion dollars worth of law suits" that jam the courts can be attributed to them. And most all of the 5,000 to 6,000 theatres, that shuttered and were mostly converted to other types of businesses, can be attributed to them.

We appeal to the fairminded men of exhibition, distribution and production, to attempt to find some basically fair film pricing formula that will allow this business to again forge ahead in proportion to the nation's population growth.

There is no national sales policy today; and in those territories where tough, high-percentage, confiscatory policies can be, and are being, enforced across the board, many honest and respected theatremen in secondary runs are rebelling at paying the same percentage terms as the larger,

higher admissioned, higher grossing runs ahead of them. They reason, and with justification, that paying the same percentage of their gross they want the same availability. Law suits result, and are won! But with each win, the entire clearance structure of this business, that made a lot of pictures available to the patron's choice on any one night, and that was one of our real advantages over the "single shot" nature of TV, is becoming chaotic. And no one will willingly back up and take a later date, unless the "staler bread" has a price advantage. Only a constantly decreasing film price, from the big city first runs to the last of the subsequent runs some months later, will prevent the costly law suits that will force day-and-date runs, if not given voluntarily.

Whether exhibitor, distributor or producer, let us put our house in order!

Don't forget, other than for the preponderantly seasonal drive-ins, new construction and major remodeling has been virtually at a standstill since 1946. A huge amount of money was spent for the so-called new techniques, and, except for the large high-admissioned first runs that could recoup it out of one or two pictures, the vast majority of smaller theatres still owe it to themselves, or to their banks. In the meantime, day by day, obsolescence is taking its toll.

The future of this business is in the hands of the men who will think—and do!

And, as Dore Schary of MGM so aptly put it in a recent speech: "May we always share honor together!"

35mm. (Continued from page 9)

Skouras Describes Attachment For One-Track Magnetic Sound

CHICAGO—An important development announced to the National Allied annual convention here last week was a new single attachment for one-track magnetic sound which will permit theatremen to play all CinemaScope product in its full ratio of 2.55-1, according to 20th-Fox president Spyros P. Skouras, who said that his company is making the device available to exhibition as a gesture of good will for the interests of the rank-and-file theatres across the country which can play films only in 35mm.

It was expected that the attachment will prove a boon to theatres unable to handle full stereophonic sound at present. Skouras explained that by using the attachment with an inexpensive change of sprocket and rollers, one-track magnetic sound can be obtained with the same optical sound equipment now used in many theatres. Theatres already having magnetic sound equipment will require no new installations, he said. The cost of the new equipment was estimated at about \$900 by the executive, who announced that credit would be extended exhibitors over a three-year period to simplify the purchase.

A demonstration of the new 20th-Fox 55mm. process was offered at the Oriental following the Skouras convention address. Screened were sequences from "Carousel," the forthcoming 20th-Fox feature filmed in 55mm. and reduced, described as the "ultimate" in CinemaScope screen presentation. Skouras further announced that

Attendance Still On Upswing; Increased Receipts Expected

WASHINGTON—Movie attendance continues on the upswing and gross theatre receipts are anticipated to increase slightly over the \$1.22 billion of last year, according to a Department of Commerce report recently.

The foreign market for American product is holding up well and should return revenue of approximately \$200 million, Commerce said, while the 400-odd new drive-ins will bring the year-end total of that type of situation to about 4500.

20th-Fox, in order to make the advantages of 55mm. photography available to the largest number of theatres, has abandoned its plan to roadshow "Carousel" in 55mm. in favor of releasing the picture in a 35mm. version reduced from the 55mm. negative. This action, however, does not mean that 20th-Fox will not use 55mm. roadshowings of future films, the president made clear.

Skouras reaffirmed his belief in a fair system of arbitration and, in a dramatic gesture, instructed executive assistant general sales manager William C. Gehring, in the presence of delegates, to make sure that 20th-Fox product is positively made available to exhibitors at a flat rental in situations where the gross is \$1,000 or less. He also urged Allied to make every effort to bring all exhibitors together in one huge organization in which they can seek relief for their complaints as a united front.

Global Producers Bar Iron Curtain Groups

WASHINGTON—Film organizations in countries lying behind the iron Curtain were barred last week from membership in the international Federation of Film Producers Associations by action taken on a policy vote, no application having been introduced. Dr. Renato Gaulino, Association president, said that it was anticipated one might be submitted and that it was thought expedient to have a set policy. The bar now stands against countries which have state-controlled or dominated industries.

Gaulino explained that independent producers and those working for the state do not have enough in common and are likely to be far apart on many issues, with the result that it was decided to be in the best interest of the membership to admit only private producing countries.

The conference here approved 1956 film festivals in Cannes, March; Venice, August; Cobh, May, for one year only; Karlovy-Vary, in Czechoslovakia, July; Berlin, June and July; and Edinburgh, August to September. The Czech festival was tentative, pending assurance that the event would have no political significance and that free exchange of films, free entry, plus entry over quota, will be allowed, as well as that films shown will have passed censorship and have been commercially shown, and that proceeds will be remitted to the producer.

Merchant Tieup Wins For Ohio Exhibitor

PHILADELPHIA — The efforts of Ben Schwartz, Lincoln, Massillon, O., in tying in with an industry-merchant jubilee were finally rewarded last week when the judges in MOTION PICTURE EXHIBITOR'S SHOWMANSHIP SWEEPSTAKES Contest 20 voted him the winner. Schwartz's \$100 prize is already on its way to him.

The voting was very close in this contest, with one judge commenting, "All entries were very good."

WINNING ENTRY

INDUSTRY-MERCHANT JUBILEE

Submitted by Ben Schwartz
Lincoln, Massillon, Ohio

953 seats • 65 cents top admission
City and rural patronage.

This venture was decided upon by industrialists and merchants of the town, who planned it to stimulate the movement of people from their homes to the market place and we jumped on the bandwagon at the outset.

On each of two midweek nights 500 persons employed by sponsoring groups were invited to bring a guest to the premiere showing of "The Sea Chase" at the theatre. The "evening on the town" cost participants nothing. Seven co-sponsors and 23 business contributors to the "Jubilee" underwrote the expense of the two-night event.

The sponsors aimed to entice people out of their homes and make them aware once again of entertainment and business facilities in their own city. The group admitted the "stay-at-home" attitude hasn't caused an economic decline; but the healthy stimulant of increased activity, injected into business veins would act as a tonic."

The assistant district manager of Republic Steel Corporation, Central Division, pointed out that Massillon's steel production is geared closely to the automotive industry. "When the car industry slumps, employers and employees alike in our industry feel the pinch. And when an auto sits in the garage, it doesn't wear out."

The industrialists and merchants gave \$500 in cash and their time to have the idea instigated in Massillon. First, because they believed that the thought behind it was absolutely true and would be picked up on a national scale; and, secondly, because of their civic pride and desire to help the economic picture of all concerned.

Although the event did not reach the national scale anticipated; and remained a local event, nevertheless its idea might well serve as a method of presentation to National Chambers of Commerce and Merchant Associations as well as National Associations of Manufacturers of certain ready to wear items, who might in following suit furnish valuable assistance to the film industry.

The committee sent form letters to those invited to the "free movies" which read as follows: "All of your life time you have wished you could be among the chosen few who see the premiere of a

SHOWMANSHIP SWEEPSTAKES

1955-56 SERIES Finalists In Contest No. 20

magnificent motion picture. Massillon men who are vitally interested in cooperating with the motion picture industry in continuance of the production of greater entertainment than ever before request your presence as their guest at the Lincoln Theatre at 8:15 P.M. on (date). You are permitted to bring another guest with you. Please do not regard this invitation lightly as this committee made up of your employer and some of the local merchants are picking up the tab so that this evening will cost you absolutely nothing. We state most courteously, however, that your invitation is not transferable."

A parade preceded the premiere at the theatre and was shot by a Warner-Pathe News cameraman, although the film evidently wound up on the cutting room floor.

RUNNER-UP NUMBER 1

PUTTING ON THE DOG FOR NATIONAL DOG WEEK

Submitted by Diane Gordon
SW Oritani, Hackensack, N. J.

1800 seats • 85 cents top adult admission
General patronage.

This theatre's recent joining in the celebration of "National Dog Week" with a dog show and parade resulted in much good will as well as excellent boxoffice receipts due to the tie-in of a puppy giveaway. The only cost to the theatre was a 40 x 60 lobby display and a short trailer.

The plan's details were worked out as follows: A parade permit was granted by the City of Hackensack for "Pets and Pals On Parade" from State Street School down Main Street to the theatre. Co-operating and participating were the Boy Scouts, a drum and bugle corps from Maywood, the Englewood German Shepherd Training School, and many others.

Edgar Duell, Mayor of Hackensack, at the request of Miss Gordon, issued a proclamation in honor of the event.

Prizes were awarded for the best floats and were promoted from the Ken-L Ration Company. There were a bicycle, a camera, a three-way lamp, an electric clock, and dog accessories including a leash, feeding bowls, etc. Each winner was awarded a ribbon plus first prize winner received the judges' award ribbon.

The prizes were awarded the winning floats which went on stage at the Saturday matinee.

In addition, the Ken-L Ration Company purchased and donated a pedigreed cocker spaniel, which was placed in the theatre lobby. They also built a display pen for the dog, with the theatre running a "Win The Puppy Contest" in conjunction with the giveaway. To the child writing the best essay in 25 words or less "Why I Would Like To Win The Cocker Spaniel In The Oritani Theatre Lobby." The dog was awarded after judges chose the best essay, and was given on the Saturday matinee the children's parade floats were judged.

Reams of newspaper publicity in the Bergen Evening Record resulted from the theatre's participation in dog week. Plugs were also received from two radio stations. Blanche Beisswenger, columnist, Bergen Evening Record, devoted most of one of her columns, titled "Putting On The Dog" to the theatre's participation in the celebration; and the Humane Society of Bergen County had its trucks bannered with signs on both the parade and the cocker spaniel give-away.

Also, on stage after the judging of winners, a special exhibition of German Shepherd jumping and other tricks was given by Al Many, training director, Northern New Jersey German Shepherd Dog Club.

A full page of publicity on the stunts was carried in the Bergen Evening Record with coop ads all on national dog week. This called plenty of attention to the theatre's participation and did not cost the theatre a penny.

RUNNER-UP NUMBER 2

"TO CATCH A THIEF"

Submitted by Charles Eagle
SW Stanley, Pittsburgh, Pa.

3700 seats • \$1.00 top admission
General patronage.

A \$500 jewelry prize awaited any Pittsburgher who could open (without dynamite) a safe on the sidewalk in front of the theatre as item one of a high powered promotion campaign for "To Catch A Thief." This was an entirely costless tieup between Schiffman Jewelers, Diebold Safe Company, and the theatre. An estimated total of \$330 or more in free newspaper





space alone resulted from this campaign. The stunt stopped traffic, had would-be "safe-crackers" lined up for five days, and was good for a human-interest story in the hard-to-crack, circulation-heavy Pittsburgh Press, as well as an advance in the equally potent Sun-Telegraph.

A special screening was held for police, including trainees, detectives, uniformed men and officials—plus, of course, newspaper reporters. The picture was stopped just before the disclosure of the identity of the "thief" and Pittsburgh's "finest" were invited to guess "who-dun-it." Result? Most unusual and gratifying. A story in each of the three dailies. In addition, there was an advance story in the Sun-Telegraph's theatrical column, all adding up to important coverage.

For street bally, a costumed French "gendarme" covered the downtown section with a sign on his back plugging the picture. He also gave out "lucky number" heralds. Winning numbers were posted at the boxoffice and were good for 24 jewelry prizes, with a total value of \$100, and including lighters and compacts promoted from the same firm that tied-in for the safe jackpot. Passes were also awarded. This brought shoppers to the boxoffice in droves.

An effective use of the old gag "No one seated during the last five minutes" etc. caused considerable comment.

These exploitation items were in addition to a comprehensive regular advertising and publicity campaign; and all combined resulted in the picture being held over for a second week. The stunts are obviously for any picture of similar nature and for this purpose should be filed away for future use by SHOWMANSHIP SWEEPSTAKES readers.

RUNNER-UP NUMBER 3

NORTH BAY BEAUTY CONTEST

Submitted by R. Harvey
Capitol, North Bay, Ontario, Canada
1400 seats • 85 cents top admission
Rural patronage.

This was the first beauty contest ever held in North Bay. The theatre tried for several weeks to get it going but as manager R. Harvey states, "I couldn't get any one or any club interested, so I just had to go out on my own, and, boy, it was really tough going until I got a hold of the Mayor. He really gave me a terrific cooperation and helped in getting it moving by going to our local paper and giving them a story he wanted published and we



were then able to get the big city paper, Toronto Daily Star, which is 230 miles south of us, to carry a front page spread on the second section. I never thought it could be done."

Once things got moving newspaper publicity was plentiful; we sold tieup ads to the local jeweler, beauty parlor, a restaurant, a souvenir shop, and a furniture store.

A lobby display was made up of pictures of contestants and gifts to be given to the winners.

Radio Station CFCH had the two winners and myself on the air with an interview for 15 minutes after the contest was over and all stores donating gifts gave mention of the contest on their radio time.

An example of publicity received in the local paper and a big help in rounding up contestants was the following which appeared 10 days in advance of the contest: "Are North Bay girls too bashful? And are they going to let Mayor M. E. Dickerson down? The Mayor has claimed on several occasions that North Bay has more beautiful girls per capita than any other city in Canada. Here is a chance to prove that we have at least one beautiful girl, and so far, not one girl has come forth. A Miss Northern Ontario pageant is being held at Timmins at the end of this month and not one girl has volunteered to uphold the honor of the city. Girls from across Northern Ontario will compete, but North Bay, the city of beautiful women, won't have an entry, unless, of course, one or more girls enter the contest now. They can do so by contacting Bob Harvey, manager, Capitol. If more than one North Bay entry is received, a panel of selected judges will choose the contestant at the Capitol, North Bay. The girls will wear evening gowns for the contest. The winner will go to Timmins to compete in the Northern Ontario Beauty Pageant, and the winner of the pageant will be awarded \$1,500 cash and other merchandise prizes."

RUNNER-UP NUMBER 4

BACK TO SCHOOL FASHION SHOW

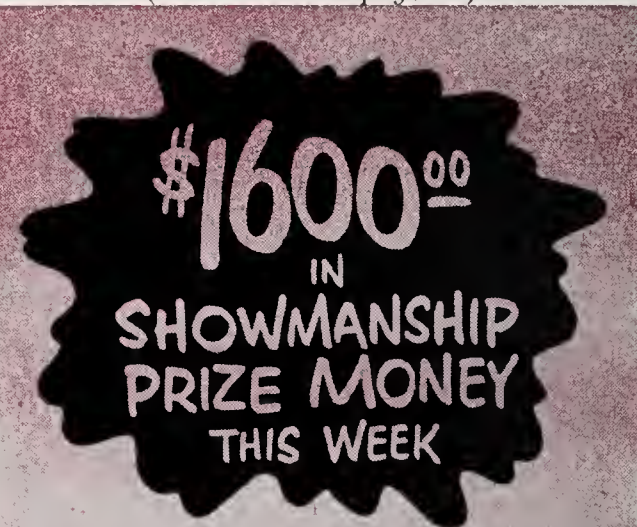
Submitted by Bill Burke
Capitol, Brantford, Ont., Canada

1618 seats • 85 cents top adult admission
Small city patronage.

This promotion was made with the local radio station, CKPC, which sold the idea to five merchants, boys and girls clothing, shoes, hair styles, and a florist for stage decorating.



The fashion show was held on the third day of the engagement of "Love Me Or Leave Me," at both matinee and evening
(Continued on page 21)



While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

DISTRIBUTOR CASH PRIZES NOW
IN EFFECT . . . are as follows:

PARAMOUNT PICTURES

\$500⁰⁰ on —
"WE'RE NO ANGELS"

(This Prize Offer expires Jan. 11, 1956)

REPUBLIC PICTURES CORP.

\$500⁰⁰ on —
"THE LAST COMMAND"

(This Prize Offer expires Feb. 22, 1956)

RKO RADIO PICTURES, INC.

\$500⁰⁰ on —
"The Treasure of Pancho Villa"

(This Prize Offer expires April 11, 1956)

Sweepstakes

(Continued from page 20)

performances; and although the fashion show got added business at both showings, the important thing was the terrific amount of free radio time secured from the radio station on the current film both in advance of its opening and during its showing, and which, therefore, helped the whole engagement of this film. The director of women's programs of CKPC estimated that the amount of free radio time we received by joining in the promotion was \$429—absolutely free to the theatre.

In addition, the public had to pay regular admission prices to see the show, and the florist decorated the stage with beautiful displays. Large lead pencils, small tots at desks, and regular school atmosphere were all received from the radio station. Also, patrons received 15 lovely gifts at both afternoon and evening performances. These were given as door prizes and also were supplied by the sponsors and the radio station.

A truly "cost free" stunt, this resulted in excellent business for the entire engagement of "Love Me Or Leave Me" at the theatre.

In addition, excellent relations were cemented with the radio station, who wrote after the stage show, "I would like to say how impressed I am with your staff. They were most co-operative. Nothing seemed to be too much trouble for them if it would add to the success of the fashion show."

Konecoff (Continued from page 8)

The film was shot mostly on location in Virginia and Texas, and as part of the advance promotion and publicity, they had press and magazine representatives out on location for up to a week, living with the stars and technicians and sending back timely copy. He and Warners are concentrating on setting up selling plans rather than on working on the next project. Undoubtedly TV will be used in the campaign. With regard to TV, he believed that it is a prime source of talent today for the industry and that there is a definite relationship between the two industries today.

THE METROPOLITAN SCENE: Several hundred youngsters, along with parents who worked on newspapers, in trades, radio and TV, and on magazines attended an invitational showing of UA's "Heidi And Peter" at the Little Carnegie and a party that followed, with goodies, souvenirs, goats, and sandwiches, in addition to pretty costumed models and real authentic Swiss cheese. A couple of twin Santa Clauses added a holiday effect and the whole UA publicity and promotion department were working like beavers with a special bow from us to Bura Sloane and Lige Brien. . . . New York subways select three pictures for November to get their "Do See" recommendation, "Umberto D," "The View From Pompey's Head," and "The Rose Tattoo." . . . Current issue of *Colliers* has part one of a two-part profile on Bette Davis by her, as well as a color layout on "The Late James Dean."

Defense Witnesses Deny Charges Of Conspiracy Against TV Release

LOS ANGELES—Defense testimony in the Government's 16mm. anti-trust suit charging major distributors and others with conspiracy to restrict exhibition of their film product on television was wound up last fortnight before Federal Judge Leon R. Yankwich. The last witness to be heard for the defendants was U-I vice-president and general sales manager Charles J. Feldman, who blamed television for the closing of about 6,000 theatres in recent years, emphasizing that to have made U-I product available to that media would have resulted only in hurting the industry more. He denied any conspiracy to withhold narrow gauge films from TV or any other outlet able to pay the price demanded.

Feldman's testimony followed that of John Daniel Desmond, 16mm. sales manager, United World Films, Inc., a U-I subsidiary, who said that it was his object to get as much revenue as possible from 16mm. distribution without competing with 35mm. theatres.

Warners vice-president in charge of production Jack L. Warner and Ben Kalmenson, vice-president in charge of sales, told the court that Warners' policy toward TV dates from unqualified antagonism in 1948 to the present, when the company is engaged in producing films for TV under the title "Warner Brothers Presents." They supported other testimony that there was no conspiracy among the majors to withhold 16mm. product and that any decision to do so was made privately by each organization, in the financial interests of stockholders.

Others offering significant defense testimony included Abe Montague and B. B. Kahane, Columbia vice-presidents, who backed up Ralph Cohn, president, Screen Gems, a Columbia subsidiary in the TV film field, to the effect that 35mm. theatrical films adapted for television use have proven unsatisfactory from several points of view, with the result that Columbia established the independent company under Cohn, which the latter said has made between 600 and 750 television films since its inception four years ago.

Final arguments for the defense, from counsel Macklin Fleming and Homer I. Mitchell, and for the prosecution, by Government attorney Samuel Flatow, were heard last week by Judge Yankwich.

"Guys And Dolls"

Damon Runyon would have been pleased were he here to see the job Samuel Goldwyn did on "Guys And Dolls," in CinemaScope and Technicolor. Marlon Brando insures interest and does a good job. Jean Simmons should win an Oscar for her histrionic ability, while Sinatra and Vivian Blaine do just what was expected of them. "Guys And Dolls" will deliver off and on Broadway without any doubt. A \$5,500,000 investment that will pay off, it is colorful, lively, interesting, and will top all of Goldwyn's previous efforts. —JAY EMANUEL.

Variety Tents Elect 1956 Officer Slates

PHILADELPHIA—Edward Emanuel, property master, International Variety Clubs, last week announced the tabulations of recent elections in the various Tents as follows:

Tent Five, Detroit: Benjamin Rosen, chief barker; William Wetsman, first assistant; Walter Norris, second assistant; Alden Smith, dough guy; and Ernest T. Conlon, property master.

Tent Nine, Albany: Harold Gabrilove, chief barker; Lewis A. Sumberg, first assistant; Norman Weitman, second assistant; George Green, dough guy; Jack Hamilton, property master.

Tent 10, Indianapolis: Robert Jones, chief barker; Murray Devaney, first assistant; Dale McFarland, second assistant; B. N. Peterson, dough guy; William Carroll, property master.

Tent 11, Washington: Orville Crouch, chief barker; Marvin Goldman, first assistant; Hirsh De La Viez, second assistant; Sam Galanty, dough guy; George Nathan, property master.

Tent 13, Philadelphia: Maxwell Gillis, chief barker; Sylvan M. Cohen, first assistant; Harry Romain, second assistant; David Supowitz, dough guy; Mickey Lewis, property master.

Tent 24, Charlotte: J. F. White, chief barker; Charles B. Trexler, first assistant; J. H. Holston, second assistant; John Vickers, Sr., dough guy; R. M. Simril, property master.

Tent 25, Southern California: Ezra E. Stern, chief barker; O. N. Srere, first assistant; Lloyd C. Ounbey, second assistant; Jack Y. Berman, dough guy; M. J. E. McCarthy, property master.

Tent 28, Toronto, Canada: David Griesdorf, chief barker; N. A. Taylor, first assistant; Dan Krendel, second assistant; Al Troyer, dough guy; Lewis Davidson, property master.

Tent 33, Miami, Fla.: Sigmund Eisenberg, chief barker; George B. Storer, first assistant; Victor Levine, second assistant; Alfred Mercur, dough guy; Franklin W. Maury, property master.

Tent 34, Houston, Tex.: Paul Beesch, chief barker; Augie Schmitt, first assistant; Dick Gottlieb, second assistant; Mike Conti, dough guy; John P. Goodwin, property master.

Decca Earnings Up

NEW YORK—Consolidated net earnings of Decca Records, Inc., for the nine months ended Sept. 30, 1955, including the company's share of undistributed earnings of its subsidiary, Universal Pictures Company, Inc., amounted to \$2,410,264, equal to \$1.50 per share on 1,602,501 outstanding shares of capital stock. On Sept. 30, 1955 Decca owned 718,585 shares of Universal common, representing approximately 71 per cent of the motion picture company's outstanding common stock. This represents an increase over last year's figures.

NEWS OF THE TERRITORIES . . .

Albany

Highland Amusement Company, Inc., has been authorized to conduct an entertainment business in Peekskill, N. Y. Capital stock is 20 shares, no par value. Attorney is Seymour R. Levine. . . . Wick Films has been empowered to carry on an entertainment business in New York. Capital stock is 200 shares, no par value. Attorneys are Socolow, Stein, and Seton. . . . Fabian's Leland, second-run house on South Pearl Street, is the first circuit situation here to sell hot dogs at its concession stand. A rotisserie is used, and early results indicated the new line will prove profitable, according to Tri-State Automatic Candy Corporation manager George H. Schenck.

New committee chairmen, for Variety Club activities, have been appointed. They include Gene Teper, membership; Jack Goldberg, house; publicity and public relations, Leo Rosen and Dr. A. I. Milstein; visitors, Judge George Myers; special events, Ben Becker, Charles W. Ryan, and Fred Rosenblatt; administration of finances, George H. Schenck; affairs, Charles Stevens; Monday night dinners, Norman Weitman and Aaron Winig; all activities, Lewis A. Sumberg. Harry Lamont, as chairman, Heart Fund Committee, will head the club campaign for Camp Thacher, during which members and the public will be solicited for contributions. The goal is \$20,000, to finance free two-week vacations for needy boys.

Atlanta

The Mills, owned by N. B. Mills, is now being booked by ABC Booking Service. . . . Mrs. John Ezell, wife of the former branch manager of major exchanges, is recuperating after an operation. . . . Sales representatives and the branch manager, RKO, held a meeting at the office to complete plans for the annual Christmas salute for the Will Rogers Memorial Hospital. . . . Planned to open shortly for the winter season is the Twilight Drive-In, West Palm Beach, Fla., owned by Mr. and Mrs. A. G. Leach. . . . Roy Nicaud was appointed southeastern sales manager, DCA. . . . The Crescent Amusement Company, Nashville, Tenn., closed the Woodland and Capital there. . . . Robert Rainey, former booker, Dan-Dee Drive-In, Columbia, Tenn., Star-Vue, Hillsboro, Ala., and Hatfield Drive-In, Athens, Ga., has resigned to become affiliated with Compton Air Conditioning Company, Athens, Tenn. . . . L. O. Lindsey, owner, announced that the Twin-City, Sandersville, Ga., has closed.

The officers, board members, and committee chairmen of WOMPI were entertained at a luncheon by Ernestine Carter, second vice-president, at her home in Smyrna, Ga. In conjunction with the luncheon, a surprise stork shower was given for Betty Rary, past president. The selected project for November is participation in the November 13-25 national drive conducted by the Association for Retarded Children.

J. C. Ochs Management Company, Dania, Fla., is the new owner of the Florida, Daytona Beach, Fla. The corporate name will be Herbenken Theatre Company. . . . The Vernon, Vernon, Fla.,



Mrs. Brownie Osman, owner and operator, the Hub Drive-In and the Strand, Covington, Ga., is celebrating her 25th anniversary this month as an exhibitor.

has installed CinemaScope. . . . David V. Marquis, 62, former owner, Ernada, Bartow, Fla., died at his home in Fort Pierce, Fla. . . . The Annex, Winter Garden, Fla., has been modernized, with new CinemaScope equipment installed. . . . Harold Spears, executive, Bailey Theatres, participated in a south Florida Boat-a-Cade, conducted on inland waterways by small boat enthusiasts. . . . The Pioneer, Wartburg, Tenn., was destroyed by fire. Mrs. Molly Heidel was owner and operator. . . . Douglas Beshers was appointed assistant to Roy Avey, Georgia Theatres. . . . Walter L. Hudson, 66, veteran motion picture operator, died in an Atlanta hospital after a brief illness. Hudson retired last March after 52 years of service as a projectionist in most of Atlanta's major theatres.

The City Commission, Melbourne, Fla., has amended the occupational license ordinance and has changed the ratings on some occupations. For theatres of 750-seats capacity or less, the fee is now \$150, and more than 750 seats, \$200. For drive-ins, the fee is now \$300. The seating limit was formerly 500, and the fee was \$100. . . . Atlanta Air Reservists will take to the air at Marietta, Ga., and the movie cameras of RKO Radio will be in the scene to film the action for showing in theatres throughout the nation. Script for the picture was written by Curtis Mees, manager, Paramount. . . . Work has started on radio station WSYL, Sylvania, Ga., which will be ready by Nov. 15, it is hoped. The station is being built by R. H. Thompson, who said the FCC has approved the facilities for 24-hour operation.

Boston

A boy was born to the wife of Stan Davis, RKO salesman. The baby's uncle, Mel Davis, Republic booker, was recently married in Brookline, Mass., to Glenys Blumenthal, Portland, Me. . . . Sympathy to Dick Edwards, owner, Lowell Drive-In, on the death of his father. . . . Joseph E. Levine, who has the New England franchise for "I Am A Camera," hosted a press luncheon at the Boston Club to introduce Julie Harris, who is playing at the Plymouth in "The Lark," in its pre-Broadway tryout. "I Am A Camera" is booked into the Kenmore for an extended engagement. Publicist George Kraska was in charge of the press luncheon arrange-

Boston Theatremen Applaud Garage Plan

BOSTON—After six years of negotiations, this city is now assured of a huge underground garage for 3600 cars beneath Boston Common, an \$11,000,000 project to be completed within three years. Contracts were signed by Mayor Hynes and officials of Motor Park, Inc., last week, with stipulations that work begin no later than March 15. In his office, Mayor Hynes said, "I firmly believe the garage, with its large capacity, will be a boon to the downtown shopping, theatre, and restaurant areas. It is the culmination of many years of waiting for this project, which is so necessary for the improvement of this city's parking facilities."

Downtown theatre managers long have awaited this progressive step in making more space available for auto parking. The manager of a first-run house said, "This is the most encouraging news we have had since the reduction of the admissions tax. The parking facilities in this city are ridiculous to the point of disaster. The garage will not only alleviate the off-street parking problems, but also will ease present traffic hazards. We have been longing for this construction, which I believe can step up our evening business by 15 per cent."

ments. . . . United Artists brought in two celebrities in two weeks. The first was Sam Goldwyn, Jr., who arrived to meet the press at a luncheon in connection with his first production, "Man With A Gun." Later, Jack Palance appeared in advance of his film, "The Big Knife," with Joe Mansfield, UA publicist, handling both parties.

Leaving ahead of the New England contingent for the National Allied convention in Chicago were Nathan Yamins, delegate, and Edward Lider, alternate, who arrived in time for the board meetings held over the weekend. Those arriving later included Norman Glassman, Leslie Bendslev, Melvin Safner, Julian Rifkin, and Henry Gaudet. Attending the TESMA-TEDA show were Phil Lowe, Nat Buchman, Kenneth Douglass, Jr., and Irving Shapiro.

A Paramount feature, a short, or newsreel each week in each theatre in New England is the goal of the bookers and salesmen during the Booker-Salesman's Month drive, which runs from Nov. 27 to Dec. 24. Cash prizes are to be awarded the bookers, who are exerting every effort to put the company over the top.

A permit for a drive-in at Bedford, Mass., was turned down at a meeting of the town selectmen. . . . Warren Gates, booker, Warners, resigned last month. John Hancin, former shipper, has been promoted to student booker. Gates, well known in the district, will shortly announce his new affiliation. . . . Eddie Hosmer, head, Independent Theatre Equipment Company, has taken new and larger quarters at 45 Church Street for a display and sales room, retaining his old quarters at 26 Winchester Street for storage space. . . . Joseph G. Cohen, independent film buyer and booker, is now handling the buying and booking of the State and the Sunrise Drive-In, Burlington, Vt., owned by Ernest and Dorothy Handy. . . . Bill

Buffalo Exhibitors Seek Lifting Of Parking Ban

BUFFALO—A delegation of downtown Buffalo theatre managers pleaded with the Board of Safety recently to lift the nighttime parking ban on Main Street, between Seneca and Chippewa, as a boon to the hard-pressed amusement centers. George H. Mackenna, general manager, Basil's Lafayette, and president, Main Street Association, said the restrictions which have been in effect since 1950, should be rescinded to permit parking after 6 p.m. when traffic is comparatively light. The ban, however, would be continued on the downtown shopping nights, Monday and Thursday.

"When the restrictions were imposed in 1950, we were told that the ban would be on a trial basis," Mackenna noted. "The ban is working a hardship on the theatres in the downtown section, and we feel that the trial period is ended and there is no need for the parking ban on Main Street." Pointing out that "there isn't too much traffic" after the rush-hour period, Mackenna said that the lack of free parking space is causing many theatregoers to patronize the outlying drive-ins during the summer.

Another spokesman for the group, Arthur Krolick, district manager, Paramount Theatres, said that lifting of the ban "would relieve our situation." He explained that 80 per cent of the business done by the downtown theatres occurs after 6 p.m. Another spokesman, Robert T. Murphy, manager, Century, voiced a similar opinion, as did Dewey Michaels, Palace. Chairman J. Eugene McMahon said the board would take the plea under consideration, and instructed George F. Collins, the city's acting traffic adviser, to study the matter and report back.

Brown, manager, Park, Worcester, Mass., is a patient at the Hahneman Hospital, Worcester. . . . Benjamin Sack, owner, Beacon Hill, donated a new screen to the screening room of the Jesuit Fathers of the Boston College High School. He heard of this need through his projectionist, Al Goldman, who learned that vandals had slashed the original screen.

PROVIDENCE, R. I., NEWS—Al Siner, Strand manager, recently staged a red carpet sneak preview of Paramount's "The Desperate Hours," was offered in addition to the current attractions without extra charge. . . . Bill Trambukis, Loew's State manager, headed up the committee which arranged a special free Hallowe'en party for the young fry, aimed to keep children off the streets, and out of mischief. During the week following the second anniversary celebration at the Gilbert Stuart, Riverside, R. I., Joe Jarvis, owner and manager, devoted space each day in his newspaper advertising, thanking the co-operating firms and urging his customers to patronize them generously. . . . In his newspaper advertisements, Dave Levin, RKO Albee manager, guaranteed that if patrons could honestly say that they did not enjoy "The Private War Of Major Benson," they would be presented with guest tickets good for some coming attraction.



Among those seen at the recent 1955 annual regional convention of Independent Exhibitors, Inc. of New England at Toy Town Tavern, Winchendon, Mass., were, left to right, Abram F. Myers, Allied general counsel; Edward W. Lider, president of the group; and Wilbur Snaper, of New Jersey; Ernest H. Warren, Paramount, Needham, Mass., signing up as a member, as executive secretary Carl Goldman looks on.

Buffalo

Jack Curtin, Republic district sales manager, was in for conferences with branch manager Leon Herman.

After 40-odd years as a show shop, in which it ran the gamut from bingo and film programs to burlesque and vaudeville, the Gayety is being razed to make way for a parking lot. . . . Negotiators for station WGR and WGR-TV and the striking CIO union reached an agreement ending the work stoppage which put both stations off the air for a couple of days. . . . A series of Sunday afternoon "moving pictures for the family" is being presented in the Buffalo Historical Society Building each weekend, with admission free. Most of the films are shorts. . . . Roger Baker, well known Buffalo sports commentator, will speak at a meeting in the Variety Club on Nov. 28. . . . Murray Whiteman, past chief barker, Variety Club, left for a three-week rest in Florida. Whiteman recently left the Millard Fillmore hospital, where he was confined several weeks following a heart attack. . . . A full-scale hearing has been ordered by the Federal Communications Commission to begin Dec. 19 on whether the National Broadcasting Company should be allowed to purchase Buffalo's ultra-high frequency television station, WBUF.

Employees of all the Buffalo Paramount theatres, the Paramount, Center, Seneca, and Niagara, were invited to a screening party in the Center. Some two hundred ushers, operators, office workers, cleaning staff workers, ticket takers, and others, attended the party, which started at midnight with the serving of doughnuts and coffee in the lobby. The picture shown was Paramount's "Artists And Models," so today there are at least 200 word of mouth boosters for the coming attraction, and the Paramount was able to get the reaction of a lot of people to the picture. . . . Things are underway in the Audience Awards campaign. A committee of exhibitors has visited newspaper offices, soliciting and getting support for the Poll. About \$1000 worth of Sylvania Electric Products Corporation prizes have been promoted and will go to local voters at a drawing after the election. Active on the committee are George H. Mackenna, general manager, Basil's Lafayette, who is chairman; Arthur Krolick, Paramount Theatres, vice-chairman; Carl Rindcen,

Shea's Buffalo; and Robert T. Murphy, Century. Displays of the Sylvania prizes in the form of TV sets, hi-fi record consoles, and radio sets were installed in downtown lobbies with posters explaining the idea.

The Women's League, Variety Club, will put on a Collection Container Drive, Nov. 4 through Dec. 3 for the benefit of the club's Cerebral Palsy Clinic in the Crildren's Hospital. Mrs. Constantine Basil is honorary chairman, and Nedra Gray is chairman. Gertrude Bleich is assistant to the chairman, and in charge of distribution. Rose Berkson is in charge of chain druggists; Rosemarie Belling, chain groceries; and Helen Huber, shopping plazas. The women are placing close to 7,000 containers in Buffalo and vicinity. The Women's League staged a "This Is Your Life" party in the Delaware Avenue headquarters last fortnight. Al Becker, Buffalo's first projectionist and veteran theatre supply man now employed at Eastern Theatre Supply in Buffalo, was the subject of the party. . . . William J. Brown, president, Dynacolor Corporation, announced that his company is now processing all sizes of amateur Kodachrome film at its plant in Albion, N. Y. . . . June Havoc recovered most of the articles lost to a sneak thief when she went to see "Illegal," in the Paramount, the other night. Police found and returned to Miss Havoc her driver's license and registration for her Cadillac; a \$3,500 pay check on which she already had stopped payment; a blank check from a California bank; and a \$20 Traveler's check. Police declined to say how they recovered the articles.

Charlotte

A certificate of incorporation was filed in the office of the Secretary of State, Raleigh, S. C., for Theatrical Enterprises, Inc., to operate theatres. Authorized capital stock is 1,000 shares, no par value. Subscribed stock is three shares, by J. T.

HAYCO COVERS

Custom made for all makes and models of theatre chairs.

JACK HAYES SEATING SERVICE
BOX 212 CATO, N. Y.

Judge Refuses To Lift Ban On "The Miracle"

CHICAGO—A motion by the American Civil Liberties Union asking Judge William Touhy to vacate his judgment banning "The Miracle," on the ground that it is "obscene," was denied. Previously the judge had viewed the film in his chambers.

In denying the motion to vacate, Judge Touhy stated that if the arguments of the ACLU attorneys were correct, then it would be up to the Illinois Supreme Court to reverse its own ruling against the film. If an appeal is to be taken to the Supreme Court, it must be filed by Nov. 30.

The motion before Judge Touhy to vacate was based on a U.S. Supreme Court decision on Oct. 24, 1955, in "The Moon Is Blue" case, which reversed the Kansas Supreme Court's contention that pictures may be censored on grounds of "obscenity." ACLU attorneys argued that the rulings of the Illinois Supreme Court and the Kansas Supreme Court were identical, and since the U.S. Supreme Court had reversed the Kansas verdict, the ban on "The Miracle" should be removed.

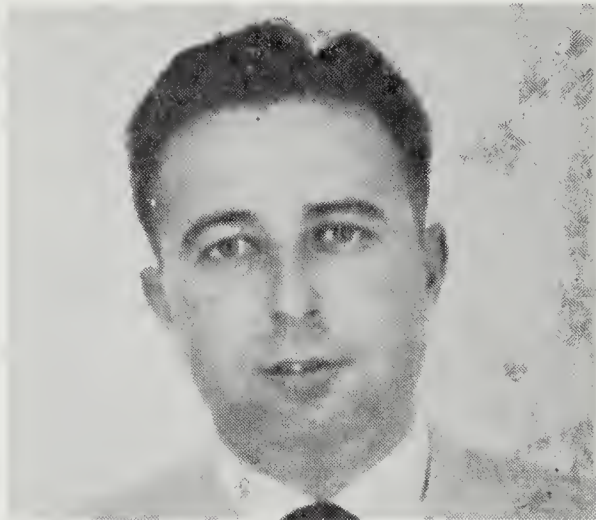
Attorneys handling the case for the picture are R. Raymond Marks, Jr., Abner Mikva, Richard Orlikoff, and Sanford Wolff.

Randleman, J. P. Kennedy, Jr., and Lucy Sullivan, all of Charlotte. . . . Denise Darcel, popular French star, will be an Honor Queen in the Carolinas' Carrousel. Buster Crabbe will take part also. . . . Walter H. Peake, Jr., has joined MGM as booker. He was formerly with Wilby-Kincey. . . . James Mayo Burton, Jr., Memphis, Tenn., has joined RKO Radio as booker. . . . Officers of Variety Club for the next year were to be elected last week by the crew, which was named at the regular meeting recently. Crew members are Cy Dillon, J. E. Simril, Charlie Trexler, F. Francis White, Jr., and John H. Ickers, Sd. This group will name new officers from its ranks. Officers were to be installed at the annual banquet at Hotel Charlotte, with Robert Alexander as banquet chairman.

The girls of Consolidated Theatres have recently organized a bowling team, which will be sponsored by Consolidated. . . . Alex White, son of J. Francis White, has joined the booking department, Consolidated Theatres. . . . Tarboro Theatres, Inc., Tarboro, N. C., has obtained a certificate of incorporation from the North Carolina secretary of state. The firm has authorized capital stock of \$100,000 and incorporators are H. P. Howell and Carolyn H. Brink, both of Smithfield, N. C., and R. Glenn Davis, Tampa, Fla.

Chicago

Tom Dowd, Ziegfield manager, reports 30,000 advance ticket sales, at \$1.50, for "Hill 24 Doesn't Answer," sold by Hadasah and other groups. It is the first picture in English produced in Israel. Six showings daily will be held at the theatre during this month. . . . Movie attendance in October was almost identical with the same month a year ago, according to city



Isadore "Ike" Ehrlichman, U-I sales manager in Washington, has been promoted to the post of branch manager in Buffalo to replace Jerome Wechsler, resigned.

tax collections. The amusement take in October was \$171,811, and a year ago in that month, \$168,520. . . . Twenty films, almost a fourth of the 82 scanned by the police censor board in October, were from abroad. Total footage was 453,000. Not one was rejected, but one was labled for adults.

Balaban and Katz, continuing to build up good will in Evanston, Ill., turned over its Cornet for a Nichols Junior High School PTA benefit, under manager Hector Bishop. . . . Guests at the Conrad Hilton Hotel were wide-eyed as movie cameras focused on Humphrey Bogart for shots of "The Harder They Fall." . . . Harry M. Rouda, veteran theatreman and co-manager, Rhodes, is convalescing at home after nearly a month in the hospital, following surgery.

An additional subway system which would be a boon to theatres in the Loop and environs, is being urged by the influential Greater North Michigan Avenue Association. Parking space for 2,800 autos is included in the plan. . . . Tony Steiver was named to the Oriental manager's staff. . . . Vic Bernstein, industry veteran formerly with the Paramount exchange was appointed Allied Artists branch sales manager. . . . Walter E. Heller Company, film financiers, reported net earnings of \$1,865,107 for the first nine months of the year, against \$1,714,273 in that period last year. Dividends of \$1.37 a share were paid and, in 1954, \$1.27. . . . Arthur Panico, veteran movie theatre musician, died. . . . Arch H. Hosier, 52, St. Louis Theatre Supply Company, died in Edwardsville, Ill.

La Rabida Sanitarium, Variety Club's main charity, is expecting a visit from Joan Crawford, who will entertain the rheumatic fever children. . . . Carson M. Rodgers, president, Rodgers Theatres, was honored with election to the 33rd degree in Masonry. . . . Publicist Steve Healey is up and about after a two-month seige with bronchial pneumonia. . . . Missouri-Illinois Theatre Owners directors met to arrange for their annual convention in St. Louis, Nov. 21-22. . . . Leo Brown, Uptown manager, is receiving condolences on the death of his father, Isadore. . . . The twice-a-year film festival at the Clark is underway, with double bills of recent pictures and outstanding oldies. General manager Bruce Trinz is finding new patrons attracted and business helped in general.

Cincinnati

Sid Cooper, newly appointed United Artists district manager, held a sales meeting at the local exchange. . . . Robert Tarbuck is a new UA booker. . . . Among those from Dayton, O., who attended the National Allied convention in Chicago were exhibitors Fred Krimm, William Clegg, and Tom Ryan. . . . Excellent area business is reported for 20th-Fox's "Tall Men," and exhibitor previews of "The View From Pompey's Head" and "Good Morning, Miss Dove" drew enthusiastic comments. . . . Mrs. Herman Hunt was reelected president, Ladies' Auxiliary, Variety Club. The new officers are, first vice-president, Mrs. Saul Greenberg; second vice-president, Mrs. Manuel Weiss; secretary, Mrs. James S. Abrose; and treasurer, Mrs. Abe Maius. Board members are Mrs. Robert McNab, Mrs. Harry Pollins, Mrs. Paul Strauss, Mrs. Arthur Van Gelder, Mrs. M. M. Dennis, and Mrs. Sam Weiss.

COLUMBUS, O., NEWS—Franklin County high school "Queen of Queens" was to be selected in finals held last week on the RKO Palace stage, in a tieup with the Ohio State Journal, arranged by manager Ed McGlone. . . . Loew's Ohio held a sneak preview of MGM's "The Tender Trap." . . . Manager Robert Sokol, Loew's Broad, is inviting women's club officials, school leaders, and others to a special screening on Nov. 18 of 20th-Fox's "Good Morning, Miss Dove." . . . Lou Holleb, manager, In Town Auto Theatre, is installing in-car heaters. . . . Local theatre men are all set to participate in the Audience Awards Poll. They're especially pleased that Jean Peters, who was "Miss Ohio State" before she signed a 20th-Fox contract, is one of the nominees. . . . Loew's Broad is installing a larger concessions counter.

Cleveland

Danny Kaye, in addition to playing a four-day engagement at the RKO Palace last weekend, put on a private performance for some 1,600 youngsters from more than 50 Welfare Federation agencies. The show was sponsored by the Palace and the press. The entire Palace staff donated its services for the occasion. Manager Max Mink made the theatre available. . . . Last week was an eventful week for the industry, with Liberace here for the Ohio premiere of Warners' "Sincerely Yours" at the Allen, and Samuel Goldwyn, Jr. devoting a day telling press, TV, and radio representatives about "The Man With A Gun," released by United Artists. . . . Frank Manenti, exhibitor Audience Awards chairman, arranged for an industry kick-off luncheon in the Black Angus Restaurant. Theatre owners and managers were invited to attend to hear announcements on the proposed promotional plan by Manenti and his committee members, Marshall Fine and Leonard Greenberger. Jack Palance, who was here to promote his forthcoming United Artists picture, "The Big Knife," was co-starred at the luncheon with Mayor Anthony J. Celebrezze.

David Sandler, Sandler Manufacturing Company, makers of in-car heaters and speakers, attended the TESMA-TEDA convention in Chicago. . . . Art Brown, manager, Granada, a unit of the Associ-

ated Circuit, suffered a slight heart attack. After a brief rest at home he'll be back at the theatre. . . . Mike Gould, Paramount salesman, is still hobbling around on crutches after a foot injury. . . . Joe Rembrandt, Center Mayfield, is convalescing at home following surgery at Mount Sinai Hospital. . . . John Turner paid the local United Artists branch his first visit since being appointed district manager. . . . Sam Barck has closed the Lincoln, Lisbon, O. It is understood the owner plans to use the property for something other than a theatre. . . . W. A. Gray has reopened the Rapids, Grand Rapids, Mich. . . . Jerome Wechsler, who recently resigned as U-I branch manager, Buffalo, is convalescing from an operation in a McKeesport, Pa., hospital. . . . Joe McIntosh is the new owner, Strand, Payne, O. . . . Allen Payne leased the Scott, Archbold, O., from the owner, Tom Scott.

Denver

Dick Fulham, salesman, 20th-Fox, has been promoted to the branch manager, succeeding V. J. Dugan, who resigned. Dugan was with the company 24 years, having been a salesman out of the Salt Lake City exchange prior to coming to Denver. . . . Variety Tent 37 hopes to set the opening date for the new clubrooms at about Thanksgiving. At the mercy of the contractors at present, it is impossible to set a definite date. However, the contractors are now at work on the new section of the Cosmopolitan Hotel, where the clubrooms will be located. About \$12,000 worth of furnishings have been ordered for the new rooms. The Tent has been without quarters for a couple of years, since the former location was burned out and then torn down to make way for a parking lot. . . . Gordon Pearce, office manager and booker, Allied Artists, and Mrs. Pearce have adopted a boy, who was just six days old, and have named him Keith Edward. . . . Marvin Goldfarb, Buena Vista district supervisor, reports that St. Louis has been added to his territory, which now includes, besides St. Louis, Denver, Salt Lake City, Omaha, Des Moines, and Kansas City. . . . Dick Lutz, assistant branch manager, National Theatre Supply, is father to his fourth child, another daughter, Kate Elizabeth. . . . Because of the establishment of a division headquarters here by Paramount, the exchange is being remodeled to make new offices for the publicity man and salesmen. . . . Due to the prolonged illness of Earl Bell, Warners branch manager, Ben Kalmenson, vice-president in charge of distribution, appointed Carl Miller, sales manager, San Francisco, as acting branch manager here, effective immediately.

Des Moines

The Winfield, Ia., Community Center, Inc., has voted to purchase the theatre building at Winfield from the Pratt family, Washington, Ia., and to operate the theatre. . . . The Hardin, Bedford, Ia., has been reopened after a fire destroyed the house last spring. Wilbur Young is manager. . . . Gretchen Vail has been named biller, MGM, replacing Geraldine Robuck, who resigned. . . . The Iowa, Madrid, Ia., has been reopened by Louis Lepovitz. . . . The Odeon, Marshalltown, Ia., has been

Long Circuit Faces Suit By 8 Major Distributors

GALVESTON, TEX.— Eight motion picture distributors each filed a percentage action in Federal Court last fortnight against John G. Long, Bryan Powell, and various corporations and partnerships with which defendant Long was associated in the operation of a circuit of theatres in Texas. It is understood that the J. G. Long Circuit had operated upward of 40 theatres in Bay City, Houston, Alvin, Edna, El Campo, Freepport, Hcbbrnville, Texas City, Victoria, Wharton, and other towns in Texas. Paramount, Loew's, Warners, 20th-Fox, RKO, United Artists, Universal-International, and Columbia are the plaintiffs.

Representing plaintiffs was Paul Carrington of the Dallas firm of Carrington, Gowan, Johnson, Bromberg, and Leeds.

closed by Consolidated Theatres. The lack of good movies was given as the reason for the action. The circuit will continue to operate the Strand, Marshalltown.

Jacksonville

Horace Greeley McNab, Columbia publicity man, came in ahead of Joan Crawford's arrival to arrange for her appearances at the Motion Picture Exhibitors of Florida convention. . . . Jerry Gold, MPEOF president, was another early arrival. He had as his guests at a special luncheon in the Variety Club the members of the convention committee and a group of local newspapermen. . . . Bob Harris, FST concessions manager, went to the Allied-TESSMA-TEDA-IPA sessions in Chicago, as did C. H. Deaver, Variety Club chief barker. . . . Mrs. Gwendolyn Allen is booking for the Perry Drive-In. . . . Mark DuPree, FST executive, was elected chairman, Audience Awards committee, composed of 26 exhibitors. . . . Fred Hull, MGM branch manager, represents distributors on the MPEOF convention committee. . . . The Follies, long a burlesque house, is now double billing family-type pictures. . . . Back from a trip around the Southeast plugging "The Tender Trap" was Jack Wiener, MGM publicist. . . . Tom Tidwell, 20th-Fox branch manager, and Harvey Garland, FST booking chief, were at the world premiere of "The View From Pompey's Head" in Savannah, Ga.

Kansas City

In Phillipsburg, Kans., Ralph R. Winship, Majestic, is celebrating his golden anniversary in the theatre business at the same location. "There are probably more people in show business who have been in longer, but my record is somewhat unusual in that my 50 years has been continuous in the same town, the same location and, with only several remodeling jobs over the years, in the same building. I hardly think many exhibitors or showpeople can match this record," said Winship. To celebrate the event, the Majestic has assembled a month's program of the finest films shown in the 50-year history of the theatre, and every 50th person is being admitted free.

ITOO's Wife Praises Ohio Censorship Setup

COLUMBUS, O.—The recent U.S. Supreme Court decision reversing the Kansas Supreme Court on film censorship shows "the utter futility of censorship," according to Robert Wile, secretary, Independent Theatre Owners of Ohio. "The present situation in Ohio whereby we have a strong police law is far better," he added.

"Complaints that the Ohio law is 'after the fact' can be compared to the highway speeder," said Wile. "It is against the law to speed in an automobile. But there is nothing affixed to the car to prevent speeding, although the idea was suggested a year or two ago by our own Governor Lausche. You CAN speed. You MAY not. You CAN show an obscene picture or one which would tend to corrupt morals. You MAY not, under penalty of the law."

Los Angeles

Four drive-ins at Tucson, Ariz., changed hands recently. Midway Enterprises, Inc., Los Angeles, has acquired the Prince, according to Midway manager Floyd Bernard, who stated that the grounds will be relandscaped and the surrounding area oiled to keep down the dust of which local residents complained. Midway already owns the Midway and operates the Twenty-second Street, Tucson, the latter under lease from George W. Bromley. Sero Enterprises, Inc., Hollywood, bought controlling stock interest in the Cactus, Rodeo, and Fiesta from Hugh Downs and Wesley Becker, who have become Sero's city managers.

Milwaukee

The Crivitz, Crivitz, Wis., was closed for the season. . . . Also closing is the Big Sky Out Door, Middleton, Wis. . . . Ben Marcus held a 20th birthday for his Marcus Theatres with a manager's 12-week showman campaign tied in with the Audience Awards Poll. At a meeting plans were discussed by the various managers present, Ben Marcus and Joe Strother, main office, and Hank Tollette, Edward Schwable, Tom Daily, Doug Conine, Tom Morgan, Bert Coyle, Robert Higgins, Charles Morrissey, Robert Klein, Warren Beaster, Miles Lonergan, Ansell Holley, Bill Friese, Bud Ownen, and Clarence Holtze. . . . Frank Mantzke, former U-I branch manager here, for the past few years with Northwest Theatres Service booking office, has moved into new quarters on the second floor of the Graphic Arts Building, Minneapolis.

Minneapolis

Film stars in the Twin Cities recently include Dana Wynter, to promote 20th-Fox's "The View From Pompey's Head," Eve Arden, for a benefit luncheon, and Ilona Massey, for a cerebral palsy telethon. Charles Winchell, vice-president, Minnesota Amusement Company, was producer of the telethon. . . . Lo Ann Boyer has been named chief of service, Cinerama, Century. . . . The Riviera, St. Paul, Minn., a Minnesota Amusement Company house, had remote control broadcasts from the lobby the first two nights of the opening of "Simba." Patrons were interviewed concerning their opin-

"Desperate Hours" Author Given Day

INDIANAPOLIS—Joseph Hayes Day was held last week in honor of the author of the Paramount screen play, "The Desperate Hours," which had its midwest premiere at the Circle, under sponsorship of the Indianapolis Council of Women.

In his proclamation marking the occasion, Mayor Alex M. Clark pointed out that Hayes is a native of Indianapolis and a graduate of Technical High School; that he wrote not only the original story version of "The Desperate Hours," but also the dramatization and screen play, a feat hitherto not achieved by any other writer.

Hayes himself was on hand for the opening night celebration at the Circle and was interviewed from the stage by master-of-ceremonies Jim Shelton. Also appearing on stage were the author's wife, Dewey Martin, and Fred S. Fosler, former Marion County deputy sheriff who served as technical director for the film.

ions of the picture. . . . C. L. Hiller, owner, Grand and Gopher, Crookston, Minn., died. He had been in the theatre business in Crookston for about 40 years. . . . Dahlstrom and Weinberger, theatre decorators, are remodeling the Vogue, Sandstone, Minn. . . . Ralph Pielow's Quad-States Theatre Service is handling the buying and booking for the Ironton, Ironton, Minn., the Star, Pierz, Minn., and the Garrison Drive-In, Garrison, Minn. All are owned by John Bolig. . . . Norm Levinson, MGM press representative, will write a column of film news and reviews for the Minnesota American Legion newspaper.

New Haven

New drive-in plans are being made. A building permit for the construction of a concession and utility building as part of a proposed open air theatre on Amity Road was issued by Henry G. Falsey, New Haven building inspector, to E. M. Loew, Boston. Work will be completed at a cost of \$30,000. . . . The Wolcott Drive-In is still in the early stages of construction. . . . Loew Poli division manager Harry F. Shaw is chairman, special events committee, Meriden, Conn., Sesqui-Centennial, to be held June 15. Palace manager Tony Masella is a member of his committee and also of the concession committee. When Shaw attended the Pioneer dinner in New York recently, he celebrated his 41st anniversary in show business. . . . Publicity director Lou Brown, Loew Poli Theatres, celebrated his 25th industry year by attending the Pioneer affair.

HARTFORD, CONN., NEWS—Jack W. Gordon, general manager and owner, Gordon's Entertainment Bureau, and Mrs. Gordon will be honored at a testimonial dinner on Nov. 21 at Matarese Circle Restaurant, Newington, Conn. General chairman of the dinner, which marks the Gordons' 35th wedding anniversary, is Fred R. Greenway, manager, Loew's Poli Palace. . . . Lou Cohen, Loew's Poli, and Mrs. Cohen were in New York for several days, observing their 36th wedding anniversary. . . . John O'Sullivan, Lockwood



The COMPO Audience Awards Poll was discussed recently at Loew's Poli, Hartford, Conn., by, left to right, Lou Cohen, Loew's Poli; Maurice Shulman, Rivili and Webster; Ray McNamara, Allyn; Barney Tarantul, Burnside Theatre Corporation; and Jack Sanson, Stanley Warner Strand.

and Gordon, has been given division manager status. He will supervise a group of houses in New Hampshire, Massachusetts, and Rhode Island, under title of central New England division manager. In recent months, O'Sullivan has been supervising two Connecticut drive-ins, the Danbury, Danbury, and the Pix, Bridgeport.

New Orleans

The remodeled Winn, renamed the Princess, Winnfield, La., opened in grand style, under the management of Mrs. Edith Ann Long, who is also manager, Parkway Drive-In there. Buying and booking will be handled by Theatres Service Company. . . . Film buying and transportation service for the Rose, Kosciusko, Miss., was transferred from Memphis to New Orleans. John B. Polk is the proprietor, and Max Connett is in charge of buying and booking. . . . Charles Levy turned back the Bayview, Biloxi, Miss., to its former owner, Ernest V. Landaiche. J. G. Broggi office will handle the buying and booking. . . . Exhibitors' Cooperative Service, Lake Charles, La., leased offices on the third floor in the 218 Film Exchange Building, on Liberty Street, just vacated by the Dixie Film Exchange. They anticipate moving to the new location in about a month. . . . Roy Nicaud, southern field representative, Distributors Corporation of America, has taken office space in Joy's Theatres headquarters, 218 Film Exchange Building. . . . Joan Crawford was in to meet with press, radio, and television representatives in connection with her latest film, Columbia's "Queen Bee," which opened at the Orpheum.

C. S. A. Fuhrman reopened both the Lake, Mandeville, La., and Madison, Madisonville, La., after remodeling. . . . John Doles wired Transway to suspend service to Kim Drive-In, Sterlington, La., until further notice. . . . Joy's Theatres shuttered the Ritz, Texarkana, Ark. . . . Andy Bevelo, Exhibitors' Cooperative Service, advised that the Bailey, Bunkie, La., is slated for reopening this week after remodeling. . . . The Pix, a neighborhood showcase, shuttered. It was operated by Antohny Fiorita. . . . Mr. and Mrs. Harold Cohen motored to Dallas for a second special business meeting with independent exchange operator Herman Beiersdorf. . . . Circuit theatres as well as many independent theatres throughout the territory, exclusive of New Orleans, are pre-

Labor Problems Bring Court Fight

NORWICH, CONN.—The E. L. Realty Company, operator, Lord Indoor-Outdoor, Plainfield, Conn, had on legal right of appeal from an edict of the State Board of Labor Relations in a pending dispute with Local 453, IATSE, the State Attorney General's office argued in Superior Court.

Assistant Attorney General Daniel E. Ryan raised the question before Judge Raymond J. Devlin when attorney Milton Jacobson, counsel for Lord, sought to have a Labor Board petition ordering a special election of employes at the theatre held, modified, or set aside.

Jacobson contended the right of appeal did exist. Pending decision on the state's motion to erase the Jacobson motion from the docket, the court took no action.

senting midnight shows. Proceeds are turned over to the local Variety project for the care of children, afflicted with cerebral palsy, living outside of Greater New Orelans.

New York

Marvin Berkrot, chief expeditor, 20th-Fox's home office publicity department, resigned. . . . Having completed camera work here on Columbia's "The Harder They Fall," Humphrey Bogart, accompanied by his wife, Lauren Bacall, left for Chicago. . . . At the annual meeting of the Board of Governors of the Warner Club, Inc., Frank E. Cahill, Jr., Warners co-ordinator of technical activities, was elected president for the ensuing year, succeeding Karl G. MacDonald. Other officers elected are, vice-president, Larry Leshansky, in charge of membership; Ruth Weisberg, in charge of welfare; Don Cherry, in charge of claims; Harry Mayer, in charge of social activities; Barry O'Connor, treasurer; and George Schiffer, secretary. . . . The Warners short subjects sales drive in the New York area will be held as a tribute to veteran sales representative Gus Solomon, according to an announcement by Ernest Sands, branch manager. Campaign material on the drive, which takes place the week of Dec. 4-10, has been distributed to exhibitors. . . . Samuel N. Burger, sales manager, Loew's International, left for a seven weeks' inspection tour of MGM offices in Latin America. . . . George Kemp, manager, Stanley Warner Montauk, Passaic, N. J. was the unanimous choice of the judges in the third quarter for the Quigley Awards, for the same sales campaign which won him the grand prize in the Stanley Warner Spring Festival Contest, a trip to Europe. . . . The United Artists office was shocked by the sudden death of district manager Fred Meyers.

The New Paltz, New Paltz, N. Y., is now operated by Marie Ungerland. . . . The new owner of the Rialto is Lou Bern Broadway, Inc. . . . Willard Maas, experimental producer and critic, opened his first program in the series, "16mm., New World Of Cinema," at the Brooklyn, N. Y., Academy of Music. Short films are exhibited with a commentary by Maas. . . . In conjunction with the Board of Education, the Warner started a series of

(Continued on page 35)

CANDYDLY SPEAKING

THE INTERNATIONAL Popcorn Association has decided to change its name, it was revealed at the Chicago conventions of National Allied, TESMA, TEDA, and IPA, and a walk around the impressive concession display area clearly shows why.

POPCORN WAS the force that sent theatre concession earnings soaring and that popular product certainly remains king of the lot as far as profit potential is concerned. However, the staggering array of concession exhibitors and the seemingly endless variety of products meriting theatremen's interest is the best indication that some broader means of identification has become necessary.

TALK TO ANYONE who knows what's going on in the colorful third floor exhibition hall and you keep hearing the same two names credited with this year's resounding success, Carl Seigel and Bert Nathan, IPA president. Seigel was general convention chairman and had lined up many of the exhibits before his untimely death, and Nathan followed through without a hitch.

PIZZA PIE, shrimp, turkey, other foods with a tinge more exotic than one used to associate with movies abound, and the interest evidenced by healthy trade show and forum attendance prove, if proof be needed, that nothing sold in a restaurant is outside the theatre concession realm.

THIS CONCENTRATION upon heavier foods stimulated an interest this year in much of the new equipment on the exhibition floor and also resulted in increased interest and attendance at the IPA forums on conventional and drive-in concession operation. The organization conducted separate forums on the two phases of operation and then combined their findings at an all-inclusive convention session.

So IPA, its program enlarged many times since its auspicious industry bow, exits, and the industry bids a hearty welcome to the new-born Popcorn and Concessions Association.

—AL ERLICK.

Eighteen-year-old Sandra Israel, Miss Popcorn of 1956, made queenly appearances at the National Allied-TESMA-TEDA-IPA convention in Chicago's Hotel Morrison. She won the Miss Popcorn title, which is presented here by William E. Smith, executive director, Popcorn Institute, at a mass popping contest staged in connection with National Popcorn Week, Oct. 24-31. Sandra won on her ability to prepare the best batch of popcorn, and her poise, appearance and personality.

Candy is Delicious Food
ENJOY SOME EVERY DAY!

Cooperating with THE COUNCIL ON CANDY OF THE NATIONAL CONFECTIONERS' ASSOCIATION



Popcorn Is A Nutritious Food

Cooperating with the INTERNATIONAL POPCORN ASSOCIATION
Dedicated to serving the popcorn and concession industries.

EXTRA PROFITS



50,000,000 times a day . . .

IT'S A MATTER OF PREFERENCE —

Coca-Cola is the most asked-for soft drink at service stations!*



1. When motorists pause to refresh and refill, they prefer Coke — by more than 2½ to 1 over the next three soft drinks combined.



2. These same people look for their favorite beverage in theatres, too.



3. When you feature Coca-Cola, you profit from America's preference.



Of theatres handling beverages,
more than 3 out of 4 sell Coke!

Forums And Trade Show Spark IPA Convention

The Necessity For Greater Attention To Stand Layout, And The Need For Modern Equipment As A Result Of Increasing Popularity Of New Food Items Is Highlighted

In a convention termed the most important in many years, it was interesting to note the time and attention devoted by exhibitors to the concession forums sponsored by IPA during the combined meetings of that organization and National Allied, TESMA, and TEDA at the Hotel Morrison, Chicago.

As was expected, participation was keenest at that session devoted to concession operation in drive-ins, with discussion centering on those problems peculiar to the outdoor theatre, which has entered the restaurant business with a vengeance.

The equipment on display at the IPA exhibition hall gave evidence that the most significant trend in this field is the addition of a greater variety of heavy foods which create the need for added refrigeration, storage space, new counter layouts and equipment expenditures, with much that was good, useable equipment a year or two ago rendered obsolete by changes and growth in the business.

With IPA President Bert Nathan as chairman, the drive-in forum opened with a discussion of planning a concession layout by Mel Wintman, Smith Management Corporation, Boston. One of the major problems faced by the drive-in concession operator, Wintman said, is the remodeling of present layouts to handle the increased business and variety of products demanded by today's ever changing market.

In building a new concession operation, Wintman advocated locating the stand a little forward of half the theatre's capacity, with an eye toward the possible future growth of the theatre. The stand, he said, should be large enough to accommodate 20 per cent less than the theatre's capacity. The concession area is the lobby of the drive-in, Wintman pointed out, and should be attractive. During his talk, he stated that he was an advocate of cafeteria operation as opposed to station selling. Indeed, the majority of operators professed themselves in favor of the self-service stand. In the station type of operation, the length of the counter and ability of the aides must be considered. Wintman added that the booth should be kept as open as possible, with a careful control of light which could prove annoying if it conflicts with the picture while the show is in progress. New demands have necessitated increased water and electricity supplies, Wintman said. He also advised that stands be built with sectional counters so that pieces can be replaced by equipment when expansion is in order.

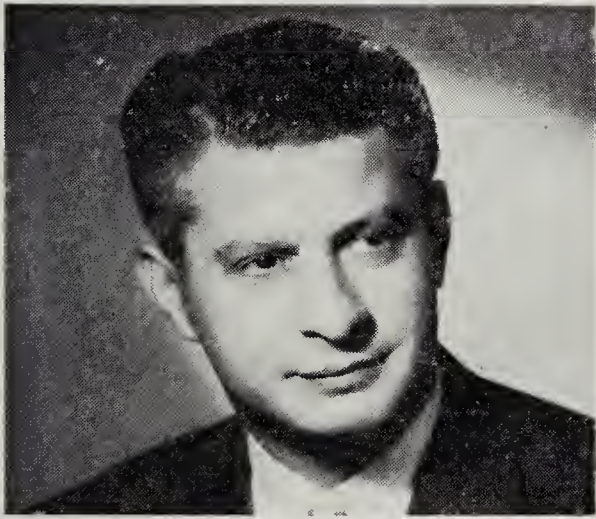
Nat Buchman, Theatre Merchandising Corporation, Cambridge, Mass., also endorsed cafeteria operation over the station system. Advantages of the former were

said to be more attractive display, quicker service, and increased customer satisfaction due to an absence of jostling to be first in line. He also pointed out that fewer persons handle money in the cafeteria operation and that the equipment cost increase necessitated is more than made up by better merchandising.

Mortie Marks, Jefferson Amusement Company, Beaumont, Tex., discussed new ideas and trends in drive-in concession operation. He stressed the sale of larger and related items as an important con-
(Continued on page EP-7)



Bert Nathan, Theatre Popcorn Vending Corporation, Brooklyn, N. Y., is the IPA president.



Spiro J. Papas, "Atom"-atic Vending Corporation, Chicago, is general convention chairman.



J. J. Fitzgibbons, Jr., Theatre Confections, Ltd., Toronto, Ont., is the IPA board chairman.



Thomas J. Sullivan, IPA executive vice-president and general counsel.



Other prominent figures taking part in the Chicago conventions include Sam Rubin, ABC Vending Corporation, New York; Phil Lowe, Theatre

Candy Company, Boston; Lee Koken, RKO Theatres, New York; and William E. Smith, The Popcorn Institute.

New And Old Poppers Feed Disneyland Crowds



LOS ANGELES—Patrons at Walt Disney's fabulous amusement park, Disneyland, may have their popcorn from a choice of Cretors popcorn machines—a brand new Cretors "Olympic" over-the-counter job, or two 60-year-old steam-powered models.

The old Cretors steamer is one of the many relics of a sentimental past on display in Disneyland, and the action of the fascinating steam engine still is a traffic stopper, according to the Disneyland management.

The steam model was built by hand especially for Disneyland Park by Cretors craftsmen who produced the same machine many years ago.

While these Cretors steamers have lots of curiosity value and can pop about 75 pounds of raw popcorn per hour, it was necessary to add two of the high-volume production Cretors "Olympics" to supply enough popped corn for Disneyland crowds. The two "Olympic" machines can pop 100 pounds of raw corn per hour, but all four machines are kept busy popping throughout the time Disneyland is open.

America's Hot Dog Now Goes Automatic

NEW YORK—American ingenuity has given the "hot dog" the greatest boost since the advent of mustard. Now, for the first time, the number one American favorite—the frankfurter and roll—has gone automatic. An automatic vending machine sells the "hot dog" complete with roll and mustard, cooked and delivered within a matter of 20 seconds!

The significant aspect resultant from automatic vending of hot dogs is the fabulous ready-made market for the product. Always a favorite quick meal, the hot dog is consumed by the nation at the rate of 10 billion annually. This means 71 per capita, with or without mustard! No wonder the manufacturers of the vending machines have predicted a bonanza in sales!

Hot dogs are popular everywhere; the baseball parks, the race tracks, the football stadiums, the boxing arenas, the city parks, the beaches, the roadside stands, the delicatessens, and even the street vendor. Drive-ins have found it a top item and it is making its appearance in conventional theatres also.

One operator of machines now on the market describes his units as a "Ripley." While the frankfurter is kept under refrigeration at all times in the unit, it is also cooked right in the refrigerator and then dispensed. The hot dog is dispensed in its own sanitary cardboard package with a sealed mustard serving for individual application as desired. The distributor, Nu-Matic Machines, Inc., claims that the product stays fresh and protected and results in a delicious sealed-in flavor hot dog when it is electronically cooked.



Rules For Perfect Popping Are Both Sound And Simple

CHICAGO—The Popcorn Institute, sponsor of the 6th annual National Popcorn Week Oct. 24-31, recommends these five simple rules for popping perfect popcorn:

1. Warm the popper, heavy pan or heavy skillet, with lid.
2. Put in one-fourth cup of favorite cooking oil or shortening.
3. Let the oil get hot—about three minutes. Drop in three or four kernels. When they begin to spin in the hot oil, it's time to start popping.
4. Pour enough kernels from can to cover the bottom of popper or skillet.
5. Cover and shake gently. When you hear the last few "pops," remove pan from heat and empty contents into a large bowl. Pour in melted butter and salt to taste. Serve immediately.

Related Items Sale Seen Concession Aid

CHICAGO—"Super-market merchandising techniques build theatre concession sales. Combined sales of related items is a sure-fire method of boosting profits at the concession stand," according to William E. Smith, executive director, Popcorn Institute, in an address delivered at the recent Theatre Owners of America Convention at the Los Angeles Biltmore Hotel.

"The modern super-market today dominates the retail grocery field," Smith said. "Its merchandising techniques are proven. A basic profit-making method is pushing combined sales of food items that complement one another. It is significant to note," Smith stated, "that most of the related item promotions in the super-market feature long-profit commodities. The merchandising and sale of the short-profit staple items take care of themselves."

Concession operators were urged by Smith to train their personnel to promote and merchandise combined sales—to concentrate on their two top-profit items, popcorn and soft drinks. "Popcorn and soft drinks are natural allies," Smith said. "The crisp saltiness of popcorn builds thirst. Anticipate that urge by placing the soft drink dispenser next to the popcorn machine. After the initial popcorn or soft drink sale has been made, push for a double sale. Instruct attendants to suggest the purchase of complimenting commodities—popcorn and a beverage."

Smith also reported to TOA members progress in The Popcorn Institute in the building of popcorn sales since the organization's founding three years ago. Based on the suggestions of theatre and concession operators, the Institute sponsors two annual major advertising and promotional events beamed directly to the consumer, and designated to build public acceptance of popcorn and thus increase sales in theatres. To enable concession and theatre operators to directly capitalize on these huge nation-wide promotions, the Institute prepares special merchandising point-of-purchase material for use at the concession stand, stub box, lobby and box-office.

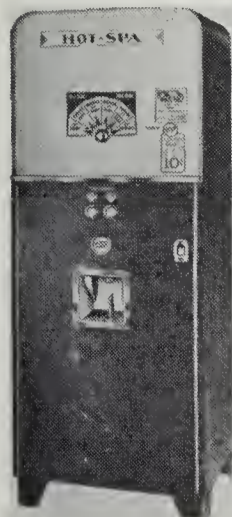
"These point-of-purchase pieces are proven sales builders," Smith stated. "The Institute plans a continued production of them at less than cost prices." Smith demonstrated the latest and most unusual Institute point-of-sale piece. The new display is an animated piece powered by a motor and dry cell battery, featuring the rotating head of an eye-catching youngster with moving eyes and tongue. The display, more elaborate than anything previously prepared by the Institute, was produced specifically at the request of theatre and concession operators who stated the need of a top quality popcorn display. The four-color animated posters are available at the production cost of \$4.50 by contacting The Popcorn Institute.

Hazel Joins Superior

ST. LOUIS—James G. Hazel, formerly with Manley, Inc., has joined Superior Refrigerator Manufacturing Company, the makers of the "Sodamaker" beverage dispensers and the "Coffee Maker," as vice-president in charge of sales, it was announced early last month.

HotSpa Vends Coffee, Other Hot Beverages

CHICAGO—A new addition to their line of automatic cup type beverage dispensers has just been announced by Cole Products Corporation.



Aptly called the HotSpa, the new machine is a revolutionary six selection hot drink dispenser, serving coffee four ways, hot chocolate, hot soup or tea.

The HotSpa is the result of three years of intensive research, engineering and field testing. Production has commenced and deliveries are currently being made. According to Richard Cole,

vice-president, operators of all test locations used throughout the past year are overwhelmingly enthusiastic about the consistently fine operation and ease of servicing the new hot drink vendor.

In addition to the six-selection feature, the HotSpa has a 780 cup capacity and includes two mixing bowls, and exclusive "Tru-Action Timer" which gives positive measure of ingredients regardless of voltage or power, pushbutton control, extra cream and sugar feature, a hot water booster than assures a pre-heated first drink, and utilizes only two relays, resulting in 70 per cent less electrical components. All dry ingredients are used.

Finished in attractive maroon and grey, the HotSpa is made in the exact measurements of Cole's ColeSpa Special cold drink machine so that the two can be used side by side as a hot and cold combination unit where desired. Special combining hardware and display has been made for this purpose.

NCA Sets Meet Plans

CHICAGO—Announcement of committee chairmen for the 1956 convention and exposition of the National Confectioners' Association to be held June 10-14, 1956 at the Hotel Statler and Mechanics Hall, Boston, Mass., was made by general convention chairman Robert H. W. Welch, Jr., James O. Welch Company, Cambridge, Mass.

Ladies' entertainment features and convention social events will be planned in keeping with the colorful historical background and picturesque settings the New England area affords.

Committee chairmen are: program, Richard D. Muzzy, Daggett Chocolate Company; dinner dance, Philip M. Clark, New England Confectionery Company; opening luncheon, Kenneth P. Miner, Brigham's, Inc.; golf, Richard S. Lewis, Edgar P. Lewis and Sons, Inc.; ladies entertainment, W. O. Wallburg, W. F. Schraffts and Sons Corp.; building decoration and transportation, Lawrence L. Lovett, Deran Confectionery Company, Inc.; Sunday get-together, Harry Gilson, F. B. Washburn Candy Corporation; and exposition, David P. O'Connor, Penick and Ford, Ltd., Inc. NCA president Philip P. Gott is an ex-officio member of all committees.



A free round-trip from Miami to Disneyland became Ralph Puckhaber's when the smiling manager of the Florida, downtown Miami house, read a wire from Bob R. Harris, confections sales chief, Florida State Theatres, which told Puckhaber that he had won first prize in a circuit contest among theatre managers.



MGM effected a nationwide promotion arrangement with Alan-Jay Plastics of New York whereby the toy manufacturer is making a series of cartoon characters, including Tom and Jerry, Spike and Tyke, and Barney and Droopy. The soft plastics are in different colors. Above, William B. Zoellner, MGM short subjects sales head.

"As soon as we switched to
popsit plus
several years ago, our
popcorn sales shot up!"



says Mr. Will J. Conner,

... Executive Vice President of the John Hamrick organization, operating 16 theatres in Seattle and Tacoma, Wash., and Portland, Ore., with executive offices at 410 Orpheum Building, Seattle.

Mr. Conner says, "The butterlike flavor that POPSIT PLUS gives popcorn did wonders for our refreshment stand sales. We wouldn't think of using any other popping oil today!"

Thousands of theatre operators, concessionaires and carnival men have had the same experience. POPSIT PLUS gives popcorn an easy-to-sell flavor . . . leaves fewer duds in the bottom of your popper . . . and because it's always liquid, it's convenient to pour, measure and store.

Test POPSIT PLUS in your own refreshment stands for just one week. You'll make it your only popping oil from then on.

popsit plus!

made by

C. F. Simonin's Sons, Inc., Phila. 34, Pa.

Made Only
of
Pure
Peanut Oil

Popcorn Sales Rise Unprecedented; Nutrition Value Tops Other Foods

THE POPCORN INDUSTRY, as indicated by record high sales, is booming, with hundreds of various brands vying with each other for the acceptance of the public in a business which has become an operation of \$375,000,000 annually. Ten years ago popcorn sales amounted to less than \$100,000,000 a year, but since then consumer acceptance has made the item a top contender in motion picture theatres and other public places of entertainment, as

well as at home in front of the television set.

The types of popcorn available in the market today vary from the familiar, old-fashioned buttered corn, to caramel and cheese coated offerings, from the giant varieties to the miniature kernels, and from yellow to white. The gradual development of a quick-popping corn has substantially helped in boosting sales, and the increase in popularity with theatre-goers in the last decade has been astound-

ing. More than 96 per cent of the country's 20,000-odd conventional theatres now have the product on hand, and it is available in every one of the 4,500 drive-ins currently operating. According to statistics, a large theatre will dispense up to 4,000 boxes a day.

A return to home popping has also stimulated sales. A new item, is a package complete with an aluminum-foil pan and top, popcorn, pepper, and salt, which is placed over the flame. As the corn pops, the foil top expands several times. This labor-saving device has been extremely popular with housewives.

Most of the popping corn cultivated today is a hybrid variety first introduced in 1935, research on which is carried on at Iowa State College and Purdue University under a grant from the popcorn industry. Each laboratory now grows as many as 2,000 different varieties which represent crossings of many types of corn. The hybrid corn, replacing the old open-pollinated type, offers the grower the benefits of being disease resisting, better tasting, and more tender, providing the farmer with an excellent crop in either wet or dry weather, it is pointed out by Thomas Sullivan, vice-president, International Popcorn Association, Chicago. Sullivan notes also that most popcorn is produced in California and the middle west.

A large part of popcorn-growing acreage is contracted for in advance by popcorn companies, tending to stabilize acreage and to keep supply and demand in the proper ratio. The farmer is assured of a market for his crop and knows in advance the price he will get. Generally, a contract calls for the entire crop to be delivered on the ear to a designated place, and frequently the seed is furnished by the contracting company. Because of their high smoke, flash, and burning point, the manufacturers use coconut or peanut oil with popcorn and sometimes, a certified coloring or imitation butter taste is added. Salt used is of a finer grain than the ordinary table variety, which gives better coverage and requires less salt.

In cooking, the manufacturer uses either a wet or a dry method. According to Bert Nathan, president, Theatre Popcorn Vending Corporation, Brooklyn, N. Y., in the wet process the seasoning is heated and the corn is immersed in oil and salt, resulting in a French-fried variety of popcorn. The dry popping is done by revolving the corn in a drum, after which the popped kernels are seasoned by hand or with spray equipment.

The history of popcorn goes back to the American Indians, whose habit it was to serve the early colonists appetizing portions of the food during peace negotiations. In those days, popcorn was cooked on top of heated stones, or by placing the kernels or the entire ear in hot embers. Today, the greatest consumption of the food is found in the midwest.

In spite of its popularity, few people recognize the nutritional values of popcorn, which has more food energy units per pound than fish and cooked meats, with the possible exception of very fatty meats. Containing 1,825 heat energy units in a pound, popcorn exceeds by twice the pound units of round steak, by two and a half times the content of a pound of eggs, and by six times the units in a pound of milk.

Nestlé's

**ALL STAR CAST—Big New Attraction and
Three All-time Favorites!**



Wonderful New Coconut. It packs 'em in for that rich milk chocolate that's crammed with fresh toasted coconut. Available in 10¢ size only.



Famous Nestlé's Milk, Almond and Crunch Bars. Available in 5¢ and 10¢ sizes packed 100 bars to the case. 5¢ size not available on West Coast.

© The Nestlé Co., Inc. 1955

See your Nestlé representative or write for more details

THE NESTLÉ COMPANY, INC., 2 WILLIAM STREET, WHITE PLAINS, N. Y.



In connection with the screening of MGM's "Wildfire" at Loew's State, Memphis, dog lovers were invited to bring their pets to a special performance, for which the concessions stand, above, was equipped with special items. Here it is being patronized by a knowing cocker spaniel.

IPA Convention

(Continued from page EP-3)

tribution to the increased per capita sales in the outdoor spots and pointed out that impulse buying is secondary. The customer must be wooed by music and trailers out of his car to the concession area.

Irving Rosenblum, Savon Company, Paterson, N. J., pointed out as a significant development the heavier equipment needed to store the greater variety of heavy foods now utilized. Modern heating he said, requires thermostatic controls to maintain each item at its most desirable temperature.

Other speakers at the drive-in session were Phil Lowe, Theatre Candy Company, Boston; Lester Grand, Confession Cabinet Corporation, Chicago; and Larry Blumenthal, Flavo-Rite Foods, Bronx N. Y., who emphasized proper food storage through adequate refrigeration.

EXTRA PROFITS

Volume 10, No. 9 Nov. 16, 1955

EXTRA PROFITS appears every fourth Wednesday as a regular special feature department of MOTION PICTURE EXHIBITOR, and is devoted exclusively to the design, construction, maintenance, management, and exploitation of theatre vending equipment, vendable items and other profit producing adjuncts for efficient theatre operation. For further information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast Representative: Paul Monning, 9628 Cresta Drive, Los Angeles, Calif.

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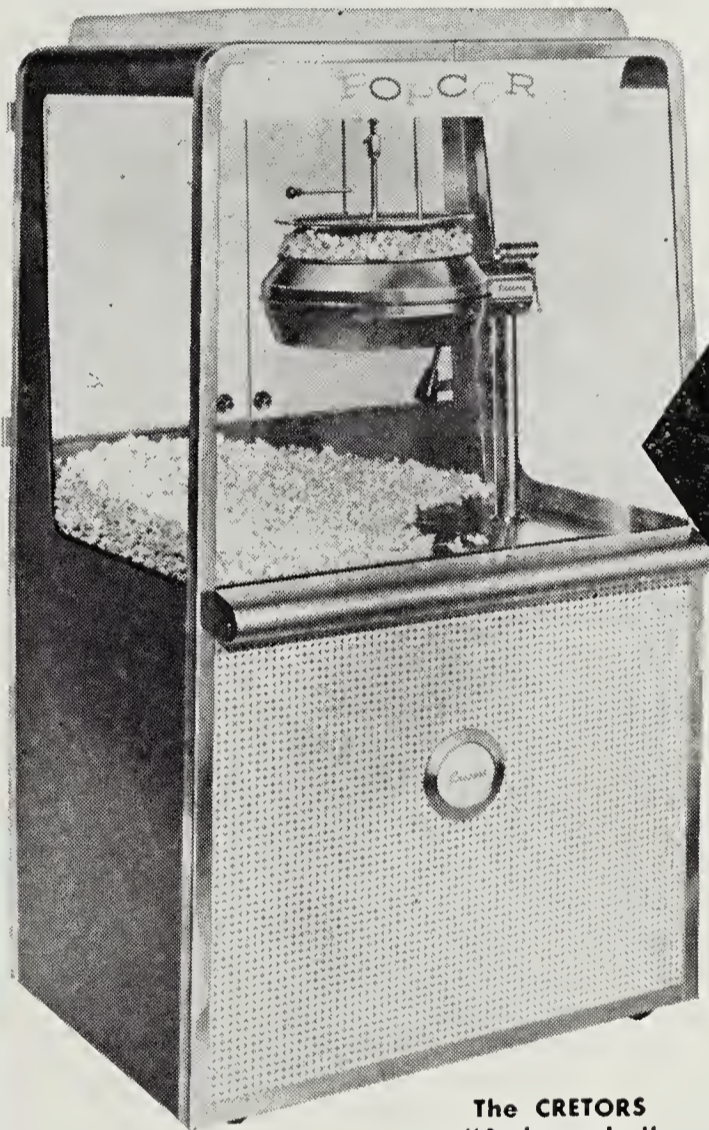
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DuGrenier Vending Firm Sets Sales Mark

HAVERHILL, MASS.—Miss Blanche E. Bouchard, treasurer, Arthur H. DuGrenier, Inc., manufacturer of automatic vending equipment, announced that billing and shipments in the month of August exceeded those of any previous month in the company's long history. Products handled by the firm's machines include cigars, cigarettes, candy, pastry, and sandwiches.

Miss Bouchard paid tribute to the members of the DuGrenier organization, saying, "The month of August . . . has shown the attainment of a new all-time high in sales and shipments. The increase, which

is more than 200 per cent greater than any month in 1954, has proved a demand for our products which has exceeded even our most optimistic expectations. In the 27 year history of our organization there has never been such a gratifying response to the fine equipment we have consistently produced. A special vote of thanks must be extended to Frank DuGrenier, our president, for the thought and direction he gave to overcoming our production and engineering problems; to Richard Gibbs, our sales manager, for coordinating and guiding our international sales efforts; and to all the fine people who have helped to bring our business to its present peak."



The CRETORS
"Ambassador"

showmanship
sells more
popcorn, too!

Concession business in a slump? Popcorn machine need replacing? . . . Then put style and showmanship in your popcorn selling with a new CRETORS "Ambassador." It has sparkle and glamor by Raymond Loewy to pull in more impulse sales . . . plus engineering by Charles Cretors to pop out more profits . . . Altogether, the most beautiful money-maker ever built for your theatre.

Principal Features: 18-oz Steel Kettle • Fully Automatic
Push-Button Seasoning Pump • Forced-Air Heat Circulation •
4-cubic-ft. Elevator Well.

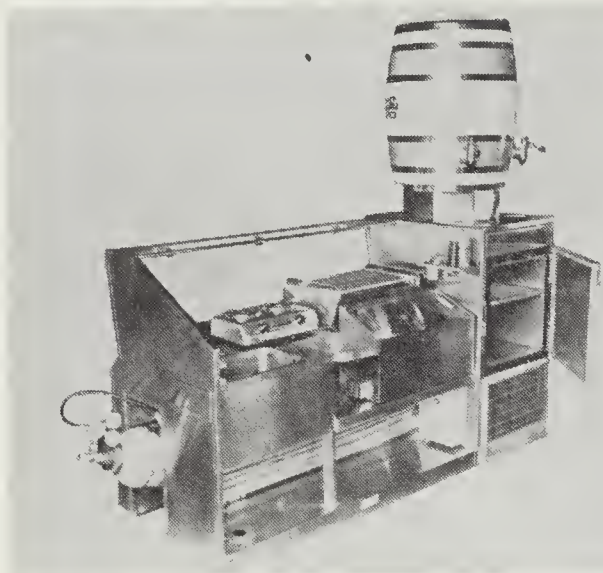
Cretores Popcorn Machines

Since 1885

Styled for Sales / Engineered for Profits

SALES OFFICES: CRETORS, Popcorn Bldg., Nashville, Tenn. FACTORY: Chicago, Ill. Distributors Coast to Coast
CANADIAN DISTRIBUTORS: Super Puff't Ltd., Toronto • Theatre Confections Ltd., Toronto
Service Confections, Ltd., Winnipeg

New Homhoe Snack Bar Saves Space And Affords Variety Of Services



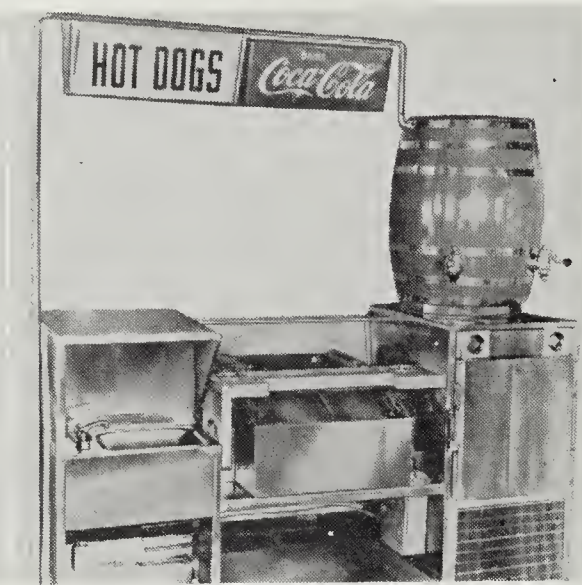
ALLENTOWN, PA.—A newly designed, compact snack bar was recently introduced by the Homhoe Company, which the manufacturer maintains is a "shopper stopper" and an excellent extra profits producer, especially adaptable for situations with limited space to devote to concession items. An ideal food combination can be served from the new Homhoe stand in such volume that large crowds can be accommodated quickly, with the result of large and quick revenues from the rapid turnover.

The snack bar has every modern refrigeration and sanitation device that Homhoe engineers could devise. It features a cold wall refrigerator with storage space for 1,000 frankfurters; a 45 gallon mechanically-refrigerated barrel with syrup tank and carbonator; a cash register platform; two waste receptacles; and many other merchandising aids. As well, the unit has the Connolly Roller Grill and a hardwood cutting board located behind a plate glass display panel, topped by a plate glass serving counter; stainless steel sink, beneath the cash register platform; paper cup dispensers; a generous miscellaneous storage compartment; and a bun warmer.

The Homhoe snack bar is 78 inches long and 31 inches deep. It is also available in a length of 114 inches, with the same depth, or in special sizes to specification. The minimum operating space suggested by the company for the smallest unit is a width of 12 feet. Other important measurements are a height of 79 inches total, the serving counter height being 44 inches.

The manufacturer suggests several steps to follow for the successful installation of the stand-up snack bar. The location, Homhoe begins, should be selected on the basis of traffic. A second point is that selection of the snack bar model should be made on the basis of the space available, keeping to a minimum the number of items to sell, thereby reducing overhead profitably. Space must also be allowed for the two waste receptacles. Finally, one must be sure that utilities can be brought to the point of installation, that is, electric power, water, and drain; if in doubt, consult a plumber and an electrician.

A number of choices in the snack bar equipment are available to the purchaser.



Mission Dry Names New Vice-President

LOS ANGELES—C. M. Lamason, Jr., has been elected vice-president and director of sales for Mission Dry Corporation, according to an announcement made by W. D. Aitken, president. Lamason was also elected to the board of directors.

In his capacity as director of sales, Lamason will be responsible for all sales, advertising, merchandising, and sales promotion activities.

Prior to his appointment with Mission, Lamason was associated with a leading root beer parent company.

Schnering Heads NCA Committee

CHICAGO—Robert E. Schnering, president, Curtiss Candy Company, has accepted chairmanship of the Confectionery Industry Promotion Committee, according to Philip P. Gott, president, National Confectioners' Association.

This committee, which will be composed of candy manufacturers from the candy production centers in the United States, will tackle the task of determining what type of program is suitable for the candy industry and what methods shall be used to finance it.

Preliminary plans were considered at a meeting here last month of NCA Directors from the central west trading area and members of the NCA pre-planning committee, the group which recommended the recent motivation research survey, on "What People Think About Candy."

He can order either the Roller Grill or a Broil-Quick, among other types; he can choose a standard roll steamer or a Griswold Toaster, and can specify optional equipment such as a coffee stove; and he can specify the color finish on front and the color and logo on the drink barrel as syrup-manufacturer standard, or special finishes at extra cost. The waste receptacles are finished to match the drink barrel color. Finally, of course, he can consult with the syrup wholesaler regarding displays and advertising available for the sales promotion of the snack bar items, which should represent an important part of the financial picture in his over-all operation.

Popcorn Mobiles Available From IPA

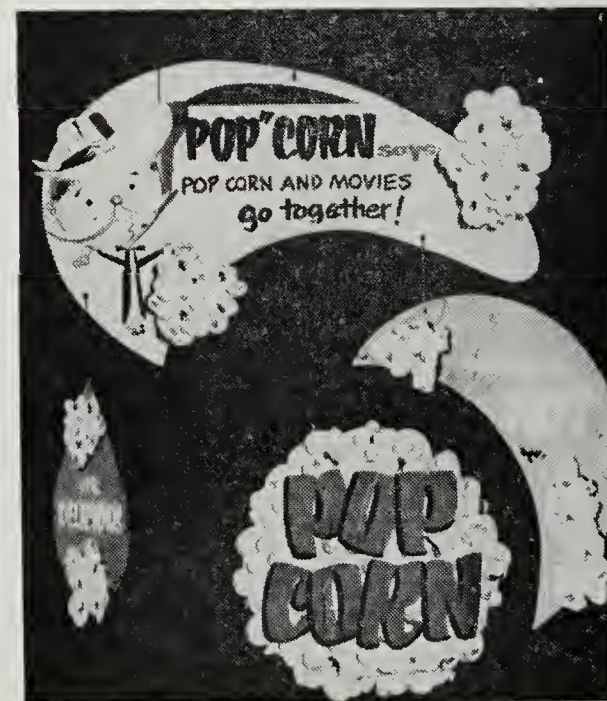
The Theatre-Concession Merchandising Committee of International Popcorn Association is offering for the second year, the newest approach in visual selling—the IPA Popcorn Mobile, tried, tested at the all important point-of-sale!

The mobile, especially designed for theatre use to stimulate sales, has four, full-color elements presenting these selling messages: "Popcorn and Movies Go Together," "It's Delicious," "POPCORN," and "Served Hot." They are kept in constant motion by natural air currents, air flow from the entrance and exit doors and the air-conditioning system and the heat waves rising from the popcorn stand. They attract positive attention and draw traffic to the stand for popcorn and other concession items. It is also equipped with a hook so it may be quickly and easily hung from a fixture or light over the stand.

"With International Popcorn Association, dedicated to serving the popcorn and concession industries," said IPA President Bert Nathan, "we put a concession merchandising committee to work on developing a real popcorn sales builder. We sought the counsel of one of the country's leading design and point-of-purchase display organizations, Berger-Amour, and the idea for an IPA mobile was born."

In cooperation with several leading theatre circuits the mobile was tested and the results showed increased popcorn sales, it was said. Important to operators and concessionaires is that the overhead mobile doesn't require one inch of premium counter or floor space, and delivers continuous motion without the use of costly, and often balky and impractical motors. Natural air currents keep the lightweight elements of the mobile constantly moving, subtly attracting the attention of theatre patrons.

"The mobile is more than just another display," stated IPA Board Chairman, J. J. Fitzgibbons, Jr., Theatre Confections Limited, Toronto, Ontario. "It is the newest, most successful display in use at point-of-purchase today, created to help showmen merchandise popcorn in the same aggressive way most other food products are merchandised—with a strong persuasive selling theme, a sales gimmick and colorful display at the refreshment stand."



Penna. Voters Split Over Sunday Movies

HARRISBURG—Voters in Pennsylvania last week were still divided on the question of permitting the showing of Sunday movies. Twenty areas which previously banned Sunday showings voted to permit them, while 17 communities reaffirmed their stand against Sunday showings. In the spots voting on the question, Sunday movies were previously banned.

Communities voting to show Sunday movies, by county:

Allegheny—North Versailles Township, Franklin Township.

Cleaver—North Sewickley Township, Hopewell Township, Chippewa Township, Franklin Township.

Bucks—Falls Township.

Centre—State College, College Township, Philipsburg.

Dauphin—Lower Paxton Township.

Lycoming—Hughesville.

Mercer—Sandy Lake.

Montour—Danville.

Montgomery—Upper Merion.

Northumberland—Northumberland: Milton.

Snyder—Selinsgrove.

Somerset—Somerset.

York—Jackson Township.

Communities voting continued opposition to Sunday movies:

Allegheny—Wilkesburg.

Bedford—Everett.

Blair—Antis Township.

Clearfield—Bradford Township.

Cumberland—Camp Hill, Lemoyne, Penn Township.

Dauphin—Middletown, Paxtang, Halifax.

Delaware—Lansdowne.

Franklin—Antrim: Greene Township, Mercersburg, Greencastle.

Snyder—Middleburg.

Union—Lewisburg.

New York

(Continued from page 26)

morning screening of "Cinerama Holiday" for high school students, at one dollar admission.

Max Youngstein, United Artists vice-president, addressed the New School for Social Research on "Publicity And Exploitation—Getting Films To Theatres," and Edward Harrison, distributor, discussed the development, from conception to realization, of "Umberto D." with the same group. . . . Sylvia Sears, daughter, Republic's chief projectionist Harvey Sears, is scheduled to wed Dave Brenner on Thanksgiving eve.

Philadelphia

The 1955 Heart Fund campaign of Variety Club, Tent 13, got off to a good start at the recent general membership meeting. The campaign books are ready and the awards are as attractive as they ever have been, including a 1956 Cadillac sedan; a 1956 Plymouth sedan; a \$1,000 U.S. Savings Bond, Series E; a \$500 U.S. Savings Bond, Series E; and five \$100 U.S. Savings Bonds, Series E. . . . Joe Schaeffer, Republic salesman, and Gene Gantz, RKO salesman, were delegates to the California convention of the Colosseum of Motion Picture Salesmen. . . . 20th-Fox held a special preview screening of "Good Morning, Miss Dove" at the Fox, with Hal Marshall, Atlantic division representative, on hand as host.

Mrs. Robert Hanover has been elected president, Variety Club Ladies' Auxiliary. Other officers are Mrs. Charles Ehrlich, vice-president; Mrs. Louis Molitch, treasurer; Mrs. Alfred Plough, secretary; and Mrs. Edward Brody, secretary.



Whether you operate an indoor or drive-in theatre . . . in a busy metropolitan area or restricted neighborhood section . . . you'll earn more actual net profit when Berlo operates your refreshment stand than you can earn running it yourself!

Berlo takes over every problem you have: Hires and trains your sales people—and supervises them. Berlo also does all the bookkeeping, talks to all refreshment suppliers who formerly called on you, and keeps your stocks tasty-fresh—all with no investment on your part. Berlo leaves your hands and your capital completely free to run the rest of your theatre FULL TIME.

And, you will still earn more net profit from your refreshment stand when it's Berlo-operated than you do now.

**WE CAN PROVE OUR STORY
IN 10 MINUTES**

**America's
Best
Concessionaire**



Write or call collect NOW! Pennypacker 5-5966

OFFICES EVERYWHERE (Philadelphia)



BERLO



VENDING COMPANY

A Division of A. B. C. Vending Corp.

333 S. BROAD STREET, PHILADELPHIA 7, PENNA.

held at the Variety Club on Nov. 29 is the Auxiliary's next activity.

Lewen Pizor was hospitalized at University of Pennsylvania Hospital. . . . Johnny Schaeffer now has American Releasing Corporation product starting with "Apache Woman." Screen Guild was the former area distributor. . . . "I Am A Camera" was screened through the courtesy of Screen Guild.

FOR SALE OR LEASE

LAUREL THEATRE, Laureldale, Pa.

RCA Equipment, Wide Screen, Remodeled, 400 Seats, ready to operate. Will finance, sell cheap.

Apply **PETER A. STETZLER**

1111 Elizabeth Ave., Laureldale, Pa. Dial 93830

THEATRE MANAGER WANTED

for a large Philadelphia independent chain. Experienced, honest, trustworthy and aggressive. Wonderful opportunity.

BOX 175

M. P. EXHIBITOR, 246-48 N. Clarion St., Phila. 7, Pa.

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.

240 N. 13th STREET • PHILADELPHIA 7, PA.

Theatre Installations and Maintenance

Gillis Heads Tent 13 New Slate of Officers

PHILADELPHIA — The following officers were elected last week by the canvassmen of Variety Club, Tent 13: Maxwell Gillis, chief barker; Sylan M. Cohen, first assistant; Harry Romain, second assistant; David Supowitz, dough guy; and Mickey Lewis, property master. Other canvassmen are George T. Beattie, Mike Felt, Jack Greenberg, Howard Minsky, Leo Posel, and Lester Wurtele. Mike Felt is delegate, with Greenberg and Lewis alternates.

READING, PA., NEWS—Bingo operators are stepping up their operations, with more and bigger prizes for patrons. The operators will be in clover at the end of this month, when banks disburse more than \$2,000,000 in Christmas savings. . . . William Cohen, 80, former owner of extensive theatre interests here and in Philadelphia, died in Atlantic City, N. J. He was president, many years ago, of the old Warner-Equity Theatre Corporation, which at one time held a lease on the Astor. . . . Dr. Harry J. Schad, president, Schad Theatres, Inc., and J. Lester Stallman, general manager, Schad Theatres, attended the annual dinner in the Waldorf-Astoria, New York, of the Motion Picture Pioneers.

SCRANTON, PA., NEWS—Floyd Edward Grayek, who built a large theatre in East Scranton only to have high winds topple it before it was completed, filed a

bankruptcy petition in Federal Court. Grayek, who built the Park within the last decade, listed debts of \$236,694.54 and assets of \$90,024.43, \$75,000 of which is in real estate. . . . Mary Devlin and Walter Dynan, Comerford, are working in the theatres division, of which Tom Walker, Comerford executive, is chairman, in the current Lackawanna County United Fund Campaign.

Pittsburgh

Sid Cooper, who was trained here by Harry Rees and Bill Scott at the UA office, has been promoted from Washington branch manager to district manager. . . . Film Row reports were that defendant theatres and film companies in the civil action entered by the Panagatocas family of the former Park, Johnstown, Pa., have made an out-of-court settlement in excess of \$20,000 to the plaintiffs. The complaint had been that a conspiracy existed to deprive the Panagatocas theatres from securing adequate product. . . . Jim Alexander, RCA, after being hospitalized for several weeks following an operation, was scheduled to return home. . . . The Antonopolos brothers, Tony and Milt, last week withdrew their Rivoli, East Pittsburgh, Pa., as an account of Moore Theatre Service. . . . The first Christmas party to be scheduled is the MGM holiday affair, dated for Dec. 17. . . . In the Pennsylvania legislature were two new bills providing for a referendum on extension of daylight saving time.

Gerald J. Shea, president, Shea Enterprises, held a general company meeting for two days at the Roosevelt Hotel.

TOGETHER for the FIRST TIME!

GARY COOPER in **"The REAL GLORY"** with **BRODERICK CRAWFORD**

DANNY KAYE **VIRGINIA MAYO** and **THE GOLDWYN GIRLS** IN **"The Secret Life of WALTER MITTY"** color by Technicolor with **BORIS KARLOFF**

2 GOLDWYN GREATS proudly released by SCREEN GUILD

22 Key runs with **BIG GROSSES** ask the man who played it!

another **HIT** in the **PARADE** from . . .

SCREEN GUILD 1315 Vine St. Phila. 7, Pa. LO 3-9020

PHILADELPHIA'S FASTEST GROWING DISTRIBUTOR



On her recent visit to Philadelphia in connection with the opening of "My Sister Eileen," SW Stanley, Betty Garrett took time out to visit the local Columbia exchange, where she is seen with, left to right: Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR; Harry Weiner, Paul Klieman,

Schuyler Beatie, Edward Emanuel, E. Roy Sullender, George Beattie, Lester Wurtele; and with Weiner, Norman Lewis, Phil Gerson, Nate Milgram, Sandy Gottlieb, A. R. Boyd, Ben Fertel, David Milgram, Ted Minsky, Rocco Palese, and Wurtele; and with all of the Columbia employees.

—Goldman Photos

Among the speakers were Robert W. Coyne, COMPO special counsel, and Rodney Bush and Hal Marshall, 20th-Fox.

St. Louis

Bob Cohun, former 20th-Fox salesman, has joined the communications division, RCA. He has been succeeded on the 20th-Fox staff by Richard Stahl, formerly of Minneapolis, Minn. . . Milton Napier, vice-president, Better Films Council of Greater St. Louis, received a Merit Award Medal at the annual installation dinner and party of Voiture 38, American Legion. . . Roy Murray, driver, Lewton Film Delivery Service, recently was elected mayor of his home town, New Florence, Mo. . . John Dugan recently resigned as branch manager, Buena Vista. The office now is under the supervision of Denver, instead of Chicago, and for the time being will be handled by Tommy Thompson, branch manager, Kansas City. . . The Town, Lovington, Ill., which was closed by Hal Bowers following a booth fire, has been converted to a 16mm. operation. . . The Grant, Advance, Mo., was sold by Harold G. Grant to Joseph W. Tulley, a local liquor store operator. The name is being changed to Advance.

The Rockne, Palmyra, Ill., has been reopened by Mrs. Mary Passalacqua. . . The Ashland, Ashland, Ill., operated by Arthur Samore prior to its closing in April, will be reopened at an early date, it has been reported. . . The Main, Alton, Ill., was reopened by A. T. Wohlert and local business interests. . . The Benld Opera House Corporation, Benld, Ill., has decided to resume operations of the Grand. The house was inoperative for two weeks while the projection machines were repaired. Frank A. Bertetti, an official of the company, is again temporary manager. . . Miss Geraldine Twitty, part-owner, Delta Drive-In, Sikeston, Mo., and the East Prairie, Mo., drive-in, is convalescing following a recent operation at Sikeston Hospital. . . Joan Crawford spent two very busy days here in connection with the opening of "Queen Bee" at Loew's State, the midwestern premiere for the film.

A requiem mass and funeral services for Mildred Marie Beckham, wife of Gene S. Beckham, salesman, National Screen Service, were conducted at St. Bernard Church, Wood River, Ill. Burial was in Memorial Park Cemetery, St. Louis County, Mo. . . The Kentucky Lake Drive-In, Benton, Ill., recently was

sold by J. W. Lyles to Robert Norman, Benton. . . John Rees, owner, Regal, Wellsville, Mo., recently received a 25-year pin from the Masonic Lodge, a 50-year pin from the Grand Lodge of Missouri, and he and Mrs. Rees celebrated their 50th wedding anniversary, and the 40th anniversary of their operation of the Regal.

San Antonio

George Kaczmar, manager, Empire, operated by the Trans-Texas Theatre Circuit, played it safe when he invited vice squad officers to a preview of "Unashamed," which he hopes to be able to show, if approved by the group. He assured the officers that he would not display outdoor placards prior to, or during, the showing of the film. Kaczmar recently also held a preview showing of a "Striporama," which the vice-squad officers approved. . . Eph Charninsky, formerly head, Southern Theatres Company, was the only San Antonian at the Motion Picture Pioneers dinner in New York. . . Bordertown Theatres, Inc., new operators, the Arts, has adopted a new first-run policy for the uptown neighborhood theatre. . . The Highland Park, recently closed by Bordertown, was viciously attacked by vandals.

Russell Ackley, manager, Texan and Ward, Monahans, Tex., has been transferred to Pecos, Tex., as city manager for the five theatres operated by Frontier Theatres, Inc. He succeeds Al Cook, who



Hal Lyon, president and general manager, Hal Lyon Enterprises, Inc., Franklin, Va., and the Lyon Realty Corporation, is celebrating his 25th anniversary in exhibition. He has been a director of Virginia Motion Picture Theatre Owners since 1950, and was the general chairman of its annual convention this year at the Hotel Chamberlain, Old Point Comfort.

Birkner Takes Top Prize In SW Cinerama Drive

NEWARK, N. J.—George Birkner, manager, Fabian, Paterson, N. J., has been presented with top prize among Stanley Warner theatre managers in New Jersey for promotion of sales for "Cinerama Holiday," showing in New York and other SW theatres across the country. The prize a gold "Cinerama" watch, was presented by Anthony Williams, SW district manager. Birkner also received awards from MGM and United Artists in conjunction with current films released by the two majors.

Participants in the ceremony included Charles J. Smakwitz, Jersey zone manager; Edgar Goth, advertising director; Jules Daniels, manager, Stanley, Jersey City, N. J.; John Stanek, Branford, Newark; George Kemp, Montauk, Passaic, N. J.; Edward Molteni, Capitol, Passaic; Richard Josephs, Regent, Paterson, N. J.; and Samuel Roth, Baker, Dover, N. J.

recently resigned to enter private business. Replacing Ackley as manager is Alva Haley, Denning, N. M. . . Mrs. Mae Jensen has resigned as manager, Scenic Drive-In, Brady, Tex., and taken over new duties as manager, Rice Drive-In, at El Campo, Tex. Oscar Dietz has been named manager, Scenic Drive-In. . . Herbert Rapp has reopened the Tower, Ranger, Tex., after remodeling. . . Grading and preliminary work on the new 500 car capacity drive-in has been completed at Gainesville, Tex., according to manager Louis Littlefair, Frontier Theatres, owners.

Frontier Theatres and James L. Winter, Sr., an employe, will have to pay \$35,000 to J. E. Whisenant et al according to a decision handed down by Judge G. C. Olsen in Crane, Tex. Michael Whisenant, six years old, was struck by a Frontier Theatre pickup truck driven by Winter, according to testimony. The child suffered a broken leg and multiple bruises, and was confined to the hospital for two months. The youngster received \$30,900 in the settlement, and his father, who had filed the suit in his behalf, received \$4,100. The Whisenants had asked for \$81,399.30. . . Clay Fluker has been named manager, Tyler, Tyler, Tex., owned by the Interstate Theatre Circuit. . .



Meg Myles, who stars in Allied Artists' "The Phenix City Story," recently visited the Washington exchange when in for the opening of the film at the Capitol. Seen left to right, back row, Emelyn Benfer, Olga Hartnett, Minnie Smith, Margaret Stillwell, Marceline Goldberg, Milt Lipsner, Florence Carden, Marie Connor and Joe DiMaio; and, front row, left to right, Al Wheeler, Miss Myles, and Harold Levy.

J. L. Wyche has started construction on a new 500-car capacity drive-in at Longview, Tex., which will be built at a cost of \$120,000. . . . Jack Owens has replaced George Glover as manager, Starlite Drive-In, Tyler, Tex., operated by C. D. Lecn.

Washington

Joel Margolis, manager, Loew's Capitol, produced the U. S. Savings Bonds Lassie children's show at Constitutional Hall. Highlight of the show was a personal appearance by Lassie. . . . Hank Howard, field representative, RKO Radio, Philadelphia, was in working with Jerry Baker, RKO Keiths, in connection with "Treasure Of Pancho Villa," which opens next at Keiths. Keiths, along with George's

Radio and Television Company, is giving-away valuable prizes to every patron attending opening-day performances. . . . Jutson Moses, head, MGM publicity activities in the south, was up from Atlanta working with Jerry Baker, RKO Keiths and Tom Baldrige, MGM field representative here, in connection with Samuel Goldwyn's "Guys And Dolls," which opens at RKO Keiths Nov. 16. . . . Harold Smithson, Loew's Palace, was married to June Hope Powell in Arlington, Va. The couple is planning a honeymoon in the near future.

Variety Club's 20th annual dinner dance is set for the Statler Hotel, Nov. 19. At the affair, NBC-TV's Steve Allen will be honored with the Tent's seventh personality award.

SW's Payette Honored With Host Of Awards

HAGERSTOWN, MD.—George N. Payette, city manager, Stanley Warner Theatres, recently received several special awards. One was a U. S. Savings Bond for the best campaign on MGM's "Blackboard Jungle." Others were for the best publicity campaigns on Paramount's "Strategic Air Command" and 20th-Fox's "A Man Called Peter." He also received a "Cinerama Watch" for securing the greatest number of patrons sent to Washington from this area to see "This Is Cinerama." Payette recently celebrated his 40th year in show business and his 20th year as head of the Hagerstown SW unit.

BALTIMORE, MD., NEWS—United Artists' new branch manager, Al Kane, was over from Washington to contact Baltimore accounts. He made calls with Steve Luxemburg, newly appointed UA salesman, who succeeds Harold Rose. . . . Manager Rodney Collier, Stanley, had Joan Crawford here for a day to mark the opening of Columbia's "Queen Bee." Bob Barol, Columbia, was in from New York in advance of the picture. . . . Manager Eddie Kimpel, Sr., reports the installation of CinemaScope at the Leader, unit of Rome Theatres.

Seattle

Paulsen and Shock Theatre Circuit, with headquarters in Anchorage, Alaska, is building a new theatre in the territory, to be opened around Christmas. Located about a mile and a half from downtown Anchorage, in the Spenard suburban shopping district, the new house will be called the Center and will be completely equipped with the latest equipment by National Theatre Supply. Paulsen also owns the Denali, Anchorage, plus theatres in Seward and Kodiak. . . . The Variety Club's first social event, a bingo party, was scheduled at the New Washington Hotel. . . . The Seley, Pomeray, Wash., was taken over by Floyd Kaberstian from Seley Allen. . . . Jim Schiller, Allied Artists publicist, was up from California to work on "The Phenix City Story," which opened at the Coliseum. . . . Louis Goldsmith, office manager, RKO, associated with the exchange for 25 years, died suddenly at the Maynard Hospital.



Albert M. Kane was recently appointed Washington branch manager for United Artists, replacing Sidney Cooper, who took over the post of central district manager.

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THE VARIETY CLUBS—WILL ROGERS HOSPITAL at Saranac Lake, New York. This famous sanatorium for the care and treatment of chest diseases, operated free of charge, serves the people of the Motion Picture and Allied Amusement Industries. Industry people from all parts of the United States are eligible for admission.

For information contact your nearest Variety Club Tent or Write:

Variety Clubs—Will Rogers Hospital
1313 Paramount Building, New York 18, N. Y.

ALLIED ARTISTS

Toughest Man Alive - MELODRAMA
(5533) 72M.

ESTIMATE: Lower half filler.

CAST: Dane Clark, Lita Milan, Anthony Caruso, Ross Elliott, Myrna Dell, Thomas B. Henry, Paul Levitt, John Eldredge, Dehln Berti, Richard Karlan, Syd Saylor, Jonathan Seymour, Don Mathers. Produced by William F. Broidy; directed by Sidney Salkow.

STORY: Dane Clark, government investigator, poses as an international gun runner who is imprisoned in a Latin American country so that he can get a lead on a weapons smuggling ring. He is contacted by Lita Milan, cafe singer, who actually is in the country to acquire arms for a revolution in her native country where her father had been president and was killed during the overthrow of his regime. Clark contacts Thomas B. Henry, who agrees to supply the necessary arms. Meanwhile, the real gun runner, Anthony Caruso, escapes and makes his way to the U.S. His appearance at the scene of operations almost blows up Clark's case. Caruso is killed and big boss John Eldredge is arrested and jailed. A fellow-agent, Ross Elliott, is badly beaten but will recover while Clark makes sure that the arms shipment is stopped. It is presumed that Milan will return to her own country, convinced revolution is not the answer.

X-RAY: There is a moderate amount of intrigue and suspense, as well as some action to be found in this entry, which should be okay as filler on the program. The story, acting, direction, and production are average. The screen play was written by Steve Fisher.

AD LINES: "Smuggling Guns Is A Dangerous Business"; "Government Agents On A Case Worth Millions"; "An Adventure Yarn About A Government Undercover Agent In Action."

MGM

Billy, The Kid (611) WESTERN
(Technicolor) 95M.

ESTIMATE: Names should help reissue.

CAST: Robert Taylor, Brian Donlevy, Ian Hunter, Mary Howard, Gene Lockhart, Lon Chaney, Jr., Henry O'Neill, Guinn Williams, Cy Kendall, Ted Adams, Frank Conlan, Frank Puglia. Directed by David Miller.

X-RAY: Of this story of Billy, The Kid, it was said when it was first reviewed in THE SERVICESECTION of June, 1941: "Seemingly despite everything MGM could do, this is still just another western with beautiful scenic background. There is enough riding and action to please western fans, and the Taylor fans will be satisfied, but for the class houses and more discriminating patrons this is likely to be only moderately successful. Acting honors go to Brian Donlevy, who does a swell job."

TIP ON BIDDING: Usual reissue price.

AD LINES: "Brought Back For You To Enjoy Once Again"; "Billy, The Kid . . . He Never Forgot A Kindness . . . He Never Forgave A Wrong"; "Robert Taylor In One Of His Most Exciting Roles."

Honky Tonk (612) MELODRAMA
105M.

ESTIMATE: Names should carry reissue.
CAST: Clark Gable, Lana Turner, Frank

MOTION PICTURE

EXHIBITOR

SERVICESECTION

The original Pink Section evaluations of features and shorts

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SECTION TWO
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NOVEMBER 16, 1955

Morgan, Claire Trevor, Marjorie Main, Albert Dekker, Henry O'Neill, Chill Wills, Veda Ann Borg, Douglas Wood, Betty Blythe, Harry Worth, Lee Hervey, Morgan Wallace. Directed by Jack Conway.

X-RAY: When first reviewed in THE SERVICESECTION of October, 1941, it was said of this meller of confidence men and the gold rush days, "This is an uneven picture although it has names, production, some good dialogue, and a background that offers itself to heavy selling. The players are handicapped by the too familiar yarn. Selling the Gable-Turner combination, the rugged action in a Nevada town, and the conflict between decency and lawlessness will help, and the film should do business."

TIP ON BIDDING: Usual reissue price.

AD LINES: "She Wasn't The Kind Of A Gal For A Guy Like Him"; "She Looked Innocent; But She Took Him Over"; "He Was The Number One Confidence Man . . . Until He Met Her."

A Guy Named Joe MELODRAMA
(609) 120M.

ESTIMATE: Names will help reissue of R.A.F. war film.

CAST: Spencer Tracy, Irene Dunne, Van Johnson, Ward Bond, James Gleason, Lionel Barrymore, Barry Nelson, Esther Williams, Henry O'Neill, Don De Fore, Charles Smith. Directed by Victor Fleming; Produced by Everett Riskin.

X-RAY: This film of the RAF in action, plus a romance between Spencer Tracy and Irene Dunne and a bit of fantasy wherein Tracy gets to pilot's heaven was first reviewed in THE SERVICESECTION of December, 1943, at which time it was said: "The names are what makes this one of the more interesting efforts of the year. Characterizations by Dunne and Tracy are topnotch as are those of Bond, Gleason, and Johnson. Clever dialogue, apt direction, a substantial measure of romance, comedy, action, etc., give this plenty of selling angles."

TIP ON BIDDING: Usual reissue price.

AD LINES: "He Was Just 'A Guy Named Joe'"; "Your Favorite Stars In One Of The Screen's Great Love Stories"; "Brought Back So You May Enjoy It Once Again."

Thirty Seconds Over Tokyo (610) MELODRAMA
139M.

ESTIMATE: Reissue of service film has names to help.

CAST: Van Johnson, Robert Walker, Phyllis Thaxter, Tim Murdock, Scott McKay, Gordon McDonald, Don DeFore, Robert Mitchum, John Reilly, Horace McNally, Donald Curtis, Louis Jean Heydt, William Phillips, Douglas Cowan, Paul Langton, Leon Ames, Spencer Tracy. Produced by Sam Zimbalist; directed by Mervyn LeRoy.

X-RAY: This meller concerns U.S. Air Force on a mission to bomb Japan, and when first reviewed in THE SERVICESECTION of November, 1944, it was said: "Possessing all the ingredients that go into absorbing and outstanding melodramatic entertainment, this can be classed with the best. Every reel is fraught with excitement, tenseness, comedy, romance, and the human quality necessary in an outstanding picture. The cast is superb. Tracy in the role of Jimmy Doolittle is appropriately cast. Based on the best selling book of the same name, this should prove a strong entry, despite its length and some depressing scenes. Direction, production, and story treatment are high rating."

TIP ON BIDDING: Usual reissue price.

AD LINES: "See The Bombing of Tokyo . . . Beginning Of The Setting Of The Rising Sun"; "Fly With General Jimmy Doolittle And His Courageous Raiders On The Bombing Of Japan"; "Thrills, Action, Drama, Comedy, Romance, Patriotism . . . This Picture Has Everything!"

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FOREIGN

Dr. Knock

COMEDY
102M.

(Lewis)

(French-made) (English titles)

ESTIMATE: Amusing import for the art spots.

CAST: Louis Jouvet, Jean Brochard, Jane Marken, Pierre Bertin, Pierre Renoir, Yves Deniaud, Genevieve Morel, Marguerite Pierry, Bernadette Lange, Mireille Perrey, Jean Carmet, A. Dalibert. Produced by Les Productions Jacques Roitfeld, Paris;; directed by Guy Lefranc.

STORY: Jean Brochard, doctor of the town of St. Maurice, welcomes his successor, Louis Jouvet, at the railroad station. Conversation reveals that Jouvet has been deceived when he bought the almost non-existent practice from Brochard. Jouvet, however, is not dismayed. He begins immediately to practice his philosophy that every person is a potential patient if only he can be convinced he is sick. Jouvet makes deals with the town's schoolteacher and pharmacist for the establishment of his "dictatorship of medicine." At the doctor's free Monday consultations, people arrive felling fine, only to depart fearing that death is imminent. When Brochard returns three months later, he learns that everyone in St. Maurice is a paying patient. The town has been turned into a health center and the local hotel converted to a clinic. Brochard himself falls under the spell of Jouvet, and winds up in bed being treated by the medical wizard.

X-RAY: Although art house audiences will find this entry diverting, the film is not suited to general booking because the major portion of its footage is confined to talk rather than to action. The cast headed by Jouvet, gives fine performances, and direction and production are well handled. The entry is based on the Jules Romains play, which has been adapted for the screen by Romains and Guy Lefranc.

AD LINES: "A Sizzling Satire On The Medical Profession": "The Famous French Satirical Masterpiece . . . Now Brought To The Screen In All Its Hilarity"; "A Rollicking Farce . . . A Rare Film Treat . . . A Comedy Hit With A Difference."

MISCELLANEOUS

The Beast With 1,000,000 Eyes

MELODRAMA
78M.

(American Releasing Corporation)

ESTIMATE: For the lower half.

CAST: Paul Birch, Lorna Thayer, Dona Cole, Richard Sargeant, Leonard Tarver, Bruce Whitmore, Chester Conklin. Produced and directed by David Kramarsky.

STORY: In desolate ranch country, where a married couple and their daughter struggle to eke out an existence, the countryside is startled when a weird sound pierces the sky, and the electric lights in the home go dim. Glassware and three windows are broken. Wierd events ensue: blackbirds attack the rancher; his wife is attacked by their pet dog and she is forced to kill the animal; a neighbor is trampled to death by his milk cow; the rancher's wife is attacked by a flock of chickens when she goes to feed them. The neighbor's cow appears on the scene and tries to kill the woman, but her husband shoots the cow just in time. A mute, who was injured in the rancher's army outfit

joint over Merlin's girl, Mamie Van Doren, who had gone of the make for Campbell, and Campbell is badly beaten by Merlin and his hoodlum pals before being rescued by police. Finally, Wynn lets Campbell in on a car stealing job despite warnings by Merlin. Campbell tries to contact headquarters by telephone, but Merlin surprises him and in a gun battle is killed. Wynn ducks out of town but Case tells Campbell she fears he will be back to kill her. He does come back not only to get his girl but to avenge the death of Merlin. In another gun battle, Campbell is wounded in the leg, but not before he kills Wynn. Case visits Campbell in the hospital and it looks like a future together for them.

X-RAY: This should fill in okay on the lower half. It's got plenty of action, juvenile delinquency, intrigue, drama, and an interesting story enacted capably with average direction and production. The screen play is by Leo Townsend, based on a novel by Ben Benson. The song, "Razzle Dazzle," is heard. This bears a Legion of Decency "B" rating.

AD LINES: "The First Jolting Story Of Organized Teen-Age Gangs"; "Stark, Savage Truth Stabs From The Juke Box Jungle"; "Today's Lost Generation—Running Wild."

Tarantula (5605)

MELODRAMA
80M.

ESTIMATE: Good horror exploitation item.

CAST: John Agar, Mara Corday, Leo G. Carroll, Nestor Paiva, Ross Elliott, Ed Rand. Produced by William Alland; directed by Jack Arnold.

STORY: When an associate of professor Leo G. Carroll is found dead and malformed, sheriff Nestor Paiva of the small desert community in Arizona takes his word it was due to natural causes despite the suspicions of young town doctor John Agar. Carroll, while working in his lab giving injections of a newly-discovered nutrient that causes animals to develop tremendously in a short period of time, is attacked by another malformed creature, a former associate who starts a fire after giving Carroll an injection of the nutrient. The attacker then dies. Carroll extinguishes the fire but a giant tarantula escapes. Scientist-student Mara Corday reports at the desert lab to assist him. Mysterious killings of cattle, sheep, and men start to worry Paiva and several clues lead Agar to believe the existence of a giant tarantula. Carroll starts to feel the effect of the injection and his features start to change. The tarantula seeking food attacks the building housing the lab, and Carroll is killed while Corday manages to escape with the aid of Agar, who warns the state police to clear out the small town. Air Force assistance is also requested. Dynamite and bullets fail to stop the creature as it sweeps closer, and it is only the planes with rockets and napalm bombs that manage to destroy it in time to save the town.

X-RAY: This one should scare the day-lights out of many a viewer and with a little exploitation could give a good account of itself for the type of entry it is. The story is interesting, the special effects are well done, and the direction, production, and acting are competent. The screen play is by Martin Berkeley, based on a story by Jack Arnold and Robert M. Fresco.

TIP ON BIDDING: Fair program rates.

AD LINES: "The Creature That Threatened The World"; "Only A Few Could Stop Him But Could They Get There In Time?"; "A Thrill-Packed Shocker . . . Not For The Squeamish."

is kept on the ranch out of sympathy, falls under the spell of the mysterious force which is plaguing the birds and beasts of the neighborhood. The force exudes a flashing light and a humming noise, and under its influence the speechless man brings toward it the rancher's daughter. Understanding finally comes to the rancher who talks to the voice from the mysterious crater buried in the sand near the home. The creature explains that its millions of eyes were those of the birds in the sky, and that the beast's world feeds on brains. Taunted by the rancher, the beast emerges from his rocket ship and is slain.

X-RAY: This story is such a slow starter that by the time it reaches its few moments of suspense near the close audience interest has been lost. Most of the footage is dull and lacking in interest. Tom Filer's wordy script is not helped by the slow pace utilized by producer-director David Kramarsky, and Jim Bickford's music, while effective in the late climax, cannot save the film.

TIP ON BIDDING: Lowest rates.

AD LINES: "Screaming Terror!"; "A Million Eyes Keep You In Suspense!"; "Spine-Chilling Amazing Thrillerama!"

The Shorts Parade

TWO REEL

Art

GOYA. Edward Harrison. 20m. The famous Spanish artist's life is reviewed through the portrayal of his varied paintings. Original background music adds flavor to the narrated film. Goya captured on canvas the pomp, the pageantry, the vice, and the lust of his country. His pictures illustrate the history of Spain in his lifetime. As Goya's art matured, scenes of court life and bullfights gave way to drawings of war, disease, and the Inquisition. This should prove ideal for the art spots. EXCELLENT.

CinemaScope Color Musical

THE NAT "KING" COLE MUSICAL STORY. U-I—Special CinemaScope Featurette. (Technicolor). 18m. The musical career of "King" Cole is traced, from his beginning as a pianist, through his switch to a vocalist, to the conquest of his illness and his growing popularity. Songs performed by Cole and his Trio include "Sweet Lorraine," "Route 66," and "Straighten Up And Fly Right." Cole also vocalizes in "That's My Girl," "Pretend," and "Darling, Je Vous Aime Beaucoup." EXCELLENT. (2600).

Documentary

GREY GHOSTS. British Information Service. 21m. In World War II the deadly "E" Boat menaced Britain's coastal shipping. German propaganda film illustrates the method of attack. Britain's motor torpedo boat and motor gun boat reeked the enemy's shipping. Britain's motor launches, ships that serve as mine-layers, mine-sweepers, and survey ships, have been steadily improved since the war. The film shows sequences that review crew training and advanced tactics. A full scale training exercise in the North Sea is also seen. GOOD.

Color Novelty

BEHIND THE BIG TOP. Warners—Color Specials Reissue. 18m. When first reviewed in THE SERVICESECTION of November—
(Continued on page 4064)

Pictures in order of release, with principal players, are placed in the month of the month of this page. All dates are subject to change. Series westerns are indicated by a W following the title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

ALLIED ARTISTS	ASSOCIATED	COLUMBIA	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
OCTOBER Jail Busters L. Gorcey, B. MacLane The Body Snatchers K. McCarthy, D. Wynter, C. Jones	OCTOBER Two Gun Lady P. Castile, M. Windsor, W. Talman	OCTOBER My Sister Eileen J. Leigh, J. Lemmon, B. Garrett (Technical color) (CinemaScope) Count Three And Pray V. Heflin, J. Woodward, P. Carey (Technical color) (CinemaScope) Devil Goddess J. Weissmuller, A. Stevens, Kimba Duel On The Mississippi L. Barker, P. Medina, W. Stevens (Technical color)	OCTOBER Trial G. Ford, D. McGuire, A. Kennedy Quentin Durward R. Taylor, K. Kendall, R. Morley (Eastman Color) (CinemaScope) The Philadelphia Story Green Dolphin Street (Re-releases)	OCTOBER Ulysses K. Douglas, A. Quinn, S. Mangano (Technical color) (Made in Italy) White Christmas B. Crosby, D. Kaye, R. Clooney, Vera-Ellen (Technical color) (VistaVision) (Re-release)	OCTOBER The Treasure Of Pancho Villa R. Calhoun, S. Winters, G. Roland (Technical color) (Superscope) (Made in Mexico)	OCTOBER A Man Alone R. Milland, M. Murphy, W. Bond (Trucolor) Twinkle In God's Eye M. Rooney, C. Gray, H. O'Brien Mystery Of The Black Jungle L. Barker, J. Maxwell No Man's Woman M. Windsor, J. Archer	OCTOBER The Tall Men C. Gable, J. Russell, R. Ryan (DeLuxe color) (CinemaScope) The Girl In The Red Velvet Swing R. Milland, J. Collins, F. Granger (DeLuxe color) (CinemaScope) Lover Boy G. Phillippe, V. Hobson, J. Greenwood Thieves' Highway Nightmare Alley (Re-Release)	OCTOBER Gentlemen Marry Brunettes J. Russell, J. Crain, S. Brady (Technical color) (CinemaScope) (Russ-Field- Voyager) Fort Yuma P. Graves, J. Vohs (Technical color) (Bef-Air) Savage Princess D. Kumar, Nimmi (Technical color) (Mehboob)	OCTOBER Kiss Of Fire J. Palance, B. Rush, R. Reason (Technical color) To Hell and Back A. Murphy, M. Thompson, C. Drake (Technical color) (CinemaScope) Rebel Without A Cause J. Dean, N. Wood (WarnerColor) (CinemaScope)	OCTOBER Blood Alley J. Wayne, L. Bacall (WarnerColor) (CinemaScope) Illegal E. G. Robinson, N. Foch Rebel Without A Cause J. Dean, N. Wood (WarnerColor) (CinemaScope)
NOVEMBER Gun Point F. MacMurray, D. Malone (Technical color) (CinemaScope) Bobby Ware Is Missing N. Brand, A. Franz, W. Reed Toughest Man Alive D. Clark, L. Milan, M. Dell	NOVEMBER Last Of The Desperadoes J. Craig, J. Davis, M. Dean	NOVEMBER Queen Bee J. Crawford, B. Sullivan, J. Ireland Three Stripes In The Sun A. Ray, M. Kimura, P. Carey (Made in Japan) 'Teen Age Crime Wave T. Cook, F. Griffin, M. McCart	NOVEMBER The Tender Trap F. Sinatra, D. Reynolds, D. Wayne (Eastman Color) (CinemaScope) Guys and Dolls M. Brando, J. Simmons, F. Sinatra (Eastman Color) (CinemaScope) (Special engage- ments only) A Guy Named Joe 30 Seconds Over Tokyo (Re-releases)	NOVEMBER The Desperate Hours H. Bogart, F. March, M. Scott (VistaVision) Lucy Gallant J. Wyman, C. Heston, T. Ritter (Technical color) (VistaVision)	NOVEMBER Texas Lady C. Colbert, B. Sullivan (Technical color) (Superscope)	NOVEMBER Secret Venture K. Taylor, J. Hylton (Made in England) The Vanishing American S. Brady, A. Towner, F. Tucker Jaguar Sabu, Chiquita, B. MacLane	NOVEMBER The View From Pompey's Head R. Egan, D. Wynter, C. Mitchell (DeLuxe Color) (CinemaScope) The Deep Blue Sea V. Leigh, K. Moore, E. Portman (DeLuxe Color) (CinemaScope) Good Morning, Miss Dove J. Jones, R. Stack, K. Hamilton (DeLuxe Color) (CinemaScope)	NOVEMBER The Big Knife J. Palance, I. Lupino, S. Winters (Aldrich) Killer's Kiss F. Silvera J. Smith, I. Kane (Kubrick-Bousel) Man With The Gun R. Mitchum, J. Sterling (Goldwyn, Jr.)	NOVEMBER Hold Back Tomorrow C. Moore, J. Agar Lady Godiva M. O'Hara, G. Nader, R. Reason (Technical color) The Naked Dawn A. Kennedy, E. Inglesias, B. St. John (Technical color) (Made in Mexico)	NOVEMBER I Died A Thousand Times! J. Palance, S. Winters, L. Marvin (WarnerColor) (CinemaScope) Sincerely Yours Liberace, J. Dru, D. Malone (WarnerColor)
DECEMBER Shack Out On 101 T. Moore, F. Lovejoy, K. Wynn Dig That Uranium Bowery Boys	DECEMBER The Crooked Web F. Lovejoy, M. Blanchard, R. Denning A Lawless Street R. Scott, A. Lansbury, J. Parker (Technical color) Hell's Horizon J. Ireland, M. English, B. Williams Walk A Crooked Mile (Reissue)	DECEMBER I'll Cry Tomorrow S. Hayward, R. Conte, E. Albert (Special engage- ments only) Billy, The Kid Honky Tonk (Reissues)	DECEMBER Artists and Models D. Martin, J. Lewis, S. MacLaine (Technical color) (VistaVision)	DECEMBER Naked Sea Allen H. Miner Documentary	DECEMBER Flame Of The Islands Y. DeCarlo, H. Duff, Z. Scott (Trucolor) The Fighting Chance R. Cameron, B. Cooper, J. London Track The Man Down K. Taylor, P. Clarke	DECEMBER The Rains Of Ranchipur L. Turner, R. Burton, M. Rennie (DeLuxe Color) (CinemaScope)	DECEMBER The Rains Of Ranchipur L. Turner, R. Burton, M. Rennie (DeLuxe Color) (CinemaScope)	DECEMBER Running Wild W. Campbell, K. Case, K. Wynn Tarantula J. Agar, M. Corday, L. G. Carroll The Second Greatest Sex J. Crain, G. Nader, B. Lahr (Technical color) (CinemaScope) Kiss The Blood Off My Hands Johnny Stool Pigeon (Reissues)	DECEMBER The Court Martial of Billy Mitchell G. Cooper, R. Bellamy (Technical color) (CinemaScope)	

HOLIDAYS
 Nov. 24—Thanksgiving Day
 Dec. 25—Christmas Day

MOON PHASES

1	2	3	4
Quarter	Full	Last	New
..... 22 29 6 14
NOVEMBER	DECEMBER	NOVEMBER	DECEMBER

BUILD SOUND BOXOFFICE WITH BASIC SHOWMANSHIP



NATIONAL *Screen* **SERVICE**
PRIZE BABY OF THE INDUSTRY



**PRE-VUES
of
COMING
ATTRACTIONS**

TRAILERS

The Run - The Fall
If the next best of Luck...
This handsome...
THE GIRL IN THE RED VELVET SWING
CINEMASCOPE
LAY MILLAND · JOAN FARLEY
MILLAND · COLLINS · GRANGER

30 X 40

Come -
you can sit
with the jury
at the trial
that rocked
and shocked
the nation!

TRIAL
NEWS
SHOCKING DRAMA
GLENN FORD · DOROTHY McGUIRE
ARTHUR KENNEDY · JOHN HODIAK · KATY JURADO
- RAFAEL CAMPOS · JUANO HERNANDEZ
DON M. HANAUER
40 X 60

CAPITOL THEATRE
NOW SHOWING

THE GIRL RUSH
RODINO RUSSELL · FERNANDO LUNA
22 X 28
DISPLAYAWAYS

PALACE
NOW SHOWING

They don't come
ANY BIGGER!

20 · CENTURY · FOX
CLARK GABLE · JANE ROBERT
GABLE · RUSSELL · RYAN
"THE TALL MEN"

and now fought
to win her...
with everything
they had!

JOHN PAYNE · RONALD REAGAN · RHONDA FLEMING · COLEEN GRAY
Tennessee's Partner
HERALDS

CAMERON MITCHELL
CINEMASCOPE
COLOR by DE LUXE
14 X 36
DISPLAYAWAYS

Can't you tell that
I'm in love?
Do you think
I'm smiling
on the lips
for someone?

**THE VIEW
from
POMPEY'S
HEAD**
RICHARD GARA · CAMERON
EGAN · WYNTER MITCHELL
CINEMASCOPE
COLOR by DE LUXE
NOW SHOWING
STANDEES

STATE

NOW SHOWING

THE BAR SINISTER
DOUBLE
11 X 14
DISPLAYAWAYS

MOTION PICTURE

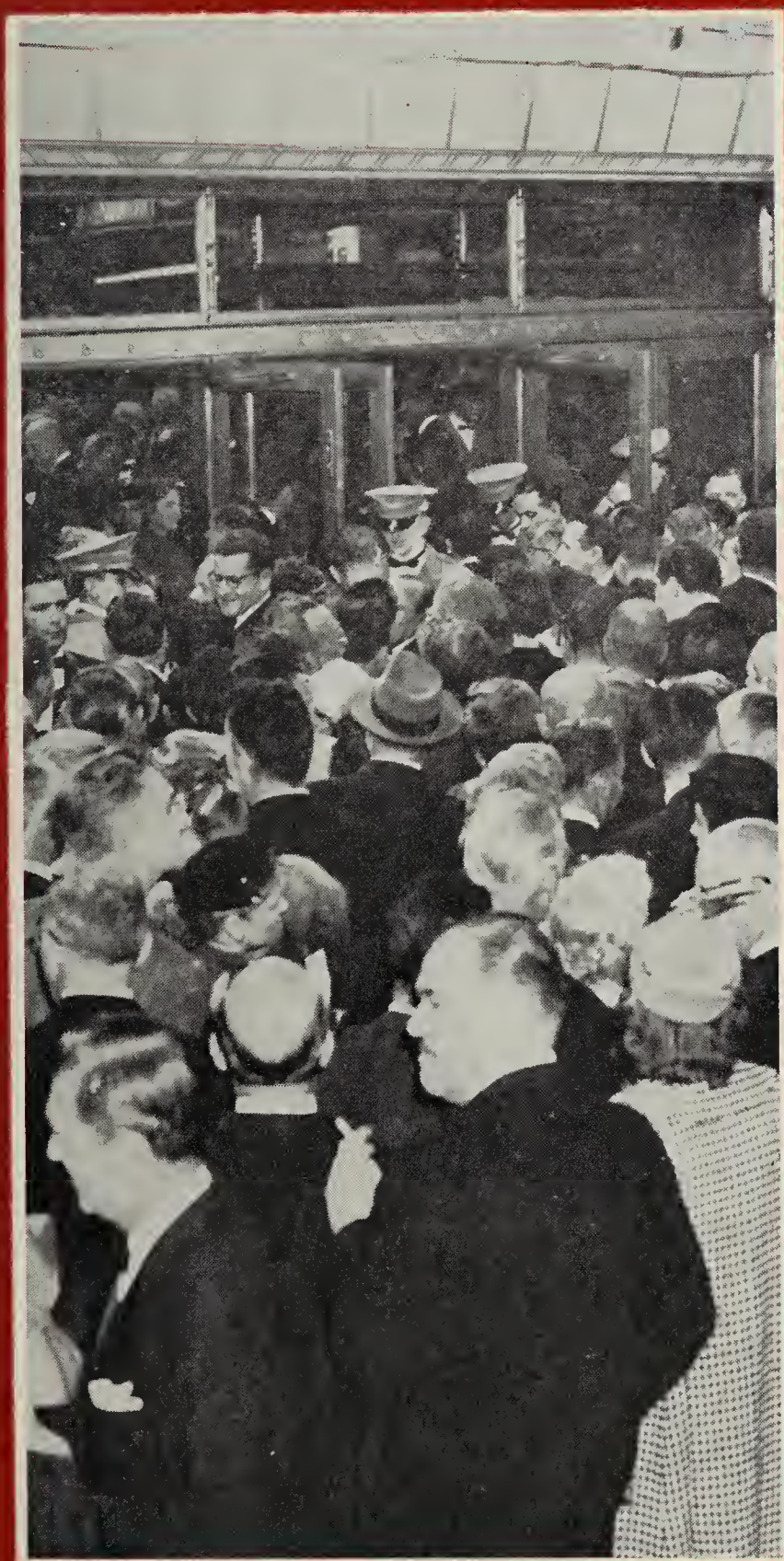
EXHIBITOR

NOVEMBER 23, 1955

VOLUME 55

NUMBER 4

IN TWO SECTIONS • THIS IS SECTION ONE



TOA May Support Regulation-Blank

(page 9)

Audiences Start Award Balloting

(page 10)

AND FEATURING: STUDIO SURVEY

← This week belongs to the nation's moviegoers as they vote for the first time in theatres on a national scale to determine the best artists and films of the year.

THE FAN AD
Part of Giant
selling campaign!



The Pool of Love . . . The vagabond poet finds himself in an exotic but dangerous adventure!

Kismet

M-G-M
presents its
spectacular
CINEMASCOPE
and **COLOR**
production of the
Broadway extravaganza!

...ecstasy of
song, spectacle
and love!



**GREAT
LOVE
SONGS!**

"Stranger
In Paradise"

"Baubles, Bangles
And Beads"

"This Is My
Beloved"

and more!

AVAILABLE IN
M-G-M RECORDS
ALBUM

STARRING

HOWARD KEEL

ANN BLYTH

DOLORES GRAY

VIC DAMONE



Oasis of Delightful Imaginings . . . A secret hiding place, just one of the many provocative scenes in this drama of love's fulfillment!



The Secret Wall of the Harem . . . Strange device that permits an intimate peek and innocent pleasure!

WITH
MONTY WOOLLEY · SEBASTIAN CABOT

SCREEN PLAY BY **CHARLES LEDERER AND LUTHER DAVIS** · BOOK BY **CHARLES LEDERER AND LUTHER DAVIS**

Adapted from the Musical Play "KISMET"

Founded on "KISMET" by EDWARD KNOBLOCK

MUSIC AND LYRICS BY
ROBERT WRIGHT AND GEORGE FORREST

Music Adapted from Themes
of ALEXANDER BORODIN

PHOTOGRAPHED IN
EASTMAN COLOR

DIRECTED BY

PRODUCED BY

VINCENTE MINNELLI · ARTHUR FREED

Kolosossal!

At last the word "SPECTACULAR" finds its ultimate, giant-screen fulfillment. A famed stage property becomes a fabulous film attraction.

A cartoon mouse character is depicted in a formal black tuxedo with a white shirt and bow tie. He has a white flower boutonniere on his lapel and is holding a small pink mouse in his left hand. He is standing next to a large, circular wreath made of white holly leaves and red berries. A red banner is draped across the top of the wreath, featuring the word "Kismet" in white, stylized cursive lettering.

Kismet

**PERFECT
FOR
CHRISTMAS-
NEW YEARS
HOLIDAYS!**

EXTRA! Press-time flash: "THE TENDER TRAP" sets new all-time record at Music Hall, N. Y. Big everywhere!

20th

Hits

*Only a great
audience picture
deserves
Christmas
playing time!*

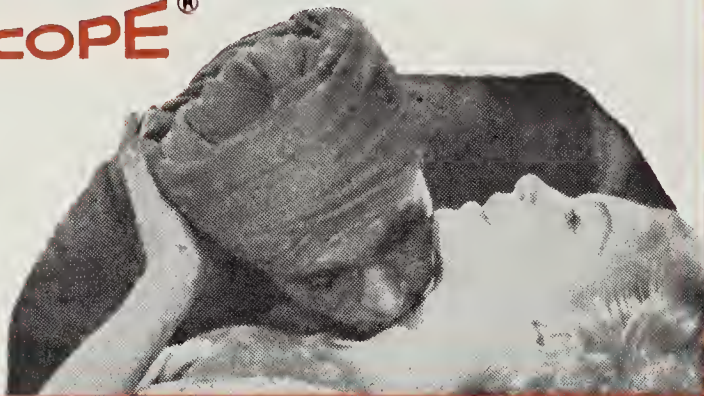
LANA RICHARD FRED JOHN MICHAEL
TURNER · BURTON · MacMURRAY · CAULFIELD · RENNIE

The RAINS of RANCHIPUR

COLOR by DE LUXE

CINEMASCOPE[®]

with Eugenie Leontovich
Produced by FRANK ROSS
Directed by JEAN NEGULESCO
Screenplay by MERLE MILLER
Based on a Novel by Louis Bromfield



pe qu in

*The strangest
military
hoax of
World
War II!*

CLIFTON WEBB · GLORIA GRAHAME

The Man Who Never Was

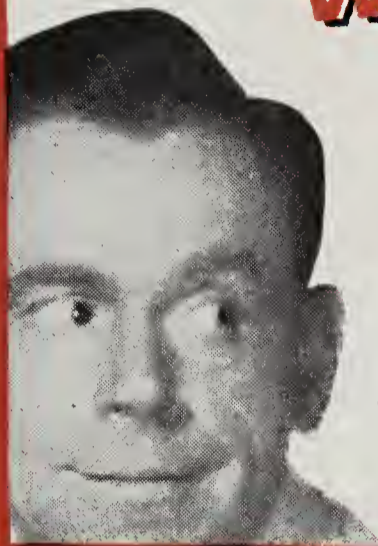
COLOR by DE LUXE

CINEMASCOPE

Screenplay by
NIGEL BALCHIN
Directed by
RONALD NEAME
From the Novel by
Ewen Montagu



*The major
comedy
hit of
the
year!*



TOM EWELL · SHEREE NORTH
**THE LIEUTENANT
WORE SKIRTS**

CO-STARRING Rita Moreno

COLOR by DE LUXE

CINEMASCOPE

Produced by BUDDY ADLER · Directed by FRANK TASHLIN

Screenplay by ALBERT BEICH and FRANK TASHLIN

Story by Albert Beich



ask
quality
, 56!

*Rival brothers
in high-pitched
drama
of love,
jealousy, sacrifice!*

VAN JOHNSON · JOSEPH COTTEN
RUTH ROMAN · JACK CARSON

**Bottom of
the Bottle**

COLOR by DE LUXE

CINEMASCOPE

Produced by BUDDY ADLER

Directed by HENRY HATHAWAY

Screenplay by SYDNEY BOEHM

From a story by Georges Simenon



**... four
distinctive
releases**

for January!

"It's a pleasure
to do business
with 20th!"



The happiest entertainment you'll see in '56
is available from 20th in January!

20th Century-Fox presents.

THE
LIEUTENANT
WORE
SKIRTS

← HERE
COMES
THE
YEAR'S
MAJOR
COMEDY
HIT!



in
CINEMASCOPE[®]

COLOR by DE LUXE

starring

Tom Ewell
Sheree North

CO-STARRING Rita Moreno

Produced by BUDDY ADLER • Directed by FRANK TASHLIN

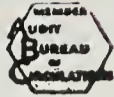
Screenplay by ALBERT BEICH and FRANK TASHLIN

Story by ALBERT BEICH

He's got
that
"ITCH"
again...
...(this
time
it's
for
Sheree)



EXHIBITOR



NOVEMBER 23, 1955
VOLUME 55 NUMBER 4

SLIDING SCALE VIEWS . . . A LA 1941

WE WERE RATHER PLEASED the other day to have a loyal and consistent theatre executive reader draw to our attention a yellowing copy of our editorial of August 30, 1941 ("METRO PRESENTS A SOUND SELLING PLAN").

While our recent detailed survey ("THE SLIDING SCALE METHOD of arriving at a FAIR FILM PRICING FORMULA"—Nov. 9, 1955 and Nov. 16, 1955) was being prepared, we remembered having written something of the sort previously, but we didn't bother to look it up. We are now struck by the similarity in viewpoint, and the consistency in thinking, that is shared by these writings that were separated by more than 14 years. Here were our SLIDING SCALE views, a la 1941:

"For years this department has been fighting for a fair method of selling; one which will give the distributor a just return when he delivers the hits, and at the same time will allow exhibitors to buy pictures at a price determined by what they are worth. We dislike leaving the exhibitor with his hat in hand begging for a proper adjustment.

"We have asked for this, but actually we have had little hope that the day would come when a scientific system might be available for the benefit of both distributor and exhibitor, alike.

"Well, the miracle has happened. The industry now has a sound method of selling. One that can't fail to get plaudits from fair-minded exhibitors, and one which will no doubt be copied by other distributors, and rightly so!

"Here's the fairness of the system. If a picture earns a

certain amount, the percentage automatically goes up to a designated figure. If it fails to hit the gross expected, it automatically goes down. The system starts at 25 per cent and goes to a 50 per cent peak.

"Each picture stands on its own. If it does business, it gets the dough. If it doesn't, the exhibitor pays less. No more hat in hand, waiting for an adjustment or crying about improper allocations. When he totes his gross, an exhibitor knows immediately what he pays. His own box office establishes it.

"It's scientific. It puts the business on a sound plane. The studio now has the buck passed to it. If it can deliver, the gross will show it. Otherwise, the producer knows the weak sisters won't get the money."

At some time or other during these last 14 years, what was then nameless but later became SLIDING SCALE has been accepted and advocated by every national film distributor, without exception. There is no questioning its basic fairness and honesty as an instrument for film business transactions. "Cheating" and "avarice," on one side or the other, brought inflated overheads and increased "floors" in an effort to off-set one another, and eventually destroyed confidence in SLIDING SCALE as a method. But we feel that such evils can be corrected, and routines established that will prevent their recurrence.

In 1941, as in 1955, "hat-in-hand-adjustment" solicitations do not agree with the freedom and independence of average Americans. There will never be peace and progress in this business while that practice is necessary.

Let's eliminate it!

FIRST-RUN ON TV

Several months ago there was a great to-do in the nation's newspapers, (which incidentally are very often financially interested in their local radio and TV stations) about the NBC purchase of the U. S. rights to a British made feature motion picture, "THE CONSTANT HUSBAND." This picture, produced by Sir Alexander Korda, and starring Rex Harrison, was heralded as "the first full length motion picture to be presented in color on television before its release to American motion picture houses," and the big national network went for a reported \$250,000.00 for this "premiere" privilege.

Reports had it that while this sum was considerably in excess of the \$30,000.00 to \$50,000.00 obtainable for a pretty well made Hollywood product, with a much stronger producer and cast, after theatres had played it, the network intended to get a one hour and a half important national showing out of it—and still get the

balance from theatres that would play second-run.

Well . . . one recent Sunday evening at 7:30 P.M. "THE CONSTANT HUSBAND" hit the air waves with everything, including ad plugs for TUMS and BUICKS. In fact the ad plugs from about 8:20 to 9 P.M. broke right into what little plot there was, to the point of driving even the experimental audience elsewhere.

If they were only able to charge the usual \$30,000.00 against the TV showing, we sincerely believe that NBC has just lost \$220,000.00 on its investment.

And the theatres of the U. S. A. just saved whatever they might have paid for a quick week of "THE CONSTANT HUSBAND." We doubt if there will be any "second-run!"

Admitting Sir Alexander's smartness, it would seem that there must be some personality at NBC who is a direct contrast.

—JAY EMANUEL

CAN NEWS

(Trade Headlines Of The Issue)

Corporate

AA stockholders reelect directors and find a sizable increase over 1954 earnings (page 11).

Deaths

Playright Robert E. Sherwood dies (page 14).

Distribution

MGM sets a global meeting for overseas personnel (page 10).

IFE goes international with six new films (page 10).

Exhibition

Theatregoers begin balloting in Audience Awards Poll (page 10).

Dipson Circuit elects officers (page 10).

Roxy sets stage show for Christmas (page 11).

SLIDING SCALE is discussed at Allied's Indianapolis meeting (page 14).

Legislative

It becomes apparent that any decision on toll-TV is far in the future (page 9).

Mel Konecuff

Producers Edmund Grainger and Otto Preminger discuss their pleasures and problems; a new French Film Center prepares to open its doors; and other news is covered (pages 8 and 21).

Organizations

President Myron Blank indicates that TOA might support the move for federal regulation if convinced it would benefit the industry; TOA starts a survey to find out what U. S. exhibitors expect from British films (page 9).

Technical

Radiant Manufacturing Corporation's control is purchased by U. S. Hoffman Machinery Corporation (page 9).

I N D E X

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(Yellow Check-Up)



Edmund Grainger, independent producer of two RKO releases, "The Treasure Of Pancho Villa" and "Great Day In The Morning," was in New York recently to attend three days of conferences with RKO home office executives on the two Technicolor and Superscope productions.

NEW YORK By Mel Konecuff

PRODUCER PARAGRAPHS: Edmund Grainger, independent producer releasing through RKO, was in town to discuss with home office officials the future release



KONECOFF

of "The Treasure Of Pancho Villa," the company's top grosser at the moment, and the future release of his recently completed "Great Day In The Morning," civil war tale which presents the story of the founding of Denver. RKO is expected to release this in February, and the Technicolor film stars Virginia Mayo, Ruth Roman, Robert Stack, and Alex Nicol. He thought this could be the start of a civil war film cycle. Also, while in town, he looked at several plays and started negotiations for a novel, preferring this type of property because it is proven, as well as having a sold audience to await the film.

He hopes to make three features in 1956 with the next, "Oh Promised Land," rolling in the spring in Kentucky, the Carolinas, and California in CinemaScope and Technicolor. RKO will release, with the company partially financing his productions. Grainger likes turning out his pictures in color because it enhances the subject. Also, he has an eye on the future when the theatrical payoff has been concluded and the film might be released via color TV some years hence. He also likes to use locations in his films because it adds to the entertainment value despite increases in expenses and other complications. He figures the public benefits from the end results.

As regards RKO, Grainger reported that there is a great feeling of optimism in Hollywood with regard to the reactivation of the company with the future looking bright. He thought that the entry of the various processes and systems was all to the good and showed that the industry

BROADWAY GROSSES

(As of this Monday)

Snow Buries Boxoffice

NEW YORK—With a snowy weekend killing business generally, the Broadway first-runs, with the exception of the Capitol and Radio City Music Hall, were pretty much in the doldrums.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR the breakdown was as follows:

"Target Zero" (Warners). Paramount claimed \$30,000 for the complete eight day engagement.

"The View From Pompey's Head" (20th-Fox). Roxy was down to \$11,000 on Friday, Saturday, and Sunday, with the last five days of the third week dropping to \$18,000.

"The Tender Trap" (MGM). Radio City Music Hall, with stage show, hit \$82,000 for Thursday through Sunday, with the second week sure of \$125,000.

"The Desperate Hours" (Paramount). Criterion was down to \$11,500 on the seventh week.

"Guys And Dolls" (Goldwyn-MGM). Capitol anticipated the third week at \$145,000.

"I Died A Thousand Times" (Warners). Globe did \$12,500 on the second week.

"Gentlemen Marry Brunettes" (UA). Mayfair reported \$7,000 for the last four days of the fourth week.

"Rebel Without A Cause" (Warners). Astor expected the fourth week to tally \$21,000.

"Big Knife" (UA). Victoria dropped to \$13,000 on the second week.

"The Tall Men" (20th-Fox). Loew's State was down to \$12,000 on the sixth and last week.

was constantly on the move and not sitting back and resting on its laurels.

Producer, director, writer, and sometime actor Otto Preminger had objections recently when we saw him.

He objected to the Production Code the way it stands at present.

He objected to the cost of distributing an independently produced film as exacted by the distributors, including United Artists, claiming that the 30 per cent charged was too high and that 10 per cent should be enough.

He objected to improper advertising, stating that sex in ads is old-fashioned and unnecessary when a picture is good and urging that the contents of a film be listed to let the public judge it in a proper light.

He objected to Harry J. Anslinger, who heads the government narcotics bureau for the Treasury Department, claiming he should mind his own business which is the control and elimination of narcotics and users, rather than try to censor and/or interfere with picture production, especially when he has not seen a finished print or a final script. He objected to his pre-judging a picture in the press before the public when he is ignorant of said picture.

He objected to only receiving 11 cents out of every dollar plunked down at the
(Continued on page 21)

Blank Says TOA May Support Regulation

Says Group Favors Any Move Beneficial To Industry; Raps Product Shortage And Favors Tax Repeal Fight

By MEL KONECOFF
New York Editor

NEW YORK—Myron Blank, newly-elected president, Theatre Owners of America, upon his return from a three-week trip abroad which saw him discuss future product with filmmakers there as well as attend a meeting of exhibitors, stated at a press conference last week that he and his association were in favor of government legislation or regulation if it proved beneficial to the industry as a whole. Later in the interview, however, Blank blamed government intervention in part for the shortage of product facing exhibitors of late.

Said Blank, we find ourselves with fewer and fewer pictures being made and released each year under the present system, and exhibitors must seek out other sources of supply. He assured European producers that American exhibitors stood ready to play any film they make if they can earn a profit with it. He hoped they would exploit their stars on the order of Gina Lollobrigida so that they would mean something at the boxoffice. He hoped, too, that they might participate in a film festival to be held here next September in conjunction with the TOA convention. A freer exchange of talent might also be beneficial.

Questioned as to whether TOA would appear before a forthcoming Congressional investigation committee, he answered that he and the organization would be most happy to appear, and he thought that the shortage of product as well as the shrinkage of income in exhibition should be investigated. He would like to see the government create conditions so that more product would emerge and other distribution practices would be corrected.

Blank hit at distributors for holding back bigger pictures for release during prime periods such as holidays, etc. The shortages other times, including the present, is being felt not only by theatres but is also nullifying any picture habit that may be present among patrons. He accused most distributors of having plenty of available product in their vaults.

One of the answers might be the entry of more producers, and plans are in effect so that more exhibitors might play a more active part in that end of the industry with a financing plan. Until the time is right and all the details worked out properly, TOA is proceeding cautiously. He stated that the studios are set up now to increase their film output, but are making the most money in their history with a minimum of releases.

Regarding the use of new talent in films, he opined that it was within the province of production to cover this angle and its proper exploitation, and its not the duty of exhibitors to make stars of new people. In the days not too long ago, theatres might have actively indulged in star build-

Radiant Control Acquired By Hoffman Machinery Corp.

NEW YORK—The United States Hoffman Machinery Corporation last week acquired control of the Radiant Manufacturing Corporation, Chicago, the world's largest producer of projection screens, with the immediate result of an expansion of production facilities and centralized manufacturing operations in one large plant in the Chicago area. Radiant management, headed by president Harry Eller and executive vice-president Adolph Wertheimer, will continue in office for 10 years, until November, 1965, operating the company as a subsidiary of Hoffman, which acquired the firm in line with its concentrated program of corporate diversification.

Blank Ignores Allied

NEW YORK—Requested to comment on speeches of general counsel Abram F. Myers and president Rube Shor at the recent National Allied convention in Chicago, Theatre Owners of America president Myron Blank last week stated that TOA does not intend to become "embroiled in a name calling contest with anyone." He emphasized that TOA stands firmly on a policy of "constructive progress and sanity of endeavor," through a realistic attitude to exhibition dilemmas, in small, medium, and large situations.

ing, but at present they are uncertain as to future film bookings and therefore why go overboard on personalities that may never play a house again.

Blank thought it was a mistake for Allied to state that it was withdrawing from COMPO because many individual members of Allied see merit in the operation and still support it.

Questioned on whether TOA would participate in a campaign to further reduce the admissions tax, Blank replied that the group was ready to partake of any campaign for the good of the industry. He believed that theatres should operate free of taxes as do other parts of the amusement industry. TOA will support COMPO in any move in this direction, and he admitted that the campaign might very well be hurt by the withdrawal of Allied.

Blank was asked where TOA stood on the matter of circuit expansion and he replied it was not within the province of TOA as a trade association to comment on this.

He was questioned as to whether TOA would continue the "friendly talks" with distributors regarding exhibitor problems and replied that he will do anything to keep more theatres from closing because of high film rentals. He would be glad to meet with Allied, the distributors, or anyone else on the problem. Meetings on this order in the past have been of help, he opined.

Sitting by at the session were J. J. Rosenfield, assistant to the president; Albert M. Pickus, vice-president; Robert Livingstone, secretary, and Herman M. Levy, general counsel.

TOA Survey Studies British Film Problem

NEW YORK—A cross section of exhibition opinion concerning British film product is being surveyed by Theatre Owners of America, it was revealed last week in a TOA press release. More than 200 exhibitors, TOA members, and others across the country have been sent a letter and a questionnaire, with the substance of the questions to be answered based on conversations conducted over the past two years by TOA executives with British industryites.

It was explained by TOA general counsel Herman Levy, in his letter to the theatremen, that the questionnaire replaces, to a certain extent, the visit of George Singleton, of the British Cinematographers Exhibitors Association, to the TOA convention. Singleton was unable to attend because of illness. The eight queries try to determine the theatreman's opinion on audience reaction to British product, his opinion on its advertising and exploitation, its gradual improvement, what can be done for further improvement, and how British producers can best interest American exhibitors in their pictures.

The mailing list of the questionnaire was selected on the basis of the experience of the theatre owners involved, geographical distribution, type of areas, population, and other considerations. The compilation of replies will be available about the middle of December, TOA said.

Toll-TV Decision Distant

WASHINGTON—As the result of a decision last fortnight by Federal Communications Commission to review its procedure for the allocation of television channels, consideration of the proposed systems of subscription television programs by the Commission probably will be postponed for some time. Because the question of toll-TV is closely connected with the space available on the air, it was unlikely the FCC would undertake a review of controversial system without clarification of the channel allocation methods.

Thirty-five requests that certain areas be designated either all VHF or all UHF have been denied by the Commission, which announced that it will make a general inquiry into various proposals for assigning channels in such a way as to eliminate problems now impeding the expansion of TV facilities. The present plan was established in 1952 to open ultra high frequency channels for commercial use; it is considered possible that the FCC may eliminate UHF altogether, inasmuch as these stations generally have been unable to compete with VHF operations.

RKO Projectionist Dies

NEW YORK—Sam Kaplan, veteran projectionist, RKO home office screening room, died from a heart attack last week on the subway while on his way to work. He was 65 years old. Kaplan, who joined RKO as a projectionist in 1928, is survived by his widow and a son.

Theatregoers Begin Ballot Flood In First Audience Awards Election

NEW YORK—Heralded by an avalanche of newspaper publicity, public balloting in COMPO's national Audience Awards election was launched last week in 8,000 theatres throughout the country. Elmer C. Rhoden, national Audience Awards chairman, predicted that 35 million votes will be cast before the balloting closes at midnight, Nov. 27.

For the first time in the half century history of the industry, the public will make its own selection on a national basis of the best picture of the year, the best performance by an actor and an actress, and the most promising new male and female personalities.

Rhoden's decision to make the first public announcement of the winners to the newspapers at a Hollywood press dinner early in December is believed to have stimulated the pre-election publicity on the poll. Scores of newspapers have printed special magazine sections devoted entirely to the poll or full-page spreads in their Sunday editions. Many newspapers have reproduced the public ballot and hundreds of others have printed feature articles and photographs of the leading nominees.

Local theatre groups, operating alone or in cooperation with local merchants and newspapers, are offering prizes, valued at several hundred thousand dollars, in contests being conducted in conjunction with the Audience Awards election. These prizes include a completely furnished house, several automobiles, all-expense-paid tour around the world for two, and huge quantities of appliances, clothing, food, and other merchandise.

Dipson Officers Set

BATAVIA, N. Y.—Dipson Theatrical Enterprises announced last week the election of William J. Dipson as president and his father, Nikitas Dipson, as chairman of the board. Dipson, Sr., had been president of the circuit. Batavia district attorney Wallace J. Stakel, longtime counsel for the firm, was named a director, and Mrs. Marika Dipson and Andrew O. Gibson, Buffalo, were reinstated as directors. The Dipsons plan to return to their home in Greece this month, but will make frequent visits here.

The Dipson organization controls theatres in New York, Pennsylvania, West Virginia, and Ohio. From 1922 to 1930, the company sold nine leases in various communities to Warners in a transaction reported to have involved over \$1,500,000 in Warners debentures, which were paid at par in 1939.

Poster Company Head Dies

NEW YORK—Funeral services for Irving Snyder, 52, president, Sterling Poster Company, were held at Riverside Memorial Chapel last week. Snyder died unexpectedly of a heart attack.

Sterling Poster Company furnished posters for practically every motion picture theatre on Broadway. Snyder was a member of Cinema Lodge of B'nai B'rith and the Masons. Survivors include his wife, two sisters, and two brothers.

MGM Overseas Personnel To Attend Global Meeting

LONDON—Sales and publicity personnel from all overseas MGM branches will be flown to Hollywood for a week-long global conference beginning on Feb. 5, it was announced here by Loew's International president Arthur M. Loew who, with MGM studio head Dore Schary, will co-host the 75 delegates from 58 countries.

At the conference, 12 or more major MGM features will be screened, including rough cuts and parts of pictures not yet completed. A series of business sessions throughout the week will develop sales policies and merchandising and promotion plans for the product on an international scale. The opening event of the meeting will be a reception and cocktail party on the first day, with business sessions starting the morning of Feb. 6.

The delegates will include a large number of home office executives, all regional sales directors, the territorial managers and sales chiefs of each country in which MGM operates, and top publicity personnel.

Bateman Heads Salesmen

LOS ANGELES—Wayne Bateman, Los Angeles, was elected president, Colosseum of Motion Picture Salesmen of America, at the group's two-day annual convention last week held in the Ambassador Hotel.

Other officers named were Gordon Bugie, Albany, first vice-president; Paul Weiss, Minneapolis, second vice-president; and Dave Chapman, Milwaukee, secretary. Edgar E. Shinn, Chicago, was re-elected treasurer.

IFE Goes International With Six New Films

NEW YORK—IFE Releasing Corporation has set six major films for release between December, 1955, and March, 1956, with five of the six in color and one in CinemaScope and stereophonic sound, it was announced last week by Seymour Poe, executive vice-president.

The lineup includes "Maddalena," "The Return Of Don Camillo," "Lost Continent," "Lease Of Life," "Riviera," and "Madame Butterfly."

"These six films," said Poe, "will serve a two-fold purpose. One, they will be a foundation for IFE's greatest year, 1956, and two, they will activate our exhibitor publicity workshop plan. Manny Reiner, our general sales manager, is currently on a national tour surveying the field as a preliminary to implementing the program. . . . This year will also see the intensification of IFE's international aspect. In the six pictures we have set for release the production talents of film-makers from Italy, France, England, and Japan are utilized. This, too, is just the beginning. We are currently negotiating for some of the most important French productions of the past two years. And, of course, we expect to handle independent American product provided it meets our standards."

The top December release will be "Lost Continent" the first Italian CinemaScope film, to premiere in Los Angeles in order to qualify it for the Academy Awards. Other December releases are "Maddalena," starring Marta Toren, and "The Return Of Don Camillo," the only black and white film among the six, starring Fernandel.

In January are "Lease Of Life," starring Robert Donat, from the J. Arthur Rank studios, and "Riviera," with Martine Carol in the starring role. "Madame Butterfly" will be released during March as a follow-up to "Aida." Actors and opera stars will be used, as in "Aida."



Seen at the recent dinner of the Motion Picture Pioneers at the Waldorf-Astoria, New York City, honoring Herman Robbins, National Screen Service head, as "Pioneer Of The Year," were, top row, left to right, Charles Reagan, Harry Brandt, William F. Rodgers, Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR; Arthur Mayer, Don Mersereau; and Robert Benjamin, Judge Ferdinand Pecora, Jack Cohn, Spyros Skouras, Sam Rinzler, and E. V. Richards, Jr.; and bottom row, left to right, Al Schwalberg, C. J. Latta, Tom Connors, Bob O'Donnell, Sol A. Schwartz, George Skouras, and Herman Robbins, Ned E. Depinet, and Jack Cohn, with the plaque awarded to Robbins.

Ritchey Predicts 100% Rise In AA Business

NEW YORK—Norton V. Ritchey, president, Allied Artists International, announced last week an expected 100 per cent increase in his company's business in the next year. Ritchey said that the increase would be due to continued expansion in the international field, which has resulted in a 42 per cent improvement for the fiscal year ended June 30 over the previous year.

In line with the expansion program, all company distribution outlets will be canvassed in the next three months. Ritchey and Edwin J. Smith, Jr., vice-president and European supervisor, leave shortly for London, where Smith will establish permanent headquarters and cover all distribution outlets in Europe, taking part in production activities as well as handling European distribution for Allied Artists.

It was stated by Ritchey that a flexible distribution setup will be handled mainly through top national distributors in each foreign country. The company policy also includes working with foreign producers in co-production deals. Ritchey held high hopes that a group of outstanding films would soon be acquired by Allied Artists.

England was cited as particularly fruitful for production deals. Present plans call for filming there of "I'll Take The High Road," which will be co-produced with Associated British Pictures Corporation, starring Vera-Ellen. AA is represented in England by Anglo Allied Pictures Limited.

The field of overseas television is also of interest to Allied Artists. Through its subsidiary, Interstate Television Corporation, the company already has broadened its TV operations to include England, Japan, France, Belgium, Mexico, Cuba, and Puerto Rico. Although no plans are presently being considered, it is possible that AA International will produce films for Interstate Television in England.

Stage Show For Roxy

NEW YORK—Robert C. Rothafel, managing director, Roxy, announced last week that in conjunction with 20th-Fox's CinemaScope production of "The Rains Of Ranchipur," the Roxy would offer a stage and ice presentation to round out an entertainment package for the Christmas and New Year holidays.

AA Stockholders Reelect Directors; Income Shows Increase Over 1954

Mrs. George Skouras Heads Boys Town Of Italy Drive

NEW YORK—Mrs. George P. Skouras is currently spearheading a drive to raise funds for the Boys' Towns of Italy, Inc., a charitable enterprise founded in 1946 by the Right Reverend Monsignor John Patrick Carroll-Abbing to rehabilitate war orphans. Mrs. Skouras, as chairman of the international benefit committee, has pointed out the superlative work the organization has done on behalf of 22,000 impoverished Italian youths, but emphasized the necessity of additional funds now inasmuch as twice that number of boys are still roaming the streets.

So far, the Boys' Towns have been built with the voluntary contributions of private citizens in this country. In connection with the campaign, a contest offering \$75,000 in prizes is being conducted, in which theatres are being asked to participate by showing a special Jinx Falkenburg McCrary appeal trailer.

Allied "Watchdogs" Ready

CHICAGO—The National Allied Emergency Defense Committee was expected last week to put into operation immediately the regional "watchdog" setup devised at the recent annual convention here to exchange information on film rentals and to gather data for the Senate Small Business Committee hearings slated to begin in January.

When the machinery starts to function, a closed circuit telephone hookup will be used to exchange information, and Allied executives regard the committee activities as a step toward giving the exhibitor association a stronger front, tying the units together for more efficient operation.

At present, small town exhibitors are preparing to contact their Congressman in the same way they pushed for COMPO's federal admissions tax repeal campaign. The legislators will be acquainted with the rental terms situation and told of certain product which, it is said, is unavailable to the small theatreman because of excessive rental.

HOLLYWOOD—At the annual meeting of the stockholders of Allied Artists, presided over by Steve Broidy, president, the entire board of directors was reelected for the coming year. The members are G. Ralph Branton, Broidy, Arthur C. Bromberg, George D. Burrows, W. Ray Johnston, Harold J. Mirisch, Edward Morey, Herman Rifkin, Norton V. Ritchey, and Howard Stubbins. The stockholders approved the directors' proposal to amend the Certificate of Incorporation to increase the number of shares of \$1.00 par value common stock from 1,500,000 to 3,000,000 shares, and an employees' stock purchase plan.

Broidy announced that the operations of Allied Artists and its subsidiaries for the first quarter of the present fiscal year resulted in a profit before Federal income taxes of \$252,043 compared with \$200,697 for the same quarter last year. Provision for taxes amounted to \$135,000, as compared with an amount of \$108,000 in 1954. Net profit after taxes amounted to \$117,043 for this year, compared to \$92,697 for the same period in the previous year. Gross income in the respective quarters showed \$3,705,462 and \$2,907,177, representing an increase in 1955 of 27.4 per cent.

Following the stockholders meeting, a meeting of the board of directors was held at which all of the present officers were reelected. The quarterly dividend of 13¾ cents per share on the company's 5½ per cent cumulative convertible preferred stock was voted for payment Dec. 15, to holders of record Dec. 2. The directors also voted a cash dividend on the common stock of 15 cents per share payable on Jan. 24 to stockholders of record Jan. 9.

Release Plans Outlined By Sales Head Goldstein

CHICAGO—Release and merchandising plans for upcoming Allied Artists product were outlined last week by Morey R. Goldstein, vice-president and general sales manager, at the concluding sessions of the company's regional sales meeting at the Blackstone Hotel here.

Pictures discussed included William Wyler's "The Friendly Persuasion," "Gunpoint," Walter Wanger's "The Body Snatchers," "The First Texan," "The Come On," and "The Four Seasons."

Attending the meeting were division sales heads James A. Prichard, southern; Nat Nathanson, midwest; and Harold Wirthwein, western. Midwest branch managers Frank Thomas, Kansas City; Maurice Schweitzer, St. Louis; Don Tibbs, Salt Lake City; and Jack Felix, Denver; and southern division branch managers Henry Glover, New Orleans; Bailey Prichard, Memphis; Gene Dyer, Charlotte; James Hobbs, Atlanta; W. G. Carmichael, Oklahoma City; and W. E. Finich, Dallas, also attended.

Lightstone Promoted

NEW YORK—Gordon Lightstone has been appointed manager of 20th-Fox's Vancouver exchange succeeding James E. Patterson, it was announced.



Seen on the dais at the recent Allied States Association convention in the Hotel Morrison, Chicago, are Jack Rose, Indiana-Illinois Theatres, Inc.; Jack Kirsch, president, Illinois Allied; Mayor Richard J. Daley of Chicago; Rube Shor, National Allied president; and Abram F. Myers, National Allied board chairman and general counsel.

OTTO PREMINGER'S

"THE COURT-MARTIAL OF BILLY MITCHELL"

**THE COURT-MARTIAL THAT ROCKED THE WORLD
WARNER BROS. PRESENT IT FOR NEW YEAR
TO ROCK THE ENTERTAINMENT WORLD!**



**The moment had come—
the girl had spoken—
the story was told!**

This is one of the electrifying highlights in the explosive true story of Billy Mitchell—a fighting hero who risked disgrace and dishonor by setting off the most sensational trial in U.S. history!

STARRING **GARY COOPER** in his role of roles!

CO-STARRING

CHARLES BICKFORD · RALPH BELLAMY · ROD STEIGER

STORY AND SCREENPLAY BY

MILTON SPERLING AND EMMET LAVERY · A UNITED STATES PICTURES Production · MILTON SPERLING · OTTO PREMINGER

Produced by

Dir

ALLY MITCHELL

LD!
—THE ATTRACTION



EMASCOPE · WARNERCOLOR

BETH MONTGOMERY · FRED CLARK 

Presented by
WARNER BROS. MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN

And
“Rebel
Without
a Cause”
is a hit
without
a let-up!
EVERY
OPENING
A NEW SMASH
AND HELD OVER
ALL OVER!



Foreign Producers Seek Increased Playing Time, Pledge Code Support

WASHINGTON—The market in the United States for foreign film is greater than ever before, according to American industry toppers who last fortnight told 10 delegates from abroad attending the Administrative Council meeting of the International Federation of Film Producers Associations how best to take advantage of unprecedented opportunities in this country. Michell Wolfson, TOA; Arthur L. Mayer, Distributors Association of America; and Ellis G. Arnall, SIMPP, attended a roundtable at the MPAA offices and their advice, according to Dr. Renato Gaulino, Federation president, was "most valuable."

It was suggested that the import market might be helped if some American stars were included in foreign features and if the collaboration of American directors and producers was secured. The foreign producers were warned also that the public in this country has been accustomed to the wide-screen format and expects technical improvements to be incorporated in imported films. They were advised, too, that the Production Code must be observed and that product must qualify for its seal of approval. Assistance from U. S. technicians in the cutting room and from American exploitation sources was also recommended.

Gaulino replied that the suggestions are acceptable to the foreign representatives and quoted his associates as being eager to meet the Code requirements because they regard compliance as the best insurance against censorship. The visitors had no complaint against U. S. market methods and expressed aspirations for more running time. The shortage of domestic films here and other reasons were given by Gaulino for the greater cooperation offered by the conference at this session.

RKO Circuit Switches

NEW YORK—William W. Howard, vice-president, RKO Theatres, last week announced the following promotions and transfers of theatre managers: Dave Levin from manager, RKO Albee, Providence, R. I., to city manager, Grand Rapids, Mich., with headquarters in the Regent; Philip Nemirow from the Chester, New York, to the Albee, Providence; and Richard Clark from the Castle Hill, New York, to the Chester.

Other RKO managerial shifts, all in the New York area, are Jerome Leige, from the Marble Hill to Castle Hill; Nicola Constabile, from Greenpoint to Marble Hill; and Philip Smith to manager, Greenpoint.

UATC Meeting Set

NEW YORK—The annual stockholders meeting of United Artists Theatre Circuit will be held in Baltimore, Md., on Nov. 28, the company informed the shareholders last week. On the agenda for the meeting are the election of directors, ratification of action since the previous meeting, and consideration of authorizing the board to appoint at its discretion a firm of accountants to audit the books and accounts of the corporation for the current fiscal year.

UMPO Control To Davis; 12 Films Set For Release

NEW YORK—With the purchase of the interest held by John G. McCarthy, control of United Motion Picture Organization has passed to Richard Davis, now sole owner, it was reported last week. Davis announced that UMPO has 12 films, including three George Lourau French productions.

McCarthy, president, International Affiliates, and one-time MPAA vice-president in charge of international affairs, joined Davis, Ardee Films and CBD Releasing head, last summer to form UMPO. McCarthy was board chairman and Davis president of the importation-distribution firm.

UA Exercises Option On Controversial Film

NEW YORK—United Artists will exercise its option to distribute "The Man With The Golden Arm," Otto Preminger's controversial entry concerning narcotics addiction which stars Frank Sinatra, it was announced last week by president Arthur B. Krim. The right to refuse release of the picture was included in the terms of the agreement between UA and Preminger, and the Production Code of the Motion Picture Association, of which UA is a member, specifically bars films on this topic, imposing a \$25,000 fine for violation.

Nevertheless, Krim expressed confidence that the MPA will recognize the unique value of the Preminger production and make an exception to its rules by granting a PCA seal of approval. He expressed also UA's pride to be associated with a picture of such "outstanding calibre." The company's decision was reached after Krim, with board chairman Robert S. Benjamin and executives William J. Heineman and Max E. Youngstein flew the coast for a special screening of a rough cut. Once before, in the case of Columbia's "To The Ends Of The Earth," in 1948, the Code was temporarily amended to pass the picture and then amended again to restore the original ban on drug traffic as film fare.

TV Code Launched

HOLLYWOOD—An ethical code for the producers of television films was put into the initial drafting stage last fortnight at a meeting of the National Society of Television Producers and the National Audience Board. The purpose of the session, according to Tom Lewis, NSTP president, was to devise a means by which telefilm producers can guide themselves voluntarily in making product for public viewing. Telefilm shows are subject to the NARTB code as administered by individual stations, but the industry has had no self-regulating code to follow prior to the production of a property.

Sliding Scale Topic At Allied Unit Meet

INDIANAPOLIS—Roy Kalver was reelected president, Allied Theatre Owners of Indiana, at the close of the exhibitor group's annual convention last week in the Marott Hotel. Also reinstated were J. R. Pell, vice-president; Richard Lochry, treasurer; and William A. Carroll, executive secretary. Kalver also was appointed to succeed Trueman Rembusch as national director, while the latter takes over the new post of alternate national director. Carroll was designated by Rube Shor, National Allied head, to function as the Emergency Defense Committee "watchdog" in the state. Exhibitors newly named to the board of directors are Jim Kornblum, George Heliotas, and Art Clark.

Among the major topics discussed at the conclave was the SLIDING SCALE system of film rentals proposed by Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR, who described the device as the only fair method in selling motion pictures. The details of the scale have been published in the MPE issues of Nov. 9 and 16, together with a discussion of its application. Support for Emanuel's suggested terms has been forthcoming from prominent industry sources. Shor, in addressing the delegates, emphasized the importance of organization among theatremen in order to promote their common interests. Twentieth-Fox president Spyros Skouras appeared at the rostrum with an appeal to return to showmanship to meet television competition, asserting that the industry cannot exist without the independent exhibitor.

National Allied board chairman and general counsel Abram F. Myers discussed the new arbitration draft and outlined the campaign to enlist exhibitor support for Allied's commitment to seek government regulation of film rentals. He said that he hoped to explain the regulation measure to as many theatremen as possible before the end of the year, and expressed the view that the reasons for Allied's position on the arbitration issue have not been publicized sufficiently. Other items on the agenda given thorough consideration included the fight against subscription television, reviewed by Rembusch, and the question of why film companies arbitrate rentals abroad and not at home, discussed by National Allied secretary Julius Gordon.

Indiana exhibitor Marc Wolf spoke on the reasons for National Allied's qualified withdrawal from COMPO, and a review of technical developments was presented by Hugh McLachlan, technical chief, Y and W Management Corporation.

Robert Sherwood Dies

NEW YORK—Robert E. Sherwood, 59, noted playwright and liberal, died last week in New York Hospital following a heart attack. Sherwood, who also wrote screen plays such as the Oscar-winning Samuel Goldwyn production of "The Best Years Of Our Lives," was the four-time recipient of the Pulitzer Prize. During the second world war, he was head of the Office of War Information overseas bureau and a close friend of the late President Roosevelt. He is survived by his wife, a brother, a daughter, and a grandson.

H For Hitchcock

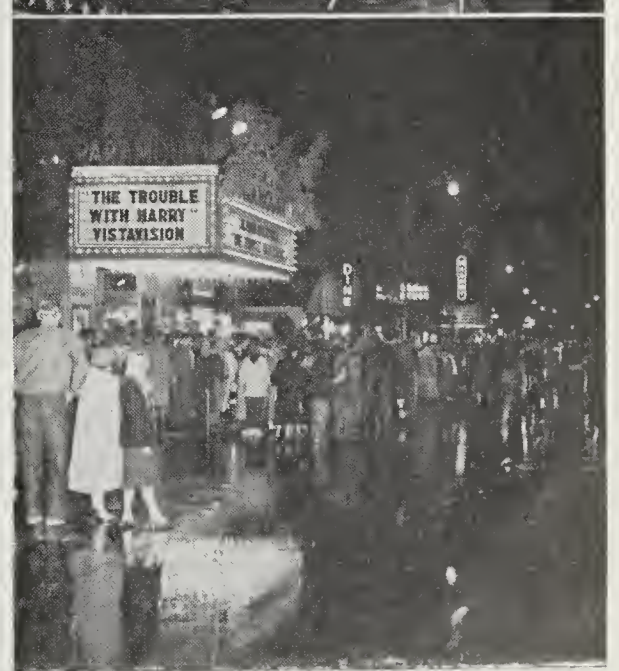
ALFRID Hitchcock's latest Technicolor and VistaVision Paramount release took Hollywood to Vermont recently when "The Trouble With Harry," filmed in the locale, bowed at the Paramount, Barre, for the benefit of New England Flood Relief. The eminent director, his wife, and star Shirley MacLaine came from the coast especially for the event, and were joined in Barre by a large contingent of newspaper writers, syndicated columnists, feature writers, and radio and TV reporters who travelled by special plane from New York.

The evening of the premiere, Vermont Governor Joseph B. Johnson hosted an official dinner at the Barre Auditorium, which was attended by the industry celebrities and press as well as Mayor Reginald Abare, civic and state officials, and Paramount executives. Almost 1,000 guests then repaired to the theatre for ceremonies preceding the screening of the

film, after which Governor Johnson entertained at a gala buffet supper in the Pavilion Hotel, Montpelier, to celebrate the launching of another Hitchcock success. International coverage of the important event was further assured through the presence in Barre of a large delegation of Latin American and European correspondents.

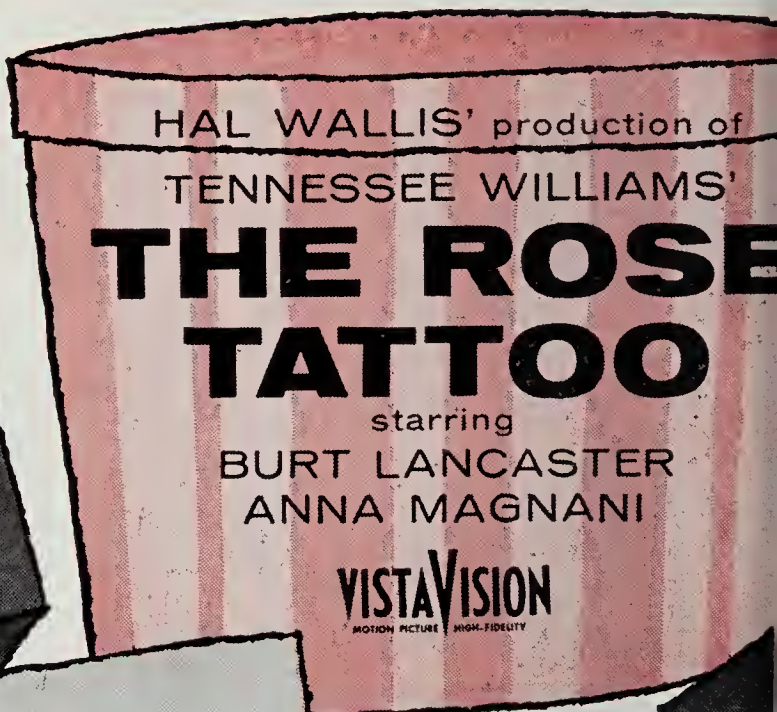
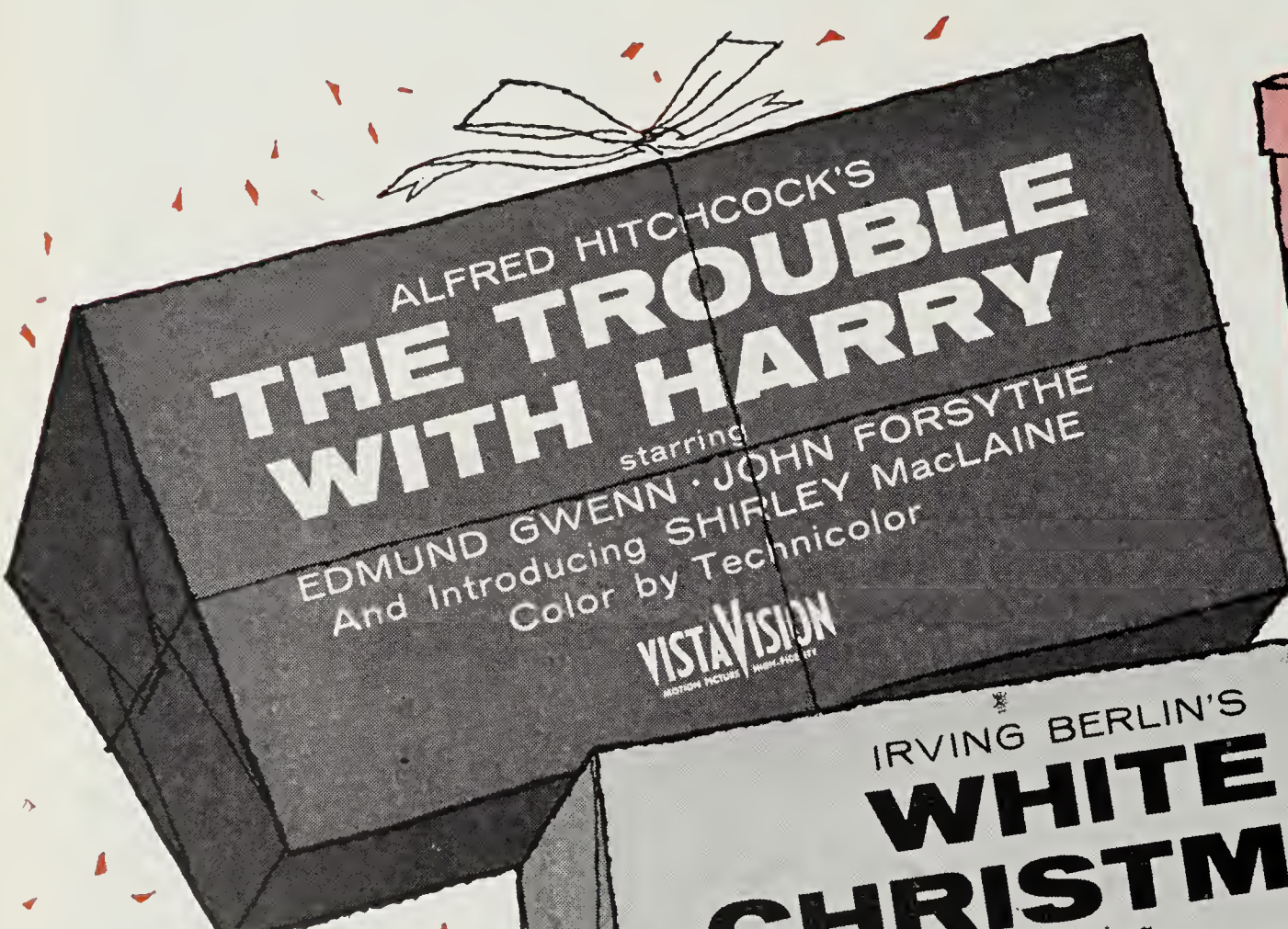
And, H for Harry, too!

Above, center, Hitchcock dedicates a Vermont marble plaque to "Harry," the corpse-hero of the film, as Shirley MacLaine and Harry Browning, New England Theatres vice-president, look on. Right column, the press contingent boards plane for Vermont; Hitchcock and Miss MacLaine are at the foot of the ramp. In Barre, the press heard the career story of Miss MacLaine, and later interviewed Hitchcock at a cocktail reception. Last, Mayor Anson F. Barber, Montpelier, greets the director as he arrives for the Chamber of Commerce banquet. Left column, Governor Johnson addresses the banquet diners. At the Paramount, Hitchcock inscribes his name on the wall beneath his famous caricature as Miss MacLaine and manager William Murphy look on. Outside the Paramount, the Governor addresses the crowds and the WSKI radio audience. Bottom, the scene while fans awaited the arrival of celebrities prior to the premiere.



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FOR EVERY DATE AND GET
PACKAGE AFTER PACKAGE OF
GREAT BOXOFFICE ENTERTAINMENT**



HAL WALLIS'
**ARTISTS
AND MODELS**

starring
DEAN MARTIN and JERRY LEWIS
Color by Technicolor

VISTAVISION
MOTION PICTURE HIGH-FIDELITY



To be opened for
CHRISTMAS
and the
NEW YEAR!

WILLIAM WYLER'S
**THE
DESPERATE
HOURS**

starring
HUMPHREY BOGART
and FREDRIC MARCH

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

ULYSSES

starring

KIRK DOUGLAS
SILVANA MANGANO
Color by Technicolor

**PARAMOUNT
NEWS**

AND DON'T FORGET THOSE BIG ONES IN SMALL PACKAGES!

**PARAMOUNT
SHORTS**



SHOWMANSHIP SWEEPSTAKES

1955-56 SERIES Finalists In Contest No. 21

First Leg On Paramount's \$500 Sweetens "Angels" Sweeps Kitty

PHILADELPHIA—This week, the judges of SHOWMANSHIP SWEEPSTAKES overwhelmingly placed the entry of Charles F. Wallace, 4-Star, Scottville, Mich., on Paramount's "We're No Angels" as the winner of Contest 21.

Since the film company has \$500 posted on this picture, which expires on Jan. 11, 1956, Wallace, in accordance with the rules of the contest, now has a "leg" on this prize. Naturally, he also wins MOTION PICTURE EXHIBITOR'S \$100 for a winning entry, and this money is now on its way to him. If his campaign is adjudged best among all entries received on "We're No Angels" or if his is the only entry placing first in a SWEEPSTAKES received on this picture by the above date he will be in line at that time to receive Paramount's additional \$500 award.

WINNING ENTRY

"WE'RE NO ANGELS"

Submitted by Charles F. Wallace
4-Star Scottville, Mich.

340 seats • 60 cents top admission
City and rural patronage.

"For a small town operation we really let 'em have both barrels on this one. We picked our booking to fall the first Sunday after our local annual Harvest Festival, thus giving us between 10,000 and 15,000 people right on the main street whom we could really let know what a terrific picture we had coming.

"Two weeks prior to the opening I had enough table tents printed: 'We're No Angels But Our Food Is Heavenly!' to cover all the restaurants in the county; and 250 'Wanted' posters, reading, 'Wanted, A Jail That Can Hold Us Because 'We're No Angels' Humphrey Bogart, Aldo Ray, Peter Ustinov and 'Adolph.' Expected to be in the vicinity of the 4-Star Theatre On (dates),' for posting all over the county. These were exact reproductions of the 'wanted' posters put out by police and the F.B.I. on criminals and bore the pictures of the three stars.

"Our leading super market backed 5,000 heralds with an ad which paid for them, and these were mailed to box holders; 1,000 were put in cars around the factories in the county; 1,000 were dumped on the crowd from the roof tops during the highlights of the Festival; and the balance were passed out in front of the theatre.

"The front of the theatre was done up with a three-sheet cut out and a little

basket hanging from the marquee with a sign reading: 'Adolph, the Mystery Angel in 'We're No Angels.' The front also utilized a one-sheet, a 40 x 60, 22 x 28's and a set of 11 x 14's. On top of the building next door was placed and lighted a 24-sheet which could be seen from two blocks without any trouble.

"For street bally we had a man out with a little woven basket, and we ran a personal ad calling attention to him. This read, 'Find the man with the little woven basket and ask him if he is one of the Angels from 'We're No Angels,' opening Sunday at the 4-Star, and he will give you a free pass.' This worked so good I had to cut it off after too many recognized him and he gave out too many passes.

"We ran teaser ads a week in advance of opening and a big newspaper ad the day before and again on opening day. Several merchants were persuaded to use the picture title for headers in their ads and it really got a lot of comment as it was never done here before. One of these from the Palace Radio and Appliance Store read 'We're No Angels—But A Jungers Will Keep Your Home Warm and Heavenly.'

"During the two nights of the Festival and the Saturday night before opening we set up a 16mm. projector and ran a special trailer and TV clips which really stopped them in their tracks and plugged up the street. This was done in our vacant lot across the street from the theatre.

"The day before opening we used a saturation job on our local radio station with spots and the announcer telling about the man with the basket and the free passes on the street.

"To these people in out state Michigan it was really something and they proved it by showing up at our boxoffice with that good old green stuff in hand. We ended up with our second highest gross of the year."

RUNNER-UP NUMBER 1

BACK TO SCHOOL SAFETY SLOGAN CONTEST

Submitted by Dale Smiley
Del Paso, North Sacramento, Cal.
1280 seats • \$1.10 top admission
General patronage.

"The thought of a Safety Slogan contest came to me when I noticed in a local paper that the Police Chief was asking



the Parent Teachers Association members to volunteer as street crossing guards at busy intersections for the first two weeks of school this fall. Said the Chief, 'We don't have enough men in the police department to watch all crossings, and there should be some one to help the children at least for the first two weeks, until they get used to the traffic and the drivers used to them.'

"The thought came to me that this was an opportune time for a good public relations tieup with the schools and city officials, so I planned the Back To School Safety Slogan Contest. I contacted the Chief of Police and he was 100 per cent for it and thought it a wonderful idea. I next contacted the local school principals, parent-teacher organizations, city manager, city Fire Chief, city Mayor, city inspector, president of the Merchants' Association and different city councilmen, trying to make it a civic affair. They all were 100 per cent for the idea.

"I promoted a nice trophy from the merchants' association, which was given to the school from which the best all-around slogan originated. Along with this, I promoted from other merchants gifts such as dolls, roller skates, record albums, merchandise orders, skooters, etc, as gifts to runner up contestants.

"The contest was made in two different classes, 'A' and 'B.' The first was from children from the 6-7-8 grades and Class 'B' for children from the fifth grade down. Cash prizes up to \$15 for the winners in each class were awarded in addition to the gifts and some passes good for a six-month period.

Judging the entries was quite a job; but it was a work of civic pleasure. The best slogan was used on light poles, telephone poles, trees, any place they could be displayed near all school crossings, this being a constant reminder to the children.

The presentation of awards was made from the stage with city and school officials making the presentations to winners in each class. After all the presentations were made the Chief of Police made a short safety talk and this was followed by a film on traffic safety obtained through City Safety Council.

Ten thousand entry blanks in the Traffic Slogan Contest were distributed to the different schools.

Free TV and radio publicity resulted from the contest. One radio station gave one spot announcement daily for seven days to the event.

Some of the winning slogans were: "Be Car Wise, Use Your Eyes"; "Look Both Ways And Live More Days"; "Even If Your Feet Are Fleet, Be Careful When You Cross The Street"; and "Tomorrow With Me You May Share If You Cross The Street Today With Care."

RUNNER-UP NUMBER 2

BEING "IN" WITH THE MERCHANTS HELPS

Submitted by James G. Bell
Guthrie, Grove City, Pa.

850 seats • 60 cents top admission
General patronage.

Being a member of the merchants' division of the Chamber of Commerce gave us an excellent chance to make a tieup with a Merchants Bargain promotion held here recently.

This consisted of the merchants paying us a sum of money for a reduced matinee rate for children up to the age of 16. This made their admission for the matinee 10 cents. They gave us space free on the front page of a special ad which ran in four different papers. In addition, they had two clowns on the street who gave away free for us a reduced ticket which would admit any adult to a Monday or Wednesday program for the following two weeks. They gave away around 2,000 of these coupons; and, in addition, tied about 500 to balloons which were filled with gas and released in different localities surrounding Grove City. This promotion did not cost us a cent. Instead, they paid us.

We are fully convinced that it pays to cement good will and creates excellent public relations by belonging to groups such as the Chamber of Commerce and joining cooperatively in their activities for mutual benefit.

The local newspaper here cooperates with us on stories we least expect to get. For instance, a story on projectionists came out of a clear sky. One night the editor and a friend were attending the show; and we invited them to inspect the projection booth. A few days later we picked up the paper and read a story about our equipment and a projectionist's work.

Due to our contacts established with the merchants' association we recently effected tieups on "Man Called Peter" and "Battle Cry," which only cost us the price of a six sheet and a three sheet. Both windows were located where traffic is heavy. The "Man Called Peter" window was located between two of the larger churches of the town, each located on the corner of the main street.

Another tieup has just been completed with the committee on "Industry Day" whereby the folks will gather in the theatre at the start of the day's program and be shown a film on different industries. They will then leave in groups to visit the industrial plants located in the town.

In connection with the Audience Awards campaign, we first took a press book up to the newspaper editor and left it for several days and made arrangements to call back for it after they had enough time to read the contents. The result was they cooperated to the fullest extent.

RUNNER-UP NUMBER 3

"CONQUEST OF SPACE"

Submitted by B. K. Young
Malco, Pine Bluff, Ark.

648 seats • 35 cents top admission
General patronage.



We sold this feature at a time when newspaper headlines were screaming out about the space-stations being okehed by the President, etc., and made up a special herald with the headlines about the "hot" topic featuring one from the Arkansas Democrat with the paper's signature attached. This was captioned "See the astounding story behind today's headlines!"; and the quotes were: "World's first 'Space-Stations Okehed by Ike; To Be Launched Within 2 Years'; "Space Satellite Possible by 1957"—New York Mirror; "Man May Travel To Earth's Satellite!"—Life Magazine; "Are Our Space Men Prepared?"—Saturday Evening Post; "Can Man Live in Space?"—Associated Press. Along side of the quotes were catch lines from the pressbook reading "You will see the first man-made satellite—circling the earth 500 miles high," etc. Two thousand of these were put out, mostly by door to door distribution.

I dressed up my two young boys, age three and four, and had them cover Main Street in space suits. Believe me, this really attracted attention as the space suits are red and grey and look weird. Everyone stopped to get a circular just to see what the suits were about.

The newspaper ads were all along the same "timely" angle as the heralds.

We also had a false front erected for this picture; covered the local football game with the heralds; gave away a space suit to the child with the lucky ticket at one show; and cross plugged the picture at two other local theatres.

RUNNER-UP NUMBER 4

ART HOUSE OPERATION HINTS

Submitted by Bartlett Hendricks
Little Cinema, Pittsfield, Mass.

280 seats • 80 cents top admission
Art type patronage.

This theatre, an art house in a city of 55,000, has, we believe, been successful only because we have deliberately violated many of the concepts of running a normal, commercial theatre. It is actually operated as a public service of the Berkshire Museum.

Since there is no college very near Pittsfield, and only one small private school to draw on, the city would be considered too small to support a theatre specializing in foreign and the more unusual American films.

When we opened seven years ago, we did well with an occasional great film such as "Hamlet"; but with most pictures we could attract an audience only

by resorting to ballyhoo, and too many patrons came once and never returned.

In those days we considered it a mistake to mention that a picture was foreign, or to hint that English titles were used. And we were careful to edit "J. Arthur Rank Production" out of ad mats.

Today, we do not hesitate to state that a film is foreign, and if Mr. Rank's name is not mentioned in the mat when it should be, we see that it is added. Now we never have previews of coming attractions. An actual vote of our patrons revealed that 99 per cent approve of this; and of our policy of not selling popcorn and candy and of limiting most programs to not much over two hours in length. We like popcorn at a ball game; but think it

(Continued on page 20)

\$1600⁰⁰
IN
**SHOWMANSHIP
PRIZE MONEY
THIS WEEK**

While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

**DISTRIBUTOR CASH PRIZES NOW
IN EFFECT . . . are as follows:**

PARAMOUNT PICTURES

\$500⁰⁰ on —

"WE'RE NO ANGELS"

(This Prize Offer expires Jan. 11, 1956)

REPUBLIC PICTURES CORP.

\$500⁰⁰ on —

"THE LAST COMMAND"

(This Prize Offer expires Feb. 22, 1956)

RKO RADIO PICTURES, INC.

\$500⁰⁰ on —

"The Treasure of Pancho Villa"


(This Prize Offer expires April 11, 1956)

The Tip-Off On Business

(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

KEY TO "THE LITTLE MEN" RATINGS: (NOVEMBER 23)

 Registering grosses in the highest brackets.

 Just fair, nothing out of the ordinary, average.

 Good, although not breaking down the walls.

 Disappointing, below what was expected.

MARTY (UA)



THE NAKED DAWN
(U-I)



TO CATCH A THIEF
(Paramount)



MY SISTER EILEEN
(Columbia)



THE LEFT HAND OF GOD
(20th Century-Fox)



SINCERELY YOURS
(Warners)



TENNESSEE'S PARTNER
(RKO)



TARANTULA
(U-I)



THE TALL MEN
(20th-Fox)



RUNNING WILD
(U-I)



SVENGALI
(MGM)



QUENTIN DURWARD
(MGM)



GENTLEMEN MARRY
BRUNETTES (UA)



THE GIRL IN THE RED VELVET
SWING (20th-Fox)



TRIAL
(MGM)



THE VIEW FROM POMPEY'S
HEAD (20th-Fox)



QUEEN BEE
(Columbia)



GUYS AND DOLLS
(Goldwyn-MGM)



THE DESPERATE HOURS
(Paramount)



REBEL WITHOUT A CAUSE
(Warners)



Showmanship Sweepstakes

(Continued from page 19)

retracts from the enjoyment of a serious movie.

In our advertising we eliminate too lavish praise of films that do not deserve it, and we avoid stressing sex. We do run frank films; but we try to schedule them only because they are good and not because they are sensational, and we have refused to run many pictures which would have been highly stimulating at the boxoffice.

We recently sent cards headed "YOU ARE A LOT OF TROUBLE—BUT WE THINK YOU ARE WORTH IT!" to our mailing list, pointing out the advantage of having names on stencils, so notices could be sent more easily. We requested that 10 cents be sent in order to be on the list. In spite of the charge, response was far greater than to any request we have ever made.

Because so many of our patrons come from 40 to 50 miles away, we advertise regularly in four papers outside of Pittsfield, and also in the programs of the Jacob's Pillow Dance Festival and the Tanglewood Symphonic Festival programs and in the summer theatre editions of the New York Times and Herald Tribune. In the local paper we often run one ad on the theatre page and another across from the editorial to catch the eyes of many people who rarely consult the regular theatre announcements.

We do our best to obtain the finest and most unusual short subjects and while these are often expensive, we know from countless comments that they are worth it.

Our programs are unusually attractive and call attention to critical quotes on the films being shown. Some recent films shown were the French-made "Le Plaisir," English-made "The Heart Of The Matter," "High And Dry," "Scotch On The Rocks," "Three Cases Of Murder;" the Japanese-made "Ugetsu" and "Gate Of Hell;" and "Romeo And Juliet" and "The Conquest Of Everest." Some shorts shown were UPA cartoons, "Leonardo Da Vinci," "Songs Of The Auvergne," "Churchill—Man Of The Century," and the 1955 Academy Award winning short, "Thursday's Children."

We have no quarrel with those who do things differently, but we do know that we could not succeed using a commercial approach, any more than most commercial theatres could succeed by our method.

It is our aim to build an interest in adult movies among serious movie lovers. We know that we are successful in a very modest way. Today the regular theatres in town run an occasional art film, pictures they would not have touched if they had been free only a few years ago.

The Little Cinema is believed to be the only museum-run theatre in the world offering first-run films on a regular schedule.

Courtesy Reborn

MIDDLETOWN, CONN.—Sal Adorno, Jr., owner, Middletown Drive-In, recently acquired a station wagon for use as a courtesy car nightly at the drive-in. The vehicle is used if a patron's car breaks down. A theatre aide drives the patron home.

This Was The Week When

Publicity in the New York Journal-American, which is sponsoring a contest with a new Oldsmobile and \$1,000 on top prizes, kicked off the Audience Awards Poll in the metropolitan area. . . . 20th-Fox revealed plans to world premiere "The Rains Of Ranchipur" simultaneously in New York and Karachi in mid-December. . . . Leonard Goldenson, American Broadcasting Paramount Theatres head, was elected chairman, national board of directors, United Cerebral Palsy, at the UCP sixth annual convention in Boston. . . . Continental Distributing announced all time records broken at New York's World with "Hill 24 Doesn't Answer." . . . Artists-Producers Association closed a deal with Concordia Pictures to supervise promotion and distribution of the Japanese feature, "Okasan," it was announced by president A. W. Schwalberg.

Warners' reissue of "The Life Of Emile Zola" opened at the Walter Reade Baronet, New York. . . . 20th-Fox slated "Good Morning, Miss Dove," to open today (Nov. 23) at New York's Roxy. . . . American Broadcasting-Paramount Theatres directors declared an extra common stock dividend of 20 cents per share in addition to the regular quarterly dividend of 25 cents a share, as well as a regular quarterly dividend of 25 cents on preferred stock, all payable Dec. 20 to holders of record Nov. 25. . . . Clem Perry, managing director, New York's Sutton, announced the booking of "The Night My Number Came Up," released by Continental. . . . Sonney Amusement Enterprises, Los Angeles, and George M. Friedland acquired distribution rights to the Finnish-made "The Witch," now breaking records at San Francisco's Rio. . . . Paramount revealed that the Actors' Studio second annual benefit will be held in conjunction with the world premiere of "The Rose Tattoo" at New York's Astor, Dec. 12.

Konecuff (Continued from page 8)

boxoffice by the public who view his pictures.

All of these objections were triggered by the forthcoming release of his next film, "The Man With The Golden Arm," starring Frank Sinatra, which United Artists has agreed to distribute Code seal or no Code seal. Since the subject of narcotics is banned by the Code, it seems unlikely that a seal will be forthcoming although Preminger thought that the powers-that-be ought to make an exception in this case.

He was quite pleased over the fact that Drew Pearson volunteered to make a trailer on behalf of the film in which he urges people to see it and says that he would like his children to see it. He was also pleased over the fact that bookings have been set at the Victoria, here, Dec. 15; the Fox Beverly, Los Angeles, Dec. 26 (in time for Academy Award consideration); and the Woods, Chicago, Dec. 28. All three houses were highly successful in playing his "Moon Is Blue," minus Code seal.

Preminger urged, in fact is insisting contractually, that United Artists inform exhibitor customers as to the subject matter of the film and that they in turn inform their customers via appropriate advertising.

He will not submit the film to the MPA for a seal, but will not object if UA submits same to same for same. If UA is fined by the MPA for distributing a seal-less picture, he will not accept the fine since this would be an admission of wrong-doing, and he feels he has done no wrong. If UA wants to pay the fine it will have to come out of their share of the returns.

"The Man With The Golden Arm" will be completed by Dec. 1 and a showing in a large theatre will probably be held on Dec. 7 for press perusal.

IT'S FRANCO-AMERICAN: Joseph Maternati, director, new French Film Center shortly to be established here, was introduced to the lads and lassies of the press so that he could state his aims

and views. He reported that the Center intends to establish a closer liaison between the American distributors and the French producers as well as a closer tie between the American public and French films.

The exact address of the Center has not been selected as yet, but one of his early duties will be to contact local distributors and see of what assistance he can be both with present and future product. He expects that more French films will be dubbed here in the future so as to make them more acceptable to a wider section of the American public. Maternati also expects to screen his country's releases for potential distributors.

The Center, partially subsidized by the French government and partially by French producers, has been set up on a permanent basis and will include a fund to be used for the advertising and pub-

M. J. Lewis Mourned

NEW YORK—Funeral services for Martin J. Lewis, 51, a pioneer in the exhibition and distribution of foreign films, were held last week at the Riverside Memorial Chapel following his sudden death of a cerebral hemorrhage at his home.

Lewis was the operator of an art house circuit and a distributor of foreign films.

licizing of the French films. Similar Centers are being established in Italy and Germany. Another function of the operation will be the seeking of Production Code seals from the MPA and advising French producers as to what should and should not go into future films intended for release here.

He reported that 1954 saw \$60,000 transferred from the U. S. to France as the producer's share of five or six features released here. This is aside from any distribution agreements paid for initially. He estimated that 1955 should show much higher returns, amounting to close to \$250,000 because of widened market, better deals, and better films. Biggest money makers to date from France have proven to be "La Ronde," "Symphonie Pastorale," and "Devil In The Flesh."

THE METROPOLITAN SCENE: The Nov. 14 issue of Life really made a splash with its extraordinary 13-page spread on "Alexander The Great." It beckons readers and viewers to see the massive production with colorful battle and dramatic sequences, and its play on words arouses curiosity to the proper pitch so that a ready audience will be waiting. We understand that this is the first of many attraction-getters planned from now and until the film is released in February. . . . We'll miss RKO Pictures' home office projectionist Sam Kaplan, who died last week of a heart attack while office-bound on the subway. We always used to get a kick out of him whenever we would drop over to see some film in the room. . . . Okay pressbooks are out on "The Desperate Hours," "The Treasure Of Pancho Villa," and "A Lawless Street."



Today more theatres use Altec Lansing stereophonic speakers and amplifiers than all other makes combined. Proof enough that Altec "Voice of the Theatre" speaker systems and Altec amplifiers and controls are the best for quality, dependability and economical operation. More films than ever have stereo sound. See your theatre supply dealer now for early delivery of the finest stereophonic equipment, Altec Lansing.



9356 SANTA MONICA BLVD., BEVERLY HILLS, CALIF. • 161 SIXTH AVENUE, NEW YORK 13, N. Y.

"Specialists In Motion Picture Sound"

NEWS OF THE TERRITORIES . . .

Albany

Death claimed Benjamin Apple, who had operated the old Majestic and American, Troy, N. Y. He was active in Elks, Masonic, and Jewish organizations, and continued to own the American building after leasing it to Stanley Warner. He is survived by three sons, two sisters, and five grandchildren. . . . Mr. and Mrs. Ira Henry closed their Star Dust Drive-In, Plattsburg, N. Y., for the season with a free Sunday performance. . . . Variety Club received a gracious letter of acknowledgement from Governor Harriman for the honorary membership recently extended to him. . . . Dr. Hugh M. Flick, former film censor, assisted 20th-Fox in preparing the list of invited guests to a special screening of "Good Morning, Miss Dove," according to Strand manager Al La Flamme.

Atlanta

Stella Poulnot, president, WOMPI, entered Piedmont Hospital for surgery. . . . At the WOMPI board meeting recently, in the home of Ernestine Carter, second vice-president, applications for membership were approved for Eloise Reed, Bailey Theatres, and Doris Brooks, assistant booker, Paramount. . . . When manager Bill Cumbaa, MCM circuit, announced that the Lake, Tavares, Fla., would close, plans were immediately made to keep it open by 19 organizations. . . . Variety Mountain Camp has opened wide its doors to more children in need of its services. The Fairhaven School for Retarded Children is also now functioning there, according to chief barker H. T. Spears, also noted that Tent 21 is one of the top tents in Variety Clubs International because, he says, "we have the best bunch of barkers to be found anywhere."

A new drive-in to cost around \$250,000 is under construction between Biloxi and Gulfport, Miss. The owner is O. O. Cummings, who hopes to have the ozoner ready in about four months. . . . Mrs. Willingham Wood, owner, Strand, Washington, Ga., for over 20 years, died at her home there. . . . Otto Gross, Bailey Theatres, is convalescing at the Georgia Baptist Hospital. . . . J. L. Station, MGM sales representative who recently underwent an operation, is recuperating at his home. . . . Carroll Ogburg, former branch manager, Warners, Jacksonville, has been transferred to Atlanta as branch manager. . . . Dean Morris, RKO sales representative was injured in an automobile accident near Anniston, Ala. . . . Charles Thompson, Midway Drive-In, Newport Richey, Fla., has offered free admission to each member of the Gulf High football team and his date for each game the Buccaneers win during the 1955 football season. . . . Bailey Theatres is building a new Negro-patronage drive-in at Fort Lauderdale, Fla. . . . J. W. English Enterprises, Homestead, Fla., completed the Palms there. George C. Hoover, chief barker, International Variety Clubs, was a speaker at the opening.

Boston

When the employes of Filene's raised over \$85,000 for the Community Drive,



Publicist Karl Fasick, Pilgrim, Boston, recently got to the sole of the campaign when he whipped up the above pair of walking ballyhoos for his run of Columbia's "Footsteps In The Fog."

putting them over the top, Samuel Goldwyn and the management of the Astor invited the entire staff to a special preview of "Guys And Dolls," on the evening preceding the public opening. In return, Filene's took large newspaper advertisements thanking Goldwyn and the Astor and plugging the film. . . . Bob Silverman, who has been associated for the past seven years with the publicity department, Metropolitan, Paramount, and Fenway, under Jack Saef, publicist, has been promoted to assistant manager, Metropolitan, where he will work with Max Mayor, managing director. . . . Raphael Sandlow has taken a lease on the Colony, Lynn, Mass., adding it to his circuit. He is adding CinemaScope and wide screen equipment through Major Theatre Equipment Company, and will reopen for Thanksgiving on a second-run policy. . . . Funeral services for Richard W. Sears, 74, Brookline, Mass., veteran newspaper and newsreel photographer, were held last week at Waterman Chapel, Boston. He was with Pathe News and later with Universal News, and had developed many "firsts" in his career as a newsreel cameraman. . . . The Cummings, Fitchburg, Mass., closed recently after nearly 25 years of continuous operation by Mr. and Mrs. Michael A. Fasano, owners.

Ministers Group Seeks Curbing Of "Unsavory" Ads

WINSTON-SALEM, N. C.—The Ministers Association voted to seek a conference with managing editors of Winston-Salem newspapers to see if anything can be done to curb what was described as "unsavory and distasteful" advertisements sponsored by drive-ins and published in the newspapers.

The decision was reached after the Association's public morals committee reported that it had received protests against certain types of advertising by the drive-ins. The committee said it had decided that it would be better to take up the matter with the newspapers, because the drive-in operators likely would take the position that they only run advertising material which is sent them by film distributors.

Inadequate parking facilities was the reason given for closing. . . . The Universal, Fitchburg, reopened last week under the management of Francis A. Fasano, recently assistant manager of the Cummings.

PROVIDENCE, R. I., NEWS—Floyd Fitzsimons, MGM exploitation man, was in town working with Bill Trambukis, Loew's State manager, on coming attractions. . . . William Brown, at various times assistant manager, Loew's State, the Metropolitan, and RKO Albee, and later manager for several Loew's houses in Connecticut and Indiana, is now handling exploitation for Columbia in the New England area. He was recently in town, working with Al Siner, Strand manager. . . . Meyer Stanzler, owner-operator of the Quonset Drive-In, Rhodes - On - The - Pawtuxet, and a couple of suburban houses, and Bill Trambukis, Loew's State manager, are co-chairmen, Audience Adwards Poll. . . . The year-old strike of motion picture operators and stage hands at the Strand, Pawtucket, R. I., has been settled. Pickets were withdrawn from in front of the theatre just an hour after a settlement of the long dispute had been reached in Boston.

Buffalo

Inasmuch as there is only one Federal judge in the western New York area at the present time and because of a heavy schedule, it now appears that the next Schine trial will not get under way until late next spring. A successor to the late Judge John Knight, who died before handing down a decision in the last Schine trials, has not as yet been okayed by Washington. . . . George H. Mackenna, general manager, Basil's Lafayette, and Arthur Krolick and Charles B. Taylor, Paramount Theatres, were members of the committee working for the election of Tom Ryan, former state Director of Safety for the post of director, Buffalo Automobile Club. Ryan won. . . . Members of the Rochester, N. Y., George Eastman House who have been searching for Norma Talmadge, screen actress of the early days, say she has dropped out of sight. Norma was the only one of the score of winners of awards to be given in the Eastman House Festival of Fine Arts last week who was not located. . . . Ben Bush, member, Tent 7, Variety Club, will serve as Erie County chairman, 1956 March of Dimes drive. . . . Jack Palance was in to aid in the promotion of United Artists' "The Big Knife," and Shea's Buffalo publicist Edward F. Meade kept the star busy with a schedule of TV, radio, and newspaper interviews. . . . Exhibitors received splendid co-operation from local newspapers, TV, and radio stations on advance publicity for the Audience Awards. More than \$1000 in TV, radio, and hi-fi record sets is to be awarded in connection with the voting.

Charlotte

Plans for a new and modern motion picture house at Fayetteville, N. C., have been revealed with the signing of a five-year lease on a building now housing the M. M. Smith Furniture Company, and the purchase of additional property at the rear of the structure, by H. B. Meiselman, Charlotte theatre operator. Meiselman said the new house will be of the most modern

Doctors Are Honored At Variety Banquet

CHARLOTTE—Doctors and nurses of the Charlotte Variety Club's Eye Clinic were honor guests at the Club's annual banquet at the Hotel Charlotte, marking the 15th anniversary of the Tent. Recently elected officers and directors were installed at the meeting, and new members were inducted. J. Francis White is the new chief barker succeeding Johnny Vickers. Other new officers are Charles Trexler and J. E. Holston, first and second assistant chief barkers; Robert Simril, property master; and Johnny Vickers, dough guy. Board members are Earl Mulwee, H. F. Kincey, J. H. Dillon, Roy Bradley, Ray Ervin, and John S. Mills.

Honor guests included Dr. and Mrs. Frank Smith, Dr. Ruth Leonard, Dr. and Mrs. Henry Sloan, Jr., Dr. and Mrs. M. N. Lymberis, Miss Mary E. Wassner, and Lou Alice Cox. The banquet program offered music by the Viennese Ensemble and a tribute to the staff members of the Clinic. R. J. Alander was master of ceremonies.

The Variety clinic, founded in 1942 by the Tent to aid treatment of child eye patients whose troubles might otherwise go unattended, has enabled more than 6,400 children to be treated.

construction and will seat 1,500 persons, making it the largest in Fayetteville. Construction is expected to start immediately. . . . A. A. Alston, Burlington, N. C., theatre manager, served as head, commercial division, 1955 United Fund-Red Cross campaign in Alamance County. He is city manager, North Carolina Theatres, Inc., which operates the Paramount and Carolina at Burlington, and he also serves as manager, Paramount. . . . A proposal that Sunday movies be allowed at Randleman, N. C., was withdrawn without action by the City Council at the request of C. C. Price, who has reassumed operation of the Rand there.

The annual convention of Theatre Owners of North and South Carolina, originally scheduled for Nov. 12-14, has been postponed until Jan. 29-31, and will take place at the Charlotte Hotel. The postponement of the conclave was attributed to the illness of Mrs. Pauline Griffeth, the unit's executive secretary, who is mourning the recent death of her husband, Walter.

Chicago

The McVickers is closed for installation of a special screen for "Oklahoma!", which will open Dec. 26. . . . Mike Ford, well-known film salesman, convalesced at home after surgery. . . . Michael G. Murphy, 31, Victory co-manager, Huntington, Ind., died of a heart attack. . . . The ALB Theatre Corporation took over the Belmont when Balaban and Katz turned down a lease renewal after 25 years of operation. Sam Barkulis is president of the company and Jack Billish manager of the house. . . . The Chicago was packed for the gala premiere of MGM's "Guys And Dolls," with producer Samuel Goldwyn, his wife, stars Marlon Brando, Jean Simmons, and director Joseph Mankiewicz attending with the six Goldwyn Girls. . . . Jesse D. Daven-

Texas Film Company Formed By Locklin

DALLAS—Formation of a major motion picture producing company here was announced recently by William Locklin, Jr., president, Locklin Pictures, Inc. Locklin announced that the company will be financed with the sale of 50,000 shares of \$1.00 par value stock, offered to residents of Texas at \$3.00 per share.

Locklin Pictures plans the production of low-budget quality motion pictures for theatre release and eventual television sales, and the production of musical recordings. The company intends to do all of its initial filming in Texas, and produce the equivalent of \$40,000 pictures for a total cost of less than \$25,000.

The company's other officers are all Dallas professional men, including attorney Thomas J. Cook, vice-president; public relations counselor Marvin J. Wiss, secretary; and insurance executive Lawrence Shannon Cook, assistant treasurer.

port, 60, Illinois manager, Macomb, Ill., died, leaving his wife and a daughter. . . . Nick Mallers plans on rebuilding his Lake, Warsaw, Ind., which was wrecked by an explosion in the heating system. Damage was estimated at more than \$100,000. . . . Lee Affblack was appointed York manager, Elmhurst, Ill.

Alvin Levy was named secretary to Norman Pyle, MGM publicity and promotion. . . . Ted Schlosser was named Indiana manager, Indiana Harbor, Ind., succeeding Tob Pappas, who resigned to join his family in California. . . . Lou Kravitz, former Filmack vice-president, was named sales director, Lewis and Martin Films, Inc., according to Herschel Lewis, general manager. . . . Mark Mercer, who has operated theatres and drive-ins in central Illinois, is now president of a development corporation at Champaign, Ill. . . . Della Gallo, Allied Theatres, is better following surgery. . . . Leon Robbe is reopening the Elsie, Elsie, Mich.

Cincinnati

Sam Sherman, U-I office manager, has resigned. . . . The annual fall festival of art films is underway at the Guild, with one-week screenings of three reissues and three first-run films. . . . Margaret Woodruff, Columbia head booker, participated in dedication ceremonies of a polio clinic at Magnetic Springs, O. . . . Charles Palmer, Columbia West Virginia salesman, is back on the job after an operation. . . . The Stevens, Hitchens, Ky., has been dismantled by J. R. Redwine, owner; the Ohio, Baltimore, O., has been closed by L. M. Pavey, owner; and the Belle, Belle, W. Va., has been sold by Floyd Steed to W. T. Elswick. . . . 20th-Fox screened "The View From Pompey's Head" for exhibitors during early November at houses in Lexington, Ky., Charleston, W. Va., Dayton, O., Columbus, O., and here. . . . The national advisory committee, National Allied, will meet Nov. 29 here to discuss plans for the National Drive-In convention, Feb. 21-23, Hotel Cleveland, Cleveland. Members planning to attend the meeting include Abram

Football Game Bally Spurs Audience Poll

COLUMBUS, O.—Millions of football fans throughout the midwest were made conscious of the COMPO Audience Awards by an unprecedented salute of the Ohio State University 120-piece marching band broadcast over 14 radio stations in Ohio, Iowa, and Illinois from the Ohio Stadium during halves of the Ohio State-Iowa football game. The salute was arranged by manager Walter Kessler, Loew's Ohio, Columbus COMPO representative, with director Jack Evans of the great Buckeye band.

Audience Awards announcements were made over the stadium's public address system. The band saluted outstanding pictures of the year in formations with music inspired by the pictures, which included "Rear Window," "Battle Cry," "Blackboard Jungle," "Pete Kelly's Blues," "The Long Gray Line," and "White Christmas."

Myers, Rube Shor, Jack Kirsch, Horace Adams, Robert Morrell, A. B. Jefferis, and Robert Wile.

COLUMBUS, O., NEWS—Robert Wile, secretary, Independent Theatre Owners of Ohio, announced that Charles Purvis, Starglow Drive-In, Middletown, O., is the newest member of the association. . . . The Columbus Citizen will sponsor another of its Broadway show-train parties during the Christmas holidays. Tour members will see "Oklahoma!" at the Rivoli and attend Radio City Music Hall. . . . The Citizen has been serializing "The Girl In The Red Velvet Swing" in advance of opening of the 20th-Fox film at RKO Palace. . . . Manager Walter Kessler, Loew's Ohio, as a publicity stunt for MGM's "The Tender Trap," asked members of Kappa Delta sorority at Ohio State University to select the 10 most eligible bachelors. Frank Sinatra, not technically a bachelor, and newly-married Rock Hudson are on the list, which includes Bing Crosby, Cesar Romero, Liberace, Representative Joseph W. Martin, Joe Di Maggio, Captain Peter Townsend, Porfirio Rubirosa, and Christian Dior. . . . Ted Pekras announced the temporary closing of the Oak, Eastside neighborhood house. . . . Owners of "distressed theatres" in Ohio are asked to communicate with Robert Wile, secretary, Independent Theatre Owners of Ohio, and give him pertinent facts on the theatre's financial condition. Wile said that after consultation with National Allied leaders he has a solution for such theatres. "We cannot solve clearances or competitive problems, only terms," said Wile. He asks for grosses on every picture for the past 90 days, complete statement of house expenses, grosses and names of pictures for the same period last year, and the terms on which those pictures were played. "The Emergency Defense Committee of Allied will work on this problem and should be able to get a formula for buying pictures which will enable you to live," the secretary said.

Cleveland

A galaxy of notables in the entertainment world paid Cleveland a visit. Samuel Goldwyn, Jr., his wife, and Karen Sharpe arrived to discuss Goldwyn's cur-

Actor Palance Lauds Audience Award Poll

CLEVELAND—Some 70 industry members assembled at the kick-off Audience Awards luncheon last week at the Black Angus Restaurant when the guests of honor were Jack Palance, here to promote his latest picture, United Artists' "The Big Knife," and Robert Coyne, COMPO special counsel, W. Ward Marsh, Plain Dealer movie critic, was master of ceremonies.

The meeting, called by Frank Manenti, Awards exhibitor chairman, was aimed specifically at the owners and managers of the subsequent-run Greater Cleveland theatres, inasmuch as the downtown houses had already pledged their support.

Following a clear and enthusiastic report of the aims, purposes and accomplishments to date of the poll, Coyne made it clear that this is the first united effort of the industry in its own behalf. Jack Palance spoke briefly of his professional fighting days and said that the screen actors welcome the poll as being an expression of interest from theatre patrons. With a big butcher knife, he cut a birthday cake celebrating the 54th anniversary of the Cleveland Advertising Club.

rent release, United Artists' "Man Without A Gun," with circuit heads and to learn first hand some exhibitor problems. Liberace followed the next day and made three appearances on the Allen stage where Warners' "Sincerely Yours" was the feature attraction. Then Danny Kaye arrived for his four-day engagement at the RKO Palace, where he presented his famous International Revue. Kaye, in association with The Press, was host to some 1600 children from various local institutions who attended a Saturday matinee performance. . . . Through a tie-up with local radio station WERE, Gary Grieve, manager, Windameer, will give away a record player, a record album, and a season pass for two to the winner in a ten-day contest. . . . Variety Club's newly elected officers will be installed at a dinner dance Dec. 3 in the Hollenden Hotel. Officers for the coming year are Marshall Fine, chief barker; Dan Rosenthal, first assistant; Milton Grant, second assistant; Leonard Greenberger, secretary; Jim Levitt, treasurer.

Funeral services were held last week in Berea, O., for Mrs. Urser Flynn, 67, owner, Berea. She was the widow of Harry Flynn, who managed the house until his death in 1950. Present manager is Sylvester Pierce. . . . Jack Essick, Modern, is enthusiastic over the new CinemaScope process shown for the first time at the Allied convention in Chicago. "Picture is sharper and depth is greater," was his comment. . . . The King, neighborhood theatre, closed. . . . A second daughter, Monica Anne, was born in Lakeside Hospital to the wife of Marcel Rudzinski, booker, Co-operative Theatres of Ohio. . . . No decision in the Lorain Drive-In case, in which the manager, Richard Kline, was charged with possessing and showing to minors an obscene film, "Teaserama," was rendered by Municipal Judge Leroy F. Kelly at the

Variety Tent Appoints Christmas Salute Reps

INDIANAPOLIS—J. Robert Hoff, Variety Club, Tent 10, recently approved the appointment of Tom Burke, David Arthur, Gerald Sandler, Jack Wodell, and Joe Jacobs to the Will Rogers Memorial Hospital Christmas Salute. Hoff, Variety Club international representative, Zone 4, is at present the exhibitor chairman of the hospital's Christmas campaign.

hearing last fortnight. The judge heard testimony and said he would render a decision at a later date. . . . Meyer Fine, Associated Circuit president who has been confined to his home following a foot operation, was due back at the office last week. . . . Harry Buxbaum, Paramount branch manager, was in New York for a home office conference.

Denver

Hugh Braly, district manager for DCA, was in visiting the local exchange. . . . Marvin Goldfarb, Buena Vista district manager, went to Kansas City on a sales trip, and also to St. Louis, which has just been added to his territory. . . . Nervin Reed will open his new 700-seat Skyline, Brighton, Colo., on Dec. 4. . . . Frank H. Ricketson, Jr., Fox Inter-Mountain Theatres president, again has been named head of the Colorado Heart Fund drive.

Des Moines

Myron Blank, TOA president, and his wife were scheduled to arrive home following their trip to Rome, where he represented the American exhibitor organization at the UIEC convention. . . . Blank is head, Central States Theatre Corporation. His father, A. H. Blank, and Mrs. Blank also have returned to Des Moines following a three-week trip to Hot Springs, Ark., and Memphis, Tenn. . . . The Variety Club has set its annual Christmas party for Dec. 12. The women also are planning a holiday hat show for Dec. 1. . . . Ay Myrick, Lake Park, Ia., president, Iowa-Nebraska Allied group, spoke before the Newell, Ia., commercial club and made a strong appeal for keeping business at home. Myrick urged the small-town businessmen to form a strong, hard working unit designed to bolster sagging sales and to bring the shopper back to Main Street.

Houston

Donald Jackson, former usher, Majestic, has been named assistant manager, Kirby.



This double-take street bally was set up recently by the Fox, Detroit, to draw attention to Columbia's "The Night Holds Terror."

. . . Joe Trevnio, for the past six years assistant manager, Majestic, Brownsville, Tex., has moved here, to take over duties as assistant manager, Majestic. . . . Karl Stroud, King Center Drive-In, has announced that the snack bar has been completely done over. . . . A trade screening of 20th-Fox's "Good Morning, Miss Dove," was set for the Metropolitan last week. . . . The Studio has been converted from a motion picture theatre to a revival center.

The Post Oak Drive-In will be the first in the Gulf area to install infrared outdoor gas heaters, according to manager Jack Groves, who said the heaters will service the terrace concession area. The equipment was installed by Hamilton H. Anderson Company. . . . The Hempstead Drive-In was damaged recently by high winds, according to manager Jimmy Harris. . . . Fred Cannata, Uptown, returned from New York, where he was regaining his strength following a recent illness. . . . The general offices of Lew Bray Valley Theatres have been moved from Harlington, Tex., to Mercedes, Tex.

Jacksonville

MIAMI, FLA., NEWS—Joan Crawford made personal appearances at the Miami, Carib, and Miracle for the opening of Columbia's "Queen Bee," in addition to appearances at the Variety Children's Hospital. . . . Managerial shifts included Wayne Rogers to manager, Trail; Peter Seaborn, to manager, Embassy; and Paul Hafner, to manager, Normandy, Miami Beach, Fla. Hafner was formerly assistant, Trail. . . . Ruth Daino is Don Tilzer's assistant, Claughton publicity office. . . . Charlie Whitaker, manager, Paramount, became the father of a boy, Ronnie. . . . Gene Race, manager, Parkway, was hospitalized. . . . Elmer Hecht, Flynn Stubblefield, Mark Chartrand, Burton Clark, and Sonny Shepherd were Wometco representatives attending the Florida Theatre Owners' convention in Jacksonville. . . . Charles Goldstein has joined the Wometco organization. . . . Florida State Theatres announced the re-opening of the Colony, Miami Beach, Fla., for Dec 23, with Samuel Goldwyn's "Guys And Dolls."

Los Angeles

With the resignation of Floyd McCullough as office manager, RKO, promotions have been announced. Howard Clark becomes office manager, vacating his post as head booker, while Harry Novak moves into that post. . . . Replacing Donald Haley, who resigned to enter another business, Hargis Arnett is the new manager, downtown Paramount. . . . The stork delivered a boy to the Harold Martins. He operates the Perris, Hemacinto, and Hemet in the Hemet, Cal., area. . . . Seriously injured when a car went out of control and struck her was Kay Sessions, secretary to M. J. McCarthy, Allied Artists branch manager. . . . With the exception of a new dough guy, Jack Y. Berman, all incumbent officers have been reelected for the coming year by Variety Club Tent 25. Continuing in their posts are Ezra Stern, chief barker; O. N. Srere and Lloyd Ownbey, first and second assistant chief barkers; and M. J. McCarthy, property master. . . . A dinner dance at the Ambassador Hotel climaxed

(Continued on next page)

Hecht Heads Florida Exhibitor Organization

JACKSONVILLE—Elmer Hecht, Wometco Theatres executive, Miami, Fla., was elected president, Motion Picture Exhibitors of Florida, at the close of the organization's convention in the Roosevelt Hotel here last fortnight. Four vice-presidents were reinstated, namely, Mark Dupree, Florida State Theatres, Jacksonville; Bob Dougherty, Floyd Theatres, Haines City; Jimmy Biddle, Fay, Jasper; and P. J. Sones, Bay-Lan Theatres, Tampa. Retiring president Jerry Gold became chairman of the board.

B. B. Garner, Talgar Theaters, Lakeland, was reelected treasurer, and Mark Chartrand, Wometco, and Hugh Martin, MGM Theatres, Leesburg, were named again as TOA representatives.

The seventh annual convention got underway with nearly 300 persons in attendance. The first speaker was Alfred Starr, Nashville, Tenn., who lambasted the proponents of Pay-As-You-See TV and praised Florida for the editorial and financial support received for the cause. The second speaker, Robert W. Coyne, COMPO special counsel, urged exhibitors to go all out for the Audience Awards campaign. The session was under the chairmanship of Nat Williams of Thomasville, Ga.

Joan Crawford was guest of honor at the following luncheon. Bolivar Hyde, Lakeland, served as chairman, and State Comptroller Ray E. Green gave the main address after an introduction by LaMar Sarra, general counsel, Florida State Theatres.

The afternoon business meeting opened with Horace Denning, district director, Dixie Drive-Ins, in the chair. Sarra gave a legislative report and warned exhibitors that they should resist a proposed amendment to the state's three per cent sales tax on film rentals. United States Senator Spessard L. Holland, the next speaker, said he had supported exhibitors in getting a reduction in the Federal admissions tax and that he would have a "sympathetic attitude" in the next session of Congress.

The second-day session of the conclave was chaired by Maurice Hensler, with Andy Sullivan, Savannah, Ga., delivering a talk on drive-in exploitation and advertising and Wometco's Mitchell Wolfson reporting on the recent Theatre Owners of America convention in Los Angeles. Wolfson blamed exhibitors for some of their troubles in not being courteous to patrons at all times and not keeping their theatre fronts clean. Daugherty presided over a luncheon at which James L. Cartwright, Daytona Beach, appealed for support of the Will Rogers Memorial Hospital Christmas Salute.

George Gaughan, Memphis TOA field representative, presented a report on the nationwide activities of the exhibitor association, asserting that TOA "will prove that there are new frontiers and that we are pioneers with the guts and initiative to conquer them."

The convention delegates passed resolutions to work for repeal of the Federal admissions tax and to support the TOA scheme of arbitration and conciliation.

Florida Supreme Court Rules You Can't Sue If Televised

TALLAHASSEE, FLA.—A television station has the same qualified privileges as a newspaper, newsreel, or other communication medium to use in its telecast the name or photograph of a person who has become an "actor" in newsworthy events, it was ruled by the Florida Supreme Court recently.

Justice B. K. Roberts dismissed a \$250,000 damage action brought against WTJV, Miami, Fla., television station, which broadcast a gambling raid on a hotel cigar shop. Plaintiff was shown on the telecast while being questioned by police.

Judge Roberts said the broadcaster "should be held to the same degree of care in invading the individual's right of privacy as are newspaper editors."

Los Angeles

(Continued from preceding page)

the three-day national convention of the Colosseum of Motion Picture Salesmen. Jules Gerlick is president, Los Angeles Motion Picture Salesmen.

Memphis

United Theatres Corporation has purchased a one-fourth interest in the Conway and the Grand, Conway, Ark., from Sid B. Robinson according to M. S. McCord, North Little Rock, Ark. Clarence Hobbs, Morrilton, Ark., succeeds Robinson as manager, and the two houses will now operate as the Conway Theatres Corporation.

Mrs. Edith Evans, manager, Malco, Newport, Ark., accepted the chairmanship of the Jackson tuberculosis Christmas seal campaign. . . . Six stockholders of the Rose Theatre, Inc., asked the Pulaski, Ark., Chancery Court to dissolve the organization. The request was made in answer to a \$10,740 suit filed by W. E. Bailey, another stockholder, who charged that the sum represented what he put into a Little Rock drive-in project. J. F. Jamer, W. H. Glover, J. C. Brown, Wil-

Convict Sues Columbia For "Night Holds Terror"

LOS ANGELES—A San Quentin prison convict, Leonard D. Mahan, Jr., serving seven years to life for armed robbery and kidnapping, filed suit recently against Columbia and Eugene Courtier, an aircraft technician who was the victim of the assault for which Mahan was convicted, alleging that "The Night Holds Terror" falsely depicts him as a killer and master criminal and fails to show that he has steadfastly maintained innocence. The film was made by Columbia, he claims, without his consent.

Also pending against Columbia is a similar suit brought in August by Mahan's father, Major Leonard D. Mahan, Sr., retired Army officer, and other members of the family, who charge that their privacy was invaded and ask damages of \$750,000 and an injunction against further exhibition of the picture.

Cinerama Opening Star Studded Event

HOLLYWOOD—At a banquet in the Beverly Hilton Hotel last week, preceding the west coast premiere of "Cinerama Holiday" at the Warner Hollywood, a group of nearly 300 industry executives, film stars, and federal, state, and county officials heard U. S. Senator William F. Knowland praise, in behalf of the State Department, the services rendered by Cinerama abroad. Si Fabian and Samuel Rosen, replying for Stanley Warner, expressed conviction that the new process is bringing about a renaissance in film presentation.

Sponsored by the Hollywood Chamber of Commerce, the premiere was a milestone in that it was the first here to have all ceremonies telecast simultaneously. Fans crowded special bleachers on Hollywood Boulevard, at the entrance to the theatre, to cheer the arrival of the guest celebrities in a cavalcade of 100 1956 Oldsmobile Holidays. The 11th Naval District Band was presented, augmented by the Blue Angels jet demonstration team seen in the production, and the Mormon Choir of Southern California was heard during the intermission.

William Van White, James Taylor, and G. W. Jones lined up with Bailey in asking that a distribution of the firm's assets be made among the stockholders. . . . A sales promotion clinic for Greater Little Rock businessmen was held at the Arkansas, lasting four days.

Minneapolis

John Brandenhoff, operator, Nicholas, Fairmont, Minn., was elected mayor of Fairmont. . . . B. D. Stoner, Paramount central division manager, was in to present a 100 Per Cent Club pin to Joe Murphy, Paramount salesman. . . . Merchants of suburban Edina have bought out the Edina for its morning and afternoon performances on four consecutive Saturdays, from Nov. 26 to Dec. 17, and will sponsor free shows for the youngsters. Idea is for the parents to park their tots in the theatre and then shop in area stores worry-free. . . . Charlton Heston was in to launch the annual fund campaign of the Minnesota Arthritis and Rheumatism foundation. . . . William Wallish, treasurer, loop State, has been promoted to assistant manager, Lyric. James Aren, formerly on the Radio City staff, will be treasurer of the State. . . . New at United Artists are Leslie Bird, booker, and Warren Frendell, student booker. Bird formerly was manager, neighborhood Campus.

Paul Berg, Mondovi, Wis., has been named manager, State, Winona, Minn. . . . Vincent Hoven sold the Bowdle, Bowdle, S. D., to Ruben Gehring. . . . James Mathiesen has been named assistant manager, Lyric and Capitol, Aberdeen, S. D. Both houses are operated by Minnesota Amusement Company. . . . Edward H. Hyman, vice-president, ABC-United Paramount Theatres, and his assistant, Bernard Levy, made a trip through the northern division of the MACO circuit. Accompanying them were Harry French, president, Minnesota Amusement Company, Charles Winchell, vice-president,

Pastor Praises Films, Urges Public Support

MIAMI, FLA.—The industry came in for its share of praise in a talk by Dr. Louis H. Evans, pastor-at-large, Presbyterian, U.S.A., on the occasion of the third annual Festival of Faith, sponsored by the Greater Miami Council of Churches.

Dr. Evans, who was friendly with such men as Frank Loesser, producer, "The Robe," when the minister was pastor of the world's largest Presbyterian church in Hollywood, cited the producers for the religious revival manifested in such films as "The Robe," "A Man Called Peter," "Samson And Delilah," and the forthcoming "The Ten Commandments." He decried negativism and emphasized that the congregations would be better off encouraging producers in this religious trend by supporting such films rather than simply condemning Hollywood for its "less desirable" films.

MACO, John Branton, head buyer and booker, and two district managers, Ray L. Niles and Woodrow Praught. . . N. A. and L. E. Jorgensen's Regale, Salem, S. D., celebrated its 25th anniversary. . . Harris Dudleston, Buena Vista district manager, is expected here to name a successor to the late Charles Weiner as salesman for the territory. . . William Flieder marked the 26th anniversary of the Canby, Canby, Minn., with a special show. . . Louis Lundin sold the Roxy, Kelliher, Minn., to Lloyd Maynard.

The Austin, Austin, Minn., Minnesota Amusement Company unit, has been closed and the theatre sold for conversion to commercial property. . . Four film distributors filed suit in Federal Court, Sioux Falls, S. D., against Mike deFea, Milbank, S. D., theatre operator, charging copyright infringements growing out of the showing of 10 pictures beyond the license period. Warners, U-I, 20th-Fox, and Paramount ask \$250 for each of the 10 violations. The suit resulted from deFea's practice of holding pictures bought flat for an additional day over the contract period. . . Berger Amusement Company has closed the Tower, Superior, Wis. This leaves only two houses there, the Palace, operated by Minnesota Amusement Company, and the Beacon, owned by Roy McMinn, in a city of 35,000. . . Floyd Perkins sold the Roxy, Hinckley, Minn., to Edward Tenquist. The house will be renamed the Midway. . . Don Swartz, operator, Independent Film Distributors, Minneapolis and Milwaukee, returned from New York. . . The Grand, Clintonville, Wis., reopened following a shutdown. The house has been completely overhauled.

New Haven

Paramount salesman Chester Pickman was married in New York recently and was scheduled for a Bermuda honeymoon. . . Boy Scout Post-Pack Troop Three was the guest of Morris Rosenthal, Loew's Poli, at the special morning children's show. . . The New Milford had a special benefit show for Civil Defense last week. . . Herman Levy, TOA counsel, and Walter Reade were guests of George Weber, Yale official sports photographer, at the Yale-Princeton football game in New



These models in walking ballyhoo for Columbia's "My Sister Eileen" were recently arranged for the E. M. Loew Hartford play-date by manager George Landers. They also visited TV stations and newspapers.

Jersey. . . Sam Weber, Rosen Film Delivery, was another spectator at the Yale-Princeton game.

HARTFORD, CONN., NEWS—A \$2,000,000, 10,000-person capacity multi-purpose arena is planned for the North Meadows section by A. J. Bronstein, the Hartford drive-in theatre developer. Past Bronstein projects here include the Meadows Drive-In and the East Hartford Family Drive-In, South Windsor, Conn.

Salvatore Nifosa has leased the Music Box, New Britain, Conn., theatre, from the Falcons Club of New Britain, a Polish fraternal organization. The theatre was formerly leased by Art Jennings, now general manager, Menschell-Calvocoreggi Manchester Drive-In, Bolton Notch, Conn. . . Fred R. Greenway, Loew's Poli Palace, general chairman of a Nov. 21 testimonial dinner honoring Jack W. Gordon, Gordon's Entertainment Bureau, and Mrs. Gordon, announced indefinite postponement of the event because of Gordon's illness. . . Sidney Brenner has shifted from the Lenox to the Art as house manager. Both theatres are units of the Hartford Theatre Circuit.

Leon F. Mooers has been named manager, East Windsor Drive-In. . . Livio Dottor, manager, Plainville Drive-In, is managing the Arch Street, New Britain, Conn., until spring. . . Roger Mahan has reopened his Tower, Waterbury, Conn. . . John Perakos, assistant to Sperie Perakos, general manager, Perakos Theatre Associates, has been named theatre chairman, newly-formed Hartford County Chapter, National Society for Prevention of Blindness. . . Gene DuBarry, manager, Stanley Warner Art, Springfield, Mass., has been shifted to a similar post at the Palace, Norwich, Conn. Al Swett goes from latter house to the Warner, Lynn, Mass. . . Holyoke Cinema Shops of Con-

World's Largest Drive-In To Be Ready In Spring

HAWTHORNE, CAL. — Construction on what is reported to be the "world's largest drive-in" has been started here, according to Pacific Drive-In Theatre officials, who revealed that the ozoner will accommodate more than 5,000 patrons at one showing on the largest screen ever constructed. The opening is slated for the spring.

Audience Poll Leads Memphis Meet Topics

MEMPHIS—Addressing a meeting of the Motion Picture Theatre Owners of Arkansas, Mississippi, and Tennessee recently, COMPO special counsel Robert W. Coyne reiterated the importance of the Audience Awards Poll and its significance to the exhibitor in particular, emphasizing three basic needs of the theatre owners which he described as promotion, an informed public, and new talent. Twentieth-Fox's Elliot Harrison told the delegates that in spite of many difficulties, the different segments of the industry have survived many tests and that the outlook is bright if distribution, exhibition, and production will cooperate at the conference table.

Theatre Owners of America vice-president George Kerasotes, on the other hand, told the luncheon meeting that the industry is in a perplexing and disturbing state, pointing out that 6,000 small theatres have closed and urging exhibitors to use logic in their dealings with distributors. The sliding scale, he said, is the fairest method for both sides. Later, M. A. Lightman, Sr., Malco Theatres head, detailed the plan of the midnight supper club, a project to aid the Variety Club's Home for Convalescent Children.

The membership of MPTO elected president Charles Eudy, Tri-State Theatres president, who succeeds Nathan Flexer, named board chairman. Other officers include Leon Rountree, Alton Sims, and Doyle Branscom, vice-presidents; Roy L. Cochrane, secretary-treasurer; and R. B. Cox, M. A. Lightman, Jr., and K. K. King, TOA representatives. The directors include E. Clinton, Earl Elkin, Ben Jackson, Martin Mounger, R. X. Williams, T. M. Jourdan, Tom Ballas, Brill Bruster, Mrs. H. E. Fitch, Bill Willis, W. F. Ruffin, Jr., Louis Mask, J. W. Morrison, Morris Collins, Nona White, Ben Hoffer, Mildred Bomar, Mrs. Jessie Howe, J. E. Singleton, Sr., and Bill Stockwell.

necticut, Inc., Norwalk, has filed a certificate of incorporation with the secretary of state's office, listing authorized capital of \$50,000; beginning business, \$1,000; stock, 500 shares, \$100 par; incorporators, George Desser, Sarah Desser and Irving Bernstein, all of New York. . . Bob Spodick, partner, Sampson-Spodick-Bialek Theatres, was married to the former Pearl M. Blegen.

New Orleans

Giddens and Rester shuttered the Crichton, Crichton, Ala., according to general manager W. E. Limmroth, who was here on a buying and booking trip for the company's circuit of indoor and drive-in theatres in Mobile, Ala. . . Cleo Moore, a native of Louisiana, and John Agar, stars of U-I's "Hold Back Tomorrow," were in for a week-long boosting for the movie which will open at the Joy this week. They appeared at the WOMPI's Tuberculosis Christmas Seal Parade also. . . Neal Robinson reported that because of the decline in attendance he will close the sub-run Eglin, Crestview, Fla., which he reopened only recently. Other theatre

(Continued on page 31)

The Editor Speaks

I HAVE JUST SEEN the new edition of Cinerama, "Cinerama Holiday." For me, this process continues to be a new and exciting experience in motion pictures.



PAUL MANNING

THE SENSATIONAL SUCCESS of the first edition still amazes many trade observers who originally predicted a run of from four to six months. On Sunday, Nov. 13, the Hollywood will complete 33 months of record breaking daily performances. And what about the smashing gross for "This Is Cinerama," which is reliably reported to be in the neighborhood of \$25,000,000, a mighty swell neighborhood!

WE ALL MUST remember that this is the success of a process! No great big star names, no best seller novel to shout about, no Broadway play with a two or three year run to pave the way for the motion picture version. Cinerama is just a wonderful audience participation process, one that is paying off in golden grosses for the daring and ingenuity which went into its creation.

IN THIS NEW version of Cinerama, we are treated to scenes considerably more intimate than in the original version. We hear people talk, sing, all in real close-up shots, which many said would be tough to get in this process. Before long perhaps, pictures with a story, a story big enough to demand the scope of this Cinerama process, may be produced.

IT IS HIGH and deserving tribute to the inventor of Cinerama, Fred Waller, the dignified presentation efforts of Lowell Thomas, Merian C. Cooper, and their staff, that this 20th Century marvel of the screen has made such an intense and gratifying impression on the toughest crowd in the world today, the motion picture audience!

Paul Manning

STUDIO SURVEY appears every fourth Wednesday as a regular MOTION PICTURE EXHIBITOR department. The section is devoted exclusively to the arts, people, creative ability, and physical properties which make up the production side of the motion picture industry. Edited from the west coast, all information relating to editorial contents should be directed to Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. For other information, address MOTION PICTURE EXHIBITOR, published weekly by Joy Emanuel Publications, Inc. Publishing offices: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. Representatives may be found in every film center.

STUDIO SURVEY

Paul Manning, editorial director

Vol. 8, No. 12 November 23, 1955

STUDIO SURVEY

Motion Picture Exhibitor Laurel Awards Nominations

SAMUEL GOLDWYN-MGM's

"GUYS AND DOLLS"

starring

MARLON BRANDO, JEAN SIMMONS, FRANK SINATRA,
VIVIAN BLAINE

with

ROBERT KEITH, STUBBY KAYE, B. S. PULLY, JOHNNY SILVER,
SHELDON LEONARD, RENEE RENOR

Written for the screen and directed by Joseph L. Mankiewicz.
Music and lyrics by Frank Loesser. Choreography by Michael Kidd.
A CinemaScope production in Eastman Color.

PARAMOUNT's

"THE ROSE TATTOO"

starring

BURT LANCASTER, ANNA MAGNANI, MARISA PAVAN,
BEN COOPER

with

VIRGINIA GREY, JO VAN FLEET, SANDOR GIGLIO

Produced by Hal Wallis. Directed by Daniel Mann.
Screen play by Tennessee Williams, based on his play.
A VistaVision production.

MGM's

"THE TENDER TRAP"

starring

FRANK SINATRA, DEBBIE REYNOLDS, DAVID WAYNE,
CELESTE HOLM

with

JARMA LEWIS, LOLA ALBRIGHT, CAROLYN JONES, HOWARD ST. JOHN

Produced by Lawrence Weingarten. Directed by Charles Walters.
Screen play by Julius Epstein. Based on the play by Max Shulman and
Robert Paul Smith.

A CinemaScope production in Eastman Color.



STEVE BROIDY, president

ALLIED ARTISTS, having announced itself a year ago to be "the company that is going places," very apparently did not toss that out as just a glib catch phrase.

THE ORGANIZATION headed by Steve Broidy, with Walter Mirisch as executive producer, is in the midst of a production drive that has overflowed the AA lot and necessitated rental space at three other studios.

THAT THIS PACE will be continued is indicated by Mirisch's recent announcement that Allied Artists' schedule for the coming year is the release of from 35 to 40 pictures, compared with this year's output of from 30 to 32.

CHIEF ON THE current production schedule is William Wyler's "The Friendly Persuasion," being filmed in De Luxe color with Gary Cooper starred with Dorothy McGuire.

SETS FOR THIS big production occupy all available stage space at the Sunset Drive studio and scatter to the Rowland V. Lee ranch in the San Fernando valley, where an Indiana farm, of the 1860's, has been constructed with a main house, barn, other out-buildings, and a growing corn field.

IN THE SAME top production bracket with the Wyler picture will be "Ariane," to be produced and directed by Billy Wilder, with Audrey Hepburn starred. This will be filmed in Paris early next year. Another production, probably to be filmed abroad, will be made by John Huston, with title and stars yet to be announced.

HUMPHREY BOGART and Lauren Bacall will co-star in "Underworld, U.S.A.," a Mapleton Production for AA release, to be produced by Walter Wanger.

WANGER currently is doing "Mother-Sir," with Joan Bennett, Gary Merrill, and Shirley Yamaguchi starred in the screen version of the Tats Blain novel. Edward Bernds directs.

ALSO IN WORK are "The First Texan," in CinemaScope, with Mirisch as producer and Joel McCrea starred in the role of Sam Houston, and "Crime In The Streets," a Lindbrook production which Vincent M. Fennelly is producing with James Whitmore starred and John Cassavetes featured as leader of a juvenile gang. The latter film is based on Reginald Rose's widely heralded television drama in which Cassavetes scored a hit. Don Siegel is directing the motion picture version.

NEARING COMPLETION is "The Come On," a Lindsley Parsons production produced by Lindsley Parsons with associate producer John H. Burrows. The film stars Anne Baxter and Sterling Hayden, with Russell Birdwell as the director.

1956 A.D.

A BIG YEAR

FOR AA

SCHEDULED for an early start are two CinemaScope films, "Legionnaire," with Richard Heermance producing, and "Cattle King," a George Montgomery starrer which Mirisch will produce.

NOW BEING EDITED are "Shack Out On 101," a Terry Moore-Frank Lovejoy starrer and a William F. Broidy Pictures Corporation production produced by Mort Millman and directed by Edward Dein, and "The Four Seasons," a Shaftel-La Salle production in Eastman Color starring David Wayne, James Earton, Keenan Wynn, and Marcia Henderson.

OTHERS AWAITING RELEASE are "Gunpoint," in Technicolor and produced by Fennelly with Fred MacMurray, Dorothy Malone, and Walter Brennan starred; Wanger's "Invasion Of The Body Snatchers," starring Kevin McCarthy and Dana Wynter; and "World Without End," in CinemaScope, produced by Heermance and starring Hugh Marlowe and Nancy Gates.



JOHN C. FLYNN, director of advertising and publicity

Some Reasons Why

AA's Lineup Is Called Strongest In History

HEREWITH are a few scenes from forthcoming Allied Artists releases of major importance for the film company and for industry boxoffice and prestige. At the right, Anne Baxter and Sterling Hayden as they appear in "The Come On," a Lindsley Parsons production for AA. In the center, below, Gary Cooper and Dorothy McGuire are found in two different episodes of William Wyler's De Luxe color production of "The Friendly Persuasion." And, at the bottom left, Jody McCrea and his father, Joel McCrea, as they appear in the CinemaScope lensing of "The First Texan," in which the older McCrea is starred as the great leader Sam Houston, seen again at the right at the head of a wagon train in the same film. This represents some of the strongest product lineups in Allied Artists' history, and with such features as these available, the company proves that its stated intention to advance into the ranks of major motion picture producers was not an idle boast, nor one devoid of prompt realization.



Meet Liberace



To THOSE who read my comments the new Warners film, "Sincerely Yours," starring Liberace, it should be no secret that I'm a pretty good rooter for this fine new star, Liberace, on our motion picture screen.

I FIRST MET Liberace some years ago when Universal threw a press party at the studio. Liberace had a small part in "South Sea Sinner," a picture starring Shelley Winters. On the set, a South Sea Island dive, Liberace entertained at the piano. I knew then that this guy had something, but like it has always been with talent, it needed the right showcase, the right break at the right time, to make the grade.

AT AN AGE when most young boys were putting in their time breaking windows, hopping trucks, and beating up smaller kids, Liberace was busy learning to play the piano. Not that he didn't get in his share of regular "growin' up" pranks. But somehow, he just felt a powerful tug inside him to get "his" kind of music out of the piano. Even when he played a simple scale he wanted it to sound special, to mean something. So, it is no surprise to his devoted family and friends that he has reached his present pinnacle of success.

THERE'S BEEN a lot of kidding about his penchant for the unusual in clothes and his seeming inexhaustible good nature. Have any of you ever known a successful entertainer that didn't have chronic cranks to contend with? When asked about this, Liberace just smiled and pointed to a little sign he has in his studio which reads, "As You Grow, Grow Better . . . Not Bitter!"

ALREADY FIRMLY established as a top star of TV, radio, stage, night clubs, recording, and now motion pictures, it is a natural conclusion that the momentum will carry him to even greater heights . . . that of the concert stage. When he was only seven, the great composer and virtuoso Paderewski visited the humble Liberace home in West Milwaukee, having heard about this amazing young piano prodigy. He listened carefully while the eager and excited child played Chopin. To this day, Liberace remembers distinctly the words of this great man. Taking Liberace's small hands in his, Paderewski said, "Some day, when I have gone, this boy will take my place."

AND TODAY, many years after this unforgettable incident, and a long, long way towards the fulfillment of this prediction,

GOOD THINGS TO COME FROM HOLLYWOOD . . .

Warners' "Sincerely Yours"

"SINCERELY YOURS" is a picture with a heart because, this writer is convinced, of three things. First: it's fine star, Liberace, is a guy with a lot of this intangible quality; second, its producer, Henry Blanke, is a man of good taste and excellent judgment; third, its director, Gordon Douglas, sure knows his way around with that megaphone.

At the Hollywood press preview of the picture I spoke with many of the case hardened trade paper reviewers, and they were all of the same opinion. Said they, "We didn't think it possible that Liberace could project on films as well as on TV. However, after seeing this picture, all we can say is that this guy is here to stay!"

Liberace, with his tremendous musical talent, showman's touch, and a gentle amiable wistfulness, creates a strong and moving characterization out of the role of the concert pianist who loses his hearing. Surrounded by a capable cast which included Joanne Dru, Dorothy Malone, Alex Nicol, William Demarest, Lori Nelson, and Lucrece Tuttle, Liberace makes his screen debut a memorable one.

While the picture was in production, I was talking to Ray Heindorf, Warners Studio general musical director. About Liberace, Ray had this to say, "I've worked with practically all the great personalities at one time or another, but this guy is the most! He's regular, cooperative, a great, great musician, and a real credit to the industry."



At the top, Liberace as he appears in Warners' "Sincerely Yours," with Joanne Dru and Dorothy Malone, respectively. Bottom, producer Henry Blanke and director Gordon Douglas, whose collaboration on the Liberace feature is a prime factor of its success.

Columbia Gets "Costello"

HOLLYWOOD—Columbia Pictures announced it had acquired the widely hailed best seller, "The Story Of Esther Costello," by Nicholas Monsarrat, and that it would be filmed early next year with Joan Crawford and Rossano Brazzi heading the cast.

I think that Liberace quietly dwells in his secret memory chamber on that wonderful moment, and still feels the warm and reassuring pressure of those great hands of Paderewski upon his . . . truly the touch of genius!—P. M.

David Miller, who directed Miss Crawford in "Sudden Fear," will direct "Esther Costello" for producers John and James Woolf, it was reported by M. J. Frankovich, Columbia's managing director in Great Britain.

Miss Crawford's two most recent films were made for Columbia, "Queen Bee" currently in release, and "The Way We Are," a William Goetz production recently completed. Brazzi is the Italian star who has been hailed for three straight successes in American films, "Three Coins In The Fountain," "The Barefoot Contessa," and "Summertime."

Wright And Lais Will Distribute Dixie Films

NEW ORLEANS—Samuel J. Wright, Jr., and Frank Lais, Jr., who own and operate the Algiers Drive-In and the neighborhood Fox and Lakeview, acquired the distribution of films formerly distributed by Dixie Film Exchange, a unit of Mrs. John Jenkins' and O. K. Bourgeois' operation. They have moved the Dixie office in with the Southern Theatre Service office, third floor, 218 Film Exchange Building.

The distribution of films will be under the management of Lais, while Wright will continue to operate his independent film buying and booking service. D. F. McCrosky, Dallas, general sales manager, Jenkins and Bourgeois Enterprises, was here directing the change. Frank Ziegler who was manager, Dixie Films, will give all of his time to the management and operation of his Laurel.

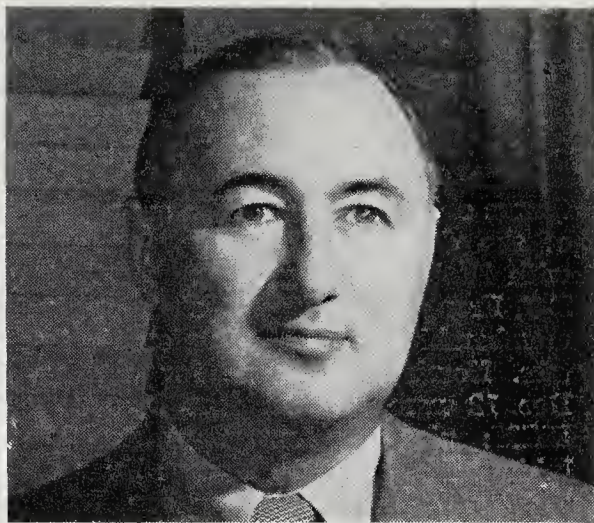
New Orleans

(Continued from page 26)

operations in Florida in which he, with his wife and son, are interested, are the Fox, Crestview, the Niceville, Niceville, and the Jet, Valparaiso. . . . A. L. Royal and T. V. Garroway, Mississippi theatre owners and co-heads, Panorama Pictures production, returned from Hollywood, where they checked on the editing of the company's second film, "Davy Crockett's Daughter," which will be released early in 1956. . . . Transway, Inc., sole operators of film transportation in the territory, exclusive of New Orleans, recently established through service between New Orleans and Dallas, similar to their service operating between New Orleans and Memphis, which the industry acknowledged as a great favor. . . . Gilbert Romero, Lafayette, La., owner, Gil, McComb, La., wired Transway to cancel all deliveries to the McComb due to a hasty closing. . . . Allied Artists' regional sales meeting, which was scheduled to be held here, was held at the Blackstone Hotel, Chicago, instead. Branch manager Henry Glover attended.

New York

Stanley Warner executives Samuel Rosen, Arthur Rosen, and Harry Kalmine



Maxwell Gillis, branch manager, Allied Artists Philadelphia exchange, was elected chief barker, Variety Club, Tent 13, last week.

flew to Hollywood for the west coast premiere of "Cinerama Holiday" at the Warner-Hollywood. . . . Marion Gering, head, Marion Gering Enterprises, announced the signing of Linda Darnell to star in "Constantia," to be produced in Italy. . . . Leo F. Samuels, president and general sales manager, Buena Vista, and James O'Gara, home office sales supervisor, returned last week after a coast-to-coast swing across Canada on behalf of forthcoming Walt Disney productions. Disney product is distributed in Canada by Alf Perry's Empire-Universal. . . . Samuel Goldwyn, producer of "Guys And Dolls," Howard Dietz, vice-president, MGM, Dave Golding, publicity head, Goldwyn Productions, and Arthur Canton, MGM eastern press representative, returned from Chicago following the mid-western premiere of the picture at the Chicago. . . . Georgina and Anthony Bayron are the new owners of the Treat Newark, N. J. . . . Brandt is doing the buying and booking for the Rialto.

Paramount is conducting its annual Bookers' Month drive Nov. 27-Dec. 24. . . . Bell Film Exchange has acquired Modern Service Reels for free distribution to New York and Buffalo exchange areas. . . . Berk and Krungold, theatrical real estate specialists, announced the consummation of a long term lease for the 1200-seat Crest, Bronx, N. Y. The lessor is the Trans-Lux Theatre Corporation, and the lessee is the N and R Theatres, Inc. . . . A special benefit premiere of Paramount's "The Rose Tattoo" is scheduled for the

Kontulis Named Prexy In SW Club Election

NEW YORK—At the annual meeting of the board of directors, Stanley Warner Club, held last fortnight at the home office Charles Kontulis was elected as national



KONTULIS

president. Kontulis, a member of the Motion Picture Pioneers, has been in the industry for more than 25 years, being associated from the beginning with Warners, and, since its reorganization with Stanley Warner Corporation.

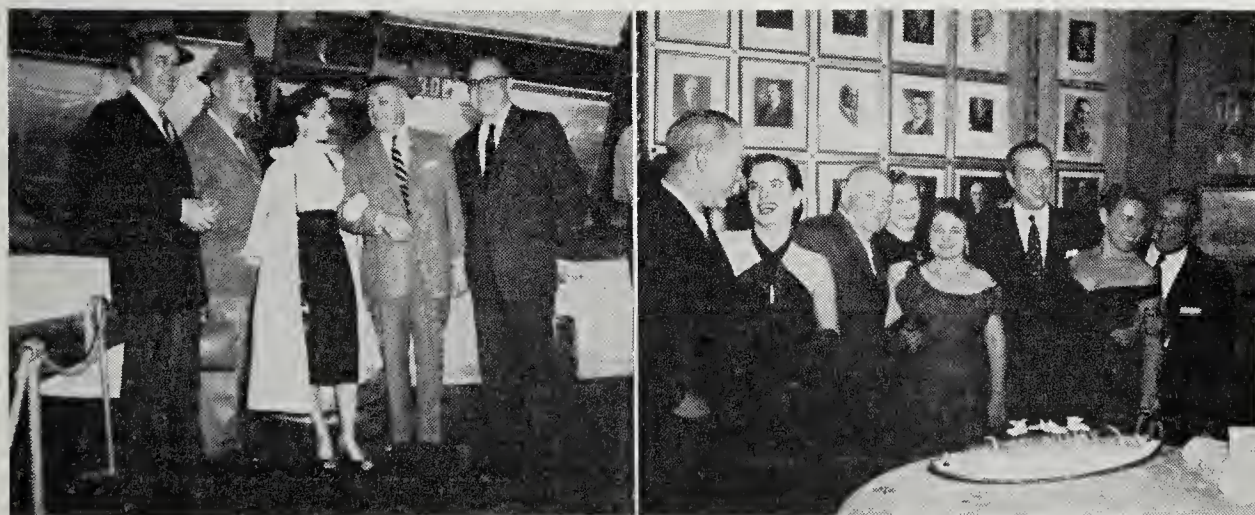
The Stanley Warner Club is essentially a benevolent organization. It was disclosed at the annual meeting that during the past fiscal year, 300 members received sickness benefits, 95 received surgical benefits, 62 birth benefits, and 47 marriage benefits.

Because of the sound financial position of the Club, an increase was voted in the weekly sickness benefit and, in addition to the surgical benefit, a new benefit was voted to help defray, in part, the cost of a hospital room for a specified period of time. No change was made in the nominal fee of \$3 a year per member. Among the other officers elected by the board were Harriett Pettit, vice-president; vice-president in charge of membership, Stanley Amster; vice-president in charge of welfare, Etta Rodoff; vice-president in charge of claims, Fred Stengel; vice-president in charge of social activities, Donald Shehrwood; treasurer, John T. Holmes; and secretary, Stuart H. Aarons.

Astor on Dec. 12, with proceeds going to the Actors Studio.

Philadelphia

Variety Club Tent 13 has planned a Thanksgiving dance for Nov. 26 in the clubrooms. Featured will be hypnotist Howard Klein, Don Weiner's Orchestra, and dancing. Reservations should be made through Miss Ross. . . . Nate Milgram's De Luxe Buying and Booking Service is



Republic stars Ray Milland, Mary Murphy, and Ward Bond recently concluded a seven-city tour on behalf "A Man Alone" with a personal appearance at the Saenger, New Orleans. Seen on arrival at the airport are Milland, Bond, Miss Murphy, Paramount Gulf Theatres president Gaston J. Dureau, and circuit manager Holland M. Smith. At Antoine's Restaurant after an appearance at the Saenger are Bond; Mrs. Ella Dikes; William M. Saal, Republic executive assistant to the president; Mrs. Francis Barr, wife of the Paramount Gulf ad-pub head; Mrs. Gaston Dureau; Milland; Mrs. Jimmy Howell, and Dureau.

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now servicing the Rialto, Canton, Pa., and the Colonnade, Millersburg, Pa. . . . Mike Felt, local movie censor and Variety-clubman, became a grandfather when the wife of his U. S. Air Force son, Harvey, became the mother of a boy. . . . Old timers on Film Row will be sorry to learn of the death of Kitty Gallen, formerly with National Screen Service. . . . Local F-7, Front Office Employes' Union, held a membership meeting at union headquarters. Nominations made for election on Dec. 12 were, for president, Max Bronow, MGM; vice-president, Sam Sculli, Columbia; business agent, George Evans, U-I; for treasurer, Mary Monaghan, UA; and for secretary, Jack Smity, MGM; Dorothy Sheck, UA; and Rose Nardone, U-I.

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Pittsburgh

Alden Phelps, Waterford, Pa., outdoor theatre owner who keeps in the political news in Erie County, was a guest at a \$100-a-plate Democratic campaign dinner in Sharon, Pa. . . . A benefit premiere of Paramount's "Artists And Models" was held at the Penn for the western Pennsylvania committee of the Boys Towns of Italy. . . . Mike Cardone, manager, SW State, Washington, Pa., returned to duties after a visit to Italy and Sicily, where he married Lena Sindoni, Valdina, Sicily, who will join him here before the Christmas holidays. . . . Blair County Bar Association members, city and county officials, and communications representatives attended a screening of MGM's "Trial" at the State, Altoona, Pa. . . . Eddie Chorle, Alexander Theatre Supply, father of two daughters, became the father of a son.

Portland

The Oregon Journal and the Oregonian are aiding in the promotion of the Audience Awards Poll here. Both planned full-page sendoffs for the event, in which virtually every downtown and suburban theatre is participating. One feature of the local ballot will be a 1956 Plymouth sedan offered by the Plymouth Dealers Association to a lucky film fan. . . . Jack Matlack, former theatre executive, has joined forces with Bob Thomas, prominent public relations consultant and veteran newspaper and radio newsman. First promotion for the new team will be the 1956 Rose Festival. . . . Oscar Nyberg, Evergreen manager, has been named to the entertainment committee of the 24th annual Children's Christmas Party for underprivileged and institutional children. A two-hour stage and screen show will be held Dec. 17 at the Oriental. Youngsters will receive free Christmas stockings filled with candy, fruit, cookies, and nuts. . . . Chuck Rosenmayer, northwest representative, Buena Vista, was in town from Seattle, working on Walt Disney's "The African Lion." . . . Alan Weider, MGM representative, was here working on "The Tender Trap." . . . Jack Braxton, former United Artists theatre manager, and one-time operator of a Camas, Wash., drive-in, was in town. He now operates a theatre at Chico, Cal.

St. Louis

Clarence M. Turley, part-owner, Ambassador office and theatre building and the Missouri office and theatre building, was elected the 1956 president of the National Association of Real Estate Boards at a recent annual meeting in New York. . . . Thanksgiving Day has been selected for the reopening of the Jewell, Poplar Bluff, Mo., under its new owner, Charles Whittenbeurg, who also operates the Strand there. The Jewell formerly was part of the Rodgers circuit, but has been closed for some time. . . . The Plymouth, Plymouth, Ill., has been closed by its latest operators, Bob Nooner and Carroll Johnson, until further notice. . . . The Ashland, Ashland, Ill., has been taken over by Mrs. Minnie Lewis and will reopen shortly. The theatre, which has been dark since April, formerly was operated by Arthur Samore, Jacksonville, Ill. . . . The St. Louis Globe-Democrat carried this interesting item from 25 years

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Federal Court Jury Finds For Exhibitors

PITTSBURGH—The Eastwood anti-trust case against film companies and several theatres in the former Warner circuit ground through its final week in Federal Court here before Judge John Miller and a U. S. District Court jury.

Filed seven years ago, the civil action by Rudolph and Samuel Navari, owners of the Penn township theatre, complained that their petitions for a 28-day clearance after first-run in Pittsburgh were unheeded by all film distributors and that such action constituted a monopoly in favor of Warner circuit theatres, the Rowland, Regal, and State, Wilkinsburg, Pa., and the Belmar, Homewood, Pa.

The Eastwood negotiated later and received a seven-day clearance after the Belmar, which had a clearance of seven days after Wilkinsburg. Later, both the Belmar and the Eastwood were designated as seven days after the Wilkinsburg houses. A decision was reached in favor of the Navaris, for an amount in the vicinity of \$50,000.

ago, November 12, 1930: "Sidney R. Kent vice-president of Paramount-Publix, predicted that talking pictures would fade out and that the silent pictures would come into their own again. He said the public was getting tired of the new-fangled 'squawkies,' and soon would refuse to patronize them."

San Antonio

The Jefferson Amusement Company, Beaumont, Tex., has taken over the operation of the Surf, Port Arthur, Tex., and has named Franklin Jones manager. Jones was formerly manager, Port, which now has W. A. Wingo as manager. . . . The Rex and Star, Amarillo, Tex., operated by Les Dollison, have been reopened and are operating on a full time basis. Both had been closed temporarily while undergoing remodeling. . . . Harper H. Nixon, theatre owner, Mulberry, Tex., died in a hospital at Bonham, Tex. He also was associated with his son in the management of a theatre at Abilene, Tex. . . . Ranch-O-Hills Red Blush grapefruit is beginning to come in at the Rancho de los Cerritos, Mercedes, Tex., which is owned and operated by Karl Hoblitzelle, president, Interstate Theatre Circuit. The grapefruit will be on sale to theatre people and the public in the form of decorative gift packages, particularly suitable Thanksgiving and Christmas gifts. . . . Walter Grubb, formerly with the Interstate, and more recently with the Tom Sumners Theatres, has resigned to enter private industry. . . . A trade screening of 20th-Fox's "Good Morning, Miss Dove," was scheduled for the Majestic this week.

Irving Cohn has been appointed to the new position of director of drive-in theatres, Jefferson Amusement Company, with headquarters at Beaumont, Tex. Sam Tanner, who has been director of all Jefferson theatres, remains in charge of all conventional houses. Marty Marks, who has been manager, confection department, succeeds Cohn as purchasing agent.

Seattle

The Congress, Palouse, Wash., owned

by Frances White, was destroyed by fire. She has closed her Family, Garfield, Wash. . . . The Woodland, which has been closed for the past year and a half, has been leased and will be open for business shortly. . . . Glen Haviland is now back at 20th-Fox after his recent illness. . . . R. Thornes, assistant manager, Sterling's Colonial, has joined the circuit's booking department. Lyman Bench has been named as manager of the downtown house. . . . Ad McKinney has taken over the manager's post, Uptown.

Washington

The Plaza and Little, formerly under the operation of the Sam Roth interests, have been leased to the Trans-Lux Theatre Corporation, and will continue to be operated as art houses under the Trans-Lux banner.

BALTIMORE, MD., NEWS—Seven hundred children from Baltimore orphanages were guests at the Rex to see MGM's "The Wizard Of Oz" and several Walt Disney cartoons. About two hundred auto owners donated their services and furnished transportation. Leon Zellers is Rex manager. . . . Managers of the first-run, downtown theatres held a meeting at the Century on the Audience Awards Poll and formulated plans for publicizing the event. Those present included Rodney Collier, manager, Stanley; Bob Rappaport, Town and Hippodrome; Jack Fruchtman, Hal Colley, and Nat W. Hodgdon, Fruchtman Theaters, and John Recher, Hicks-Baker Theatres. . . . Gilbert Kanour, Evening Sun's film critic, has returned to duty, following a recent illness.

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Canada

Committee Established To Voice Exhib Woes

TORONTO—Exhibitors across the country will more easily be able to obtain the ear of motion picture distributors with head-offices in Toronto through the setting up of the National Exhibitor Relations Committee. The Committee, created by the National Committee of Motion Picture Exhibitor Associations of Canada at its annual meeting, is under the chairmanship of Dave Griesdorf, general manager of Odeon Theatres (Canada), Ltd. Arch Jolley will act as secretary of the committee.

Its functions will be to receive complaints, passed on by provincial and regional associations as valid. The distributors would then be advised of the problem.

Morris Stein continues a head of the National Association, with F. Gordon Spencer of Saint John as eastern vice-president and S. Richard Miles, western vice-president. H. C. D. Main, Sutton, Ont. is secretary-treasurer.

Bingo was the hottest topic of the convention's discussion, which also included TV, amusement taxes, 16mm. competition, and Sunday shows by educational groups.

Bingo provided members with plenty of reasons for fighting, with members telling their own problems with the dime-a-game play, and how it was now in the hands of private operators in many cases.

The Cape Breton Motion Picture Theatres Association said bingo was "out of control." The group, in a letter to its parent body, the Maritime Motion Picture Exhibitors Association, said the game was "rapidly developing into a commercial venture operating in direct competition to motion picture theatres and in violation of the Criminal Code of Canada."

Showmanship should be more vividly demonstrated, E. G. Forsyth, assistant general manager, Odeon Theatres (Canada), Ltd., told fellow exhibitors. Forsyth, past president of the Motion Picture Theatres Association, Ontario, told that



A press and radio conference was held recently at the first Columbia Pictures International convention in the Far East at Manila. Seen, left to right, are Bernard Zeeman, vice-president and board member; Michael Bergher, vice-president and Far East supervisor; Lacy W. Kastner, president; and Aaron Pines, assistant supervisor.

association at its annual meeting to "let showmanship be displayed, not only in our advertising, but in our contact with the public. Let each patron mean a person and not a sum of money to every exhibitor."

He said that while "we talk much of showmanship in our business, sometimes I think we forget the basic meaning of the word."

Lionel Lester, head of National Booking Company, was elected president of the association, which has a membership of 339 theatres, of which 117 are independents and 23 are drive-ins. During the year seven members were signed, although 18 houses closed.

CINE CHATTER: President and general manager of Canadian Kodak Company, Ltd., since 1945, Earl Stanley Currie, 64, died of a heart attack. He joined the company in 1912 and was appointed assistant to the president in 1937. . . . The city of Windsor, often described as one of the most depressed areas in the motion picture industry, may become the scene of the third foray by Famous Players Canadian Corporation into television. The Board of Governors of the Canadian Broadcasting Corporation, to meet in Ottawa Dec. 1, will hear representations from Paramount Windsor Theatres, Ltd., a Famous Players

subsidiary, to approve transfer of control of Western Ontario Broadcasting Company, Ltd. The company owns a radio station, CKLW, and CKLW-TV. . . . Don Edwards, manager, Tivoli, Hamilton, will tie the knot with Jean Holmes, Dec. 3. The bride was formerly secretary to Lloyd Taylor, supervisor, Inter City drive-ins. . . . Exhibitors gathered with 20th-Fox personnel to honor Gordon Lightstone, Jr., recently appointed Vancouver branch manager for 20th-Fox. James Patterson, who has been with the company 25 years in that capacity, continues with the company. . . . A film consultant firm has been opened by Bill Singleton, formerly president of Associated Screen News, who was associated with that company for more than 30 years. Singleton will act as a film consultant to ad agencies, business organizations, and others who need such services. . . . Al Ford, manager, Odeon Palace, Hamilton, was elected president of the Hamilton Theatre Managers Association at its annual meeting. Don Edward is vice-president, and Mrs. Jean Ford again secretary-treasurer. . . . Dave Griesdorf is new chief barker of Tent 28, Variety Club, Toronto. First assistant chief barker is Nat Taylor; second assistant chief barker, Dan Krendel; dough guy, Al Troyer; property master, Lou Davidson. . . . Series of 10 matinee shows built around "Elmer The Safety Elephant" theme has been taken on by six Famous Players Winnipeg theatres. Prizes are to be awarded each week. After attending five weeks in a row, the child receives an Elmer crest, with a draw held at the end of the series for a bicycle in each of the six houses, College, Rose, Tivoli, Roxy, Osborne, and Uptown.

Banner Pictures To Release 13

HOLLYWOOD—The distribution of 13 features in the next nine months through a newly-formed subsidiary company, Banner Pictures, was announced last fortnight by Filmmakers Releasing Organization president Irving H. Levin, who stated that the films will be made available to exhibitors at the rate of one every three weeks, beginning this week. Nine of the pictures have been completed, and four are in script form. Levin and Harry L. Mandel, vice-president and general sales manager, planned to re-evaluate immediately the Filmmakers distribution setup, which consists of 28 franchise holders.

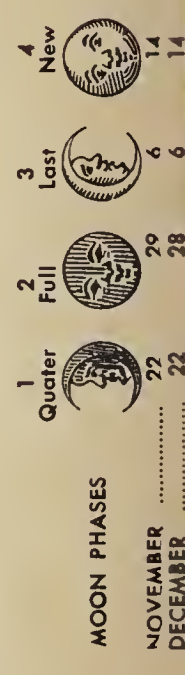


Over 500 members and guests attended the recent banquet of the Canadian Picture Pioneers held in the Concert Hall of the Royal York Hotel, Toronto. Seen, left to right, are J. J. Fitzgibbons, Sr., CBE; Mayor and Mrs. Nathan Phillips, dais guests; Louis Rosenfeld, left, receiving "Pioneer

Of The Year" award from Haskell Masters; and Walter Trueman, Government Film Commissioner, accepting an award for the 'film of the year,' "The Stratford Adventure," from L. W. Brockington, QC. Industry veterans find their affair more popular each year.

Pictures in order of release, with principal players, are placed in the month of this page. All dates are subject to change. Series westerns are indicated by a W following the title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

ALLIED ARTISTS	ASSOCIATED	COLUMBIA	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
OCTOBER Jail Busters L. Gorcey, B. MacLane The Body Snatchers K. McCarthy, D. Wynter, C. Jones	OCTOBER Two Gun Lady P. Castle, M. Windsor, W. Talman NOVEMBER Last Of The Desperadoes J. Craig, J. Davis, M. Deon DECEMBER Shack Out On 101 T. Moore, F. Lovejoy, K. Wynn Dig That Uranium Bowery Boys	OCTOBER My Sister Eileen J. Leigh, J. Lemmon, B. Garrett (Technicolor) (CinemaScope) Count Three And Pray V. Heffin, J. Woodward, P. Carey (Technicolor) (CinemaScope) Devil Goddess J. Weissmuller, A. Stevens, Kimba Duel On The Mississippi L. Barker, P. Medina, W. Stevens (Technicolor)	OCTOBER Trial G. Ford, D. McGuire, A. Kennedy Quentin Durward R. Taylor, K. Kendall, R. Morley (Eastman Color) (CinemaScope) The Philadelphia Story Green Dolphin Street (Re-releases)	OCTOBER Ulysses K. Douglas, A. Quinn, S. Mangano (Technicolor) (Made in Italy) White Christmas B. Crosby, D. Kaye, R. Clooney, Vero-Ellen (Technicolor) (VistaVision) (Re-release)	OCTOBER The Treasure Of Pancho Villa R. Calhoun, S. Winters, G. Roland (Superscope) (Made in Mexico)	OCTOBER A Man Alone R. Milland, M. Murphy, W. Bond (Trucolor) Twinkle In God's Eye M. Rooney, C. Gray, H. O'Brian Mystery Of The Black Jungle L. Barker, J. Maxwell No Man's Woman M. Windsor, J. Archer	OCTOBER The Tall Men C. Gable, J. Russell, R. Ryan (DeLuxe color) (CinemaScope) The Girl In The Red Velvet Swing R. Milland, J. Collins, F. Granger (DeLuxe color) (CinemaScope) Lover Boy G. Philippe, V. Hobson, J. Greenwood Thieves' Highway Nightmare Alley (Re-Release)	OCTOBER Gentlemen Marry Brunettes J. Russell, J. Crain, S. Brady (Technicolor) (CinemaScope) (Russ-Field-Voyager) Fort Yuma P. Graves, J. Vohs (Technicolor) (Bel-Air) Savage Princess D. Kumor, Nimmi (Technicolor) (Mehboob)	OCTOBER Kiss Of Fire J. Palance, B. Rush, R. Reason (Technicolor) To Hell and Back A. Murphy, M. Thompson, C. Drake (Technicolor) (CinemaScope)	OCTOBER Blood Alley J. Wayne, L. Bacoll (WarnerColor) (CinemaScope) Illegal E. G. Robinson, N. Foch Rebel Without A Cause J. Dean, N. Wood (WarnerColor) (CinemaScope)
NOVEMBER Gun Point F. MacMurray, D. Malone (Technicolor) (CinemaScope) Bobby Ware Is Missing N. Brand, A. Franz, W. Reed Toughest Man Alive D. Clark, L. Milan, M. Dell	NOVEMBER Queen Bee J. Crawford, B. Sullivan, J. Ireland Three Stripes In The Sun A. Ray, M. Kimura, P. Carey (Made in Japan) Teen Age Crime Wave T. Cook, F. Griffin, M. McCart	NOVEMBER The Tender Trap F. Sinatra, D. Reynolds, D. Wayne (Eastman Color) (CinemaScope) Guys and Dolls M. Brando, J. Simmons, F. Sinatra (Eastman Color) (CinemaScope) Lucy Gallant J. Wyman, C. Heston, T. Ritter (Technicolor) (VistaVision)	NOVEMBER The Desperate Hours H. Bogart, F. March, M. Scott (VistaVision)	NOVEMBER Texas Lady C. Colbert, B. Sullivan (Technicolor) (Superscope)	NOVEMBER Secret Venture K. Taylor, J. Hylton (Made in England) The Vanishing American S. Brody, A. Toffer, F. Tucker Jaguar Sabu, Chiquita, B. MacLane	NOVEMBER The View From Pompey's Head R. Egan, D. Wynter, C. Mitchell (DeLuxe Color) (CinemaScope) The Deep Blue Sea V. Leigh, K. Moore, E. Portman (DeLuxe Color) (CinemaScope) (English made) Good Morning, Miss Dove J. Jones, R. Stack, K. Hamilton (DeLuxe Color) (CinemaScope)	NOVEMBER The Big Knife J. Palance, I. Lupino, S. Winters (Aldrich) Killer's Kiss F. Silvero J. Smith, I. Kone (Kubrick-Bousel) Man With The Gun R. Mitchell, J. Sterling (Goldwyn, Jr.)	NOVEMBER Hold Back Tomorrow C. Moore, J. Agar Lady Godiva M. O'Hara, G. Nader, R. Reason (Technicolor) The Naked Dawn A. Kennedy, E. Inglesias, B. St. John (Technicolor) (Made in Mexico)	NOVEMBER Died A Thousand Times J. Palance, S. Winters, L. Marvin (WarnerColor) (CinemaScope) Sincerely Yours Liberoce, J. Dru, D. Malone (WarnerColor)	DECEMBER The Court Martial of Billy Mitchell G. Cooper, R. Bellamy (Technicolor) (CinemaScope) Target Zero R. Conte, P. Castle



HOLIDAYS
 Nov. 24—Thanksgiving Day
 Dec. 25—Christmas Day

THE POWER-PACKED PACKAGE OF ACTION AND ADVENTURE THAT'S DOING SMASH BUSINESS!

... because, as the L. A. Examiner says:

"IT'S A DAN-DAN-DANDY!"

ADVENTURE'S GREATEST HOUR!!!
When The French Foreign Legion's "Doomed Battalion" Faced

THE WILDEST CHARGE
THE SAHARA EVER KNEW!

Desert Sands
COLOR BY **TECHNICOLOR**

THE NEW ANAMORPHIC PROCESS
SUPERSCOPE
ON THE GIANT WIDE SCREEN

Starring **RALPH MEEKER** • **MARLA ENGLISH** • **J. CARROL NAISH**
co-starring **JOHN CARRADINE** • **RON RANDELL** • **JOHN SMITH** • **KEITH LARSEN**
with **LITA MILAN** • **PHILIP TONGE** • **OTTO WALDIS**
Executive Producer **GEORGE W. GEORGE** • **GEORGE F. SLAVIN** and **DANNY ARNOLD**
Director **AUBREY SCHENCK** • **HOWARD W. KOCH** • **LESLEY SELANDER**
A BEL-AIR Production
RELEASED THRU UNITED ARTISTS

The barbaric princess whose kiss fired the war that set the Great Sahara ablaze.

GERONIMO... AND NOW...
COCHISE... AND NOW...

He was sworn to massacre every white man and woman on the terror-trail from Fort Apache to Fort Yuma!

THE DEADLIEST KILLER-CHIEFTAIN OF THEM ALL!

FORT YUMA

TECHNICOLOR!

STARRING **PETER GRAVES** • **JOAN VOHS**
JOHN HUDSON • **JOAN TAYLOR**

with **ADDISON RICHARDS** • **BILL (W.M.) PHILLIPS** • **JAMES LILBURN** • **ABEL FERNANDEZ**
Story & Screenplay by **DANNY AUBREY** Executive Producer **HOWARD W. KOCH** Music by **PAUL SELANDER** | **DUNLAP**
Directed by **LESLEY SCHENCK** Produced by **HOWARD W. KOCH** BEL-AIR Production
Presented by **UNITED ARTISTS**

Los Angeles Examiner ★
10—Sec. IV Thur., Oct. 6, 1935

'Sands,' 'Yuma,' Really Keep Things Poppin'
By **KAY PROCTOR**

BEEEN hankerin' for a hunk of action in your movies lately? Feel in one of these "to heck with the plot, let's see things pop!" moods?

If so, the answer is at hand: the double bill of "Desert Sands" and "Fort Yuma" which currently is playing at the Los Angeles, Hollywood, Uptown and Laurel.

For straight action it's a dan-dan-dandy, almost three fun-

involving Apacne Indians, sheiks of Araby, American cavalrymen, the French Foreign Legion, sabers, tommyhawks, bloody fistcuffs, grenade tossing, double crossing, shady love and fierce battles, plus a full complement of murder, mayhem, and mixed marriage.

You name it—the

and the fans proved it—tremendous grosses at all 4 theatres! And everywhere else this dynamite-laden combo is playing—it's smash—smash—smash!

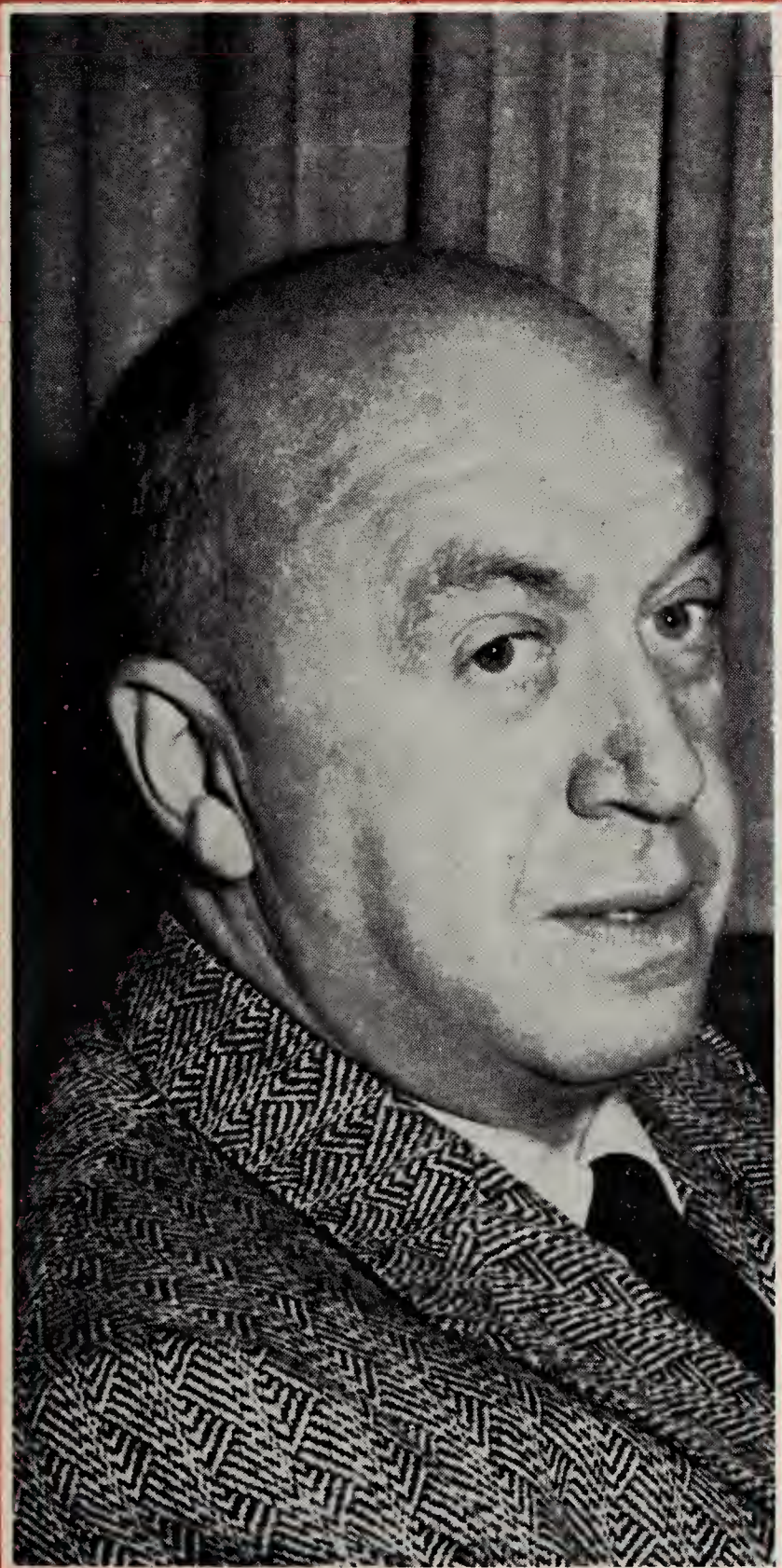
These are the action-selling ads that are

THRU

MOTION PICTURE

EXHIBITOR

NOVEMBER 30, 1955 VOLUME 55 NUMBER 5
IN TWO SECTIONS • THIS IS SECTION ONE



MPAA Warns Of Censor Dangers

(page 5)

"Public Whipping Boy Number One"

(editorial)

AND FEATURING: THE SERVICECTION

← Independent producer Otto Preminger currently appears likely to cause as much controversy with his UA release, "Man With The Golden Arm," as he did with "The Moon Is Blue," which is still under litigation.



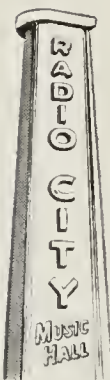
"They don't want heavy dramas for Christmas—New Years!"



"Let's give the folks gayety and music and romance, an eyeful of beauty and joy. Of course, I'm talking about M-G-M's

'KISMET'

It's the famed stage hit on the screen and what a holiday attraction!"



The world's largest theatre, Music Hall, N. Y. has booked it for the best playing time of the year!

M-G-M presents in **CINEMASCOPE**
"KISMET"
 starring
HOWARD KEEL • ANN BLYTH
DOLORES GRAY • VIC DAMONE
 with MONTY WOOLLEY • SEBASTIAN CABOT
 Screen Play by CHARLES LEDERER and LUTHER DAVIS • Adapted from the
 Book by CHARLES LEDERER and LUTHER DAVIS • Musical Play "Kismet"
 Music and Lyrics by ROBERT WRIGHT and GEORGE FORREST • Founded on "Kismet"
 Music Adapted from Themes of Alexander Borodin • Photographed in EASTMAN COLOR
 Directed by VINCENTE MINNELLI • Produced by ARTHUR FREED



EXHIBITOR



NOVEMBER 30, 1955
VOLUME 55 NUMBER 5

PUBLIC WHIPPING BOY NUMBER ONE

WHILE NORMALLY RELIGIOUS ourselves, and having no desire to "tangle with" or "rile" any church group, we can't help but feel that the Roman Catholic Bishops in the United States, in their release to the press about Legion of Decency rated motion pictures, this year as contrasted to last, were making a big noise about some mighty infinitesimal apples. And, while a regular reader and whole-hearted admirer of the New York Times as a newspaper, we can't help but feel that their rewrite and reporting of the above release had a certain limburger quality. Between the two, the good old movie business, trying its best to be good, living inside of its own self-imposed Production Code, breaking no laws of a civic, state or federal nature, and submitting its wares to scores of "viewing committees" of known and unknown qualifications, is once again PUBLIC WHIPPING BOY NUMBER ONE.

Just for the sake of first things first, let's talk about the small apples.

Elsewhere in this issue will be found highlights and portions of the complete text of the Bishop's "call for a crusade" as released by the Bureau of Information of the National Catholic Welfare Conference. Based on the findings of the National Legion of Decency (the "viewing committee" capabilities of which we have questioned in the past, bolstered by facts and positive records of performance, for which a lengthy and emotional "answer" obviously had no answer) the "chairman of the Bishops' Committee on Motion Pictures" found that 1955 had produced "the largest percentage of objectionable films in its (*the Legion's*) history." That the number of "B" classified (morally objectionable in part for all) "had increased 11 per cent over 1954." And, further along in the same release, that the total is now 92 "B" classified pictures out of "275 domestic films (*that*) were reviewed by the Legion."

Now, accepting these totals, and without applying them to the much greater number of feature motion pictures as reviewed in MOTION PICTURE EXHIBITOR during the same years of 1954 and 1955, let's see how tiny this increase really is.

It is pretty simple arithmetic to conclude that if 92

is 11 per cent greater than in 1954, the 1954 total must have been 84. So the increase in these pictures that are "morally objectionable for all (*Catholics*)," not for reasons of indecency, nudity, or actual immorality, but often for the attitude toward divorce, the rearing of children, violence, or some other objection that is local to Catholicism, is actually only eight pictures spread across the 10 major and scores of minor sources of domestic supply. Just eight pictures, or about three per cent of this year's 275 total, is the occasion for a damnation of the movie business that is always reason for "headlines in all papers."

And now for the example of stinking reporting.

Careful checking of the above release of November 23 reveals that not once, except in the name of the Legion itself, is the word "decency," or its contrasting "indecency," used or applied to any films mentioned. But the headline in the good old New York Times of November 23, and we wouldn't doubt in scores of other newspapers because it is the kind of phrase guaranteed to stop the reader, screamed: "CATHOLICS ASSAIL 'INDECENT' FILMS." The lead paragraph reads: "Roman Catholic Bishops in the United States announced today a revival of their campaign against 'indecent' movies" (and the quotes around that word are theirs).

While, as a business, we have come to expect unfairness, so that we don't anticipate having the National Catholic Welfare Conference, the Legion of Decency, or any individual Bishop, draw this error to the attention of the New York Times, it does seem to us that it would be the decent thing to do, and consistent with the Legion's name.

Or, as a business that has been America's best salesman around the globe for the last 50 years or so, has paid higher taxes per dollar of income than anyone else, and has helped to support all newspapers with bonus rate advertising, we might expect that either the New York Times itself, or some other reputable newspaper, would draw public attention to the fact that the Bishops were drawing attention to things objectionable *to Catholics*, which they have every right to do, and not to the "indecent" that even we in the business wouldn't like.

But not when you are the PUBLIC WHIPPING BOY!

Jay Emanuel

CAN NEWS

(Trade Headlines Of The Issue)

Deaths

Shemp Howard, one of the Three Stooges, dies (page 6).

Distribution

Francis M. Winikus, Roger H. Lewis, and Alfred H. Tamarin receive United Artists promotions (page 8).

Exhibition

National Allied executive Ben Marcus hails 20th-Fox's 55mm. system; asks a meeting of company presidents to iron out exhibition-distribution differences (page 8.)

Financial

20th-Fox earnings slip below 1954 earnings (page 6).

Legal

Kansas asks clarification of the Supreme Court rule clearing "The Moon Is Blue" for exhibition in that state (page 6).

Legislative

The MPAA warns a Senate subcommittee that refusal of the Supreme Court to declare all censorship unconstitutional puts all communications media in danger (page 5).

Mel Konecuff

RKO has big promotion plans for "The Conqueror"; Columbia unveils its Oscar contender, "Picnic"; and other news is briefly mentioned (pages 4 and 14).

Organizations

MMPTA tables decision on the new arbitration draft (page 5).

Variety Club election results pour in (page 10).

Production

The Legion of Decency sees moral laxity in the rise of class "B" films (page 5).

William Dozier becomes RKO Radio vice-president in charge of production (page 5).

I N D E X

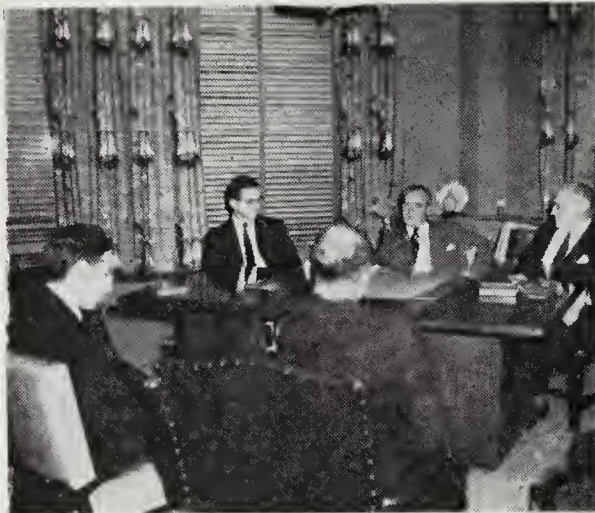
VOLUME 55, NUMBER 5 NOVEMBER 30, 1955

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THE SERVICE	SS-1—SS-4
Feature Reviews On: "The Crooked Web" (Columbia); "Hell's Horizon" (Columbia); "A Lawless Street" (Columbia); "Walk A Crooked Mile" (Columbia); "Frisky" (DCA); "Music Land" (RKO); "Texas Lady" (RKO); "The Vanishing American" (Republic); "Good Morning, Miss Dove" (20th-Fox); "Lover Boy" (20th-Fox); "Target Zero" (Warners).	



Norton V. Ritchey, center, president, Allied Artists International; Edwin J. Smith, Jr., right, vice-president and overseas supervisor of European operations; and Martin S. Davis, eastern ad-pub chief, recently disclosed the company's foreign expansion plans at a New York press conference.

NEW YORK

By Mel Konecuff

IT LOOKS as though RKO will be back in business in a big way with the release of "The Conqueror" after the first of the year. It is expected to gross 10 millions on a world-wide basis, according to Perry Lieber, head of the company's advertising, publicity, and exploitation staff.



KONECOFF

Lieber, together with Terry Turner, special consultant for RKO and Mutual Broadcasting, at an interview here last week, revealed that the film will premiere at one performance showings in principal capitals of the world about Jan. 30 with a local charity benefitting in each case. The occasions will be photographed in 16mm. so that final edited reports can be used in the U. S. and Canada on both radio and TV to heighten public interest in the John Wayne starrer.

Not only will the Mutual Broadcasting System facilities be used for radio, but TV coverage also will be sought from NBC, CBS, and ABC. In addition, time will be purchased with these sources prior to the film's opening in this country to plug the date on a saturation basis, with dates set for domestic playoff starting about Feb. 22. At least 110 key situations will be backed via the purchased time on TV and radio.

In addition, heavy expenditures are being allocated for magazine and newspaper advertising, with dates scheduled so that the ads appear before, during, and slightly following the openings. The budget for advertising has been set at \$1,300,000. Additionally, the film will be promoted via special showings to radio and TV commentators, sportscasters, and other personalities who are expected to extol the merits of the epic so that true blanketing both on a commercial and promotional level will result.

BROADWAY GROSSES

(As of this Monday)

Turkey Day Helps Boxoffice

NEW YORK—The advent of Thanksgiving plus a school holiday had the Broadway first-runs perking last weekend.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR the breakdown was as follows:

"Three Stripes In The Sun" (Columbia). Paramount claimed the opening week would tally \$30,000.

"Good Morning, Miss Dove" (20th-Fox). Roxy reported \$42,421 from Wednesday through Sunday, with \$48,500 expected on the opening week.

"The Tender Trap" (MGM). Radio City Music Hall, with stage show, announced a very good \$115,000 for Thursday through Sunday, with \$150,000 in sight for the third week.

"The Desperate Hours" (Paramount). Criterion jumped up to \$17,000 on the eighth week with a sneak preview helping.

"Guys And Dolls" (Goldwyn-MGM). Capitol, with reduced admission scale, was sure of a sock \$135,000 on the fourth week.

"The Return Of Jack Slade" (AA). Globe was heading toward an \$11,000 opening week.

"Quentin Durward" (MGM). Mayfair expected the opening session to reach \$19,000.

"Rebel Without A Cause" (Warners). Astor claimed the fifth week would tally \$24,000.

"Big Knife" (UA). Victoria reported the third week would hit \$15,000.

"Queen Bee" (Columbia). Loew's State announced the opening stanza would go above \$18,000.

It was believed that this is the first time in history that the foreign end of the business gets a chance to show what it can do initially even though it's still on a limited basis. The unique quality of the tieup between radio, TV, and the motion picture was also cited, and it is expected that if this is successful the future should see other films working similar arrangements, although it must of necessity be limited to different or bigger films that lend themselves to the operation.

FILM PRESENTATION: Columbia last week sneak previewed for members of the press its most serious contender for the forthcoming Academy Awards, "Picnic," at the Loew's 72nd Street, and it looks as though Harry Cohn has done it again. He has timed the presentation, which is a top attraction for adults, so that when nominations for the Awards are made, they are certain to include several from the film. Topmost in performance and memory are William Holden, Kim Novak, and the wonderful job that Rosalind Russell, does as the spinster school teacher. It's a smaller role but one in which she sinks her teeth deep. The others in the cast, Betty Field, Susan Strasberg, Cliff Robertson, Arthur O'Connell, and Verna Felton are also fine.

(Continued on page 14)

MPAA Warns Senate Of Censor Dangers

Rising Moral Laxity Charged By Legion

WASHINGTON—The Catholic Legion of Decency's bureau of information last week asserted that a "rising tide of moral laxity" in motion pictures has prompted the Church's bishops in the United States to call for a "crusade of instruction and guidance" concerning trends in film entertainment.

According to the bureau, a report from the bishop of Albany prompted the hierarchy to approve plans for "revitalization" of the Legion's aims and purposes with a program that will encompass every diocese in the country to correct local apathy and arouse Catholics to protest objectionable films. In the past year, the Legion has listed the largest number of objectionable films in its history, with an 11 per cent increase over 1954 of "B" classifications, it was noted, with the charge that there has been laxity in the application of the Production Code.

The Albany prelate, the Most Reverend William A. Scully, who is chairman, bishops' committee on motion pictures, was quoted to the effect that Pope Pius XII recently encouraged films of a "wholesome" nature, but that 82, or not quite 30 per cent of the American films reviewed by the Legion last year, were classified "A-1," or morally unobjectionable, and that 193 others were classified in categories ranging from unobjectionable for adults to condemned. Percentages of foreign film classifications were similar.

Technicolor Prices Change

NEW YORK—Technicolor announced last week that due to increased costs of labor resulting from recent labor negotiations, it would be necessary to increase prices for 16mm. and 35mm. dye transfer release prints one-quarter cent per foot and to increase some other prices.

Simultaneously, Technicolor announced a reduction in the price of 35mm. dye transfer answer prints from 97 cents to 65 cents per foot.

The price changes apply to all products furnished from the Hollywood plant of Technicolor. Dr. Herbert T. Kalmus, president and general manager, also announced a general policy of not requiring advance payments for release print orders placed on or after March 1, 1956, for manufacture at the Hollywood plant.

SW Ups Rosenzweig

NEW YORK—Harry M. Kalmine, vice-president and general manager, Stanley Warner Theatres, last week announced the promotion of Bernard H. Rosenzweig to be head of the company's concession department.

Rosenzweig came to the company after his graduation from Harvard University. He began his career in the financial department and later became assistant to W. Stewart McDonald, Stanley Warner treasurer. He was advanced to the real estate department five years ago.

MMPTA Tables Decision On New Arbitration Draft

NEW YORK—The draft of the proposed industry arbitration system recently completed by the joint committee of distributors and exhibitors has been pigeonholed by the Metropolitan Motion Picture Theatres Association, it was announced last week following a membership meeting by Emanuel Frisch, MMPTA president, who said it was the feeling of the membership that substantial progress has been made toward a draft which would eventually be acceptable to all segments of the industry.

Frisch went on to say that the MMPTA hopes that a plan agreeable to distribution and exhibition alike will be formulated in the "very near future," and that the organization is cognizant of the time and effort already expended by the drafting committee, of which, he noted, MMPTA member Leo Brecher is a member. It was reported earlier in the week that the MMPTA membership would require the return of the draft to the committee for reconsideration, looking toward the correction of some major criticisms.

Dozier Named RKO V-P

HOLLYWOOD—William Dozier was elected a vice-president of RKO Radio Pictures, Inc., at a meeting of the board last fortnight, it was announced by Charles L. Glett, executive vice-president, RKO Studios.

Dozier resigned as director of network programs for CBS to become vice-president in charge of production for RKO Studios.

Also, the proposed merger of RKO Radio Pictures, Inc., and General Teleradio, Inc., has been voted upon by the boards of directors and stockholders of both organizations.

The new organization, subject to approval by the Federal Communications Commission, will be called RKO Teleradio Pictures, Inc. It was emphasized that the new organization will continue to operate with two main divisions, RKO Radio Pictures and General Teleradio.

Swerdlin Heads Critics

NEW YORK—Dr. Nathan Swerdlin, film editor, Jewish Day-Journal, was last fortnight elected president of the Film Critics' Circle of the Foreign Language Press of New York City at its 14th annual meeting.

Demetrios Karabatos was named vice-president; Dr. Tibot Weber, treasurer; Stephanie Sasna, secretary; and Sigmund Gottlober, reelected executive secretary.

N. Y. Collects Tax

NEW YORK—The city's five per cent amusement tax collections in October totalled \$236,319, compared with \$246,972 for the same period in 1954, the treasurer reported last week. Revenue from levy between July 1 and Oct. 31 of this year amounted to \$2,708,481, against \$1,538,530 for the same four months last year.

Cites Supreme Court Failure To Outlaw Prior Restraints; Sees Threat To All Media If Movies Are Denied Relief

WASHINGTON—A warning that the Supreme Court's failure to outlaw all film censorship as unconstitutional poses a grave threat to the independence of other communications media such as the press, radio, and television was sounded by the Motion Picture Association of America last week in a statement to the Senate Judiciary Subcommittee studying threats to constitutional rights. The statement, prepared under the direction of MPAA special counsel Philip J. O'Brien, Jr., New York, an authority in his field, did not ask any specific action by Congress, but blasted state and local censorship, and implied that Congress soon should act if the Supreme Court does not.

The MPAA argued that the First and Fourth Amendments to the Constitution provide that no law will be made by Congress or the states abrogating freedom of speech or of the press, and that this "clear-cut guaranty" has been seriously abridged in the case of motion pictures, with the result that other media are jeopardized. The Supreme Court decision in "The Miracle" case, which made films a member of the press but refused to grant exemption from prior censorship, the common privilege of the press, can mean only that the other media are also subject to restraint, it was pointed out.

Five states and anywhere from 50 to 200 cities now censor films, the MPAA said, adding that the censor's job in itself is frequently a "partisan political plum." It quoted statements of various censors exposing lack of background for such work and the arbitrary nature of most of their decisions. Since "The Miracle" ruling, the Supreme Court, although it has condemned certain censorship standards, has not specifically ruled out prior censorship, the statement observed, going on to question why motion pictures should be considered in a different category from other media inasmuch as the pictorial impact of newspapers, magazines, and comic books using a great number of pictures must be equally as great, with television in the most absurdly favored position, in that it can project into every home at no cost to the viewer, product cut or banned in theatrical exhibition.

Goldwyn, Jr., Feted

NEW YORK—A special tribute to Samuel Goldwyn, Jr., in honor of his first independent picture, "Man With The Gun," which United Artists is releasing, was given by the Associated Motion Picture Advertisers yesterday at the Piccadilly Hotel. Harry Brandt, president, ITOA, and head of the circuit bearing his name, presided.

The salute to the youthful producer by AMPA, headed by David A. Bader, is in line with AMPA's policy of honoring new as well as pioneer producers, advertising and publicity men, and talent from every walk of life.

Kansas Asks Supreme Court Review To Clarify "Moon Is Blue" Ruling

WASHINGTON—The State of Kansas last week asked the Supreme Court to review its ruling that the Kansas censors were not to ban "The Moon Is Blue" because, the state argued, it is not clear why the high court ruled the way it did. Argument should be heard in the case, to be followed by the issuing of an opinion by the Supreme Court clearly expounding the reasons for whatever decision is made, according to Kansas Attorney General Harold R. Fater in his petition to the Court.

Late last month, the Supreme Court reversed a ruling of the Kansas Supreme Court which had upheld the state's censors. The justices gave no detailed reasons for the decision, citing only previous decisions in the cases of "The Miracle" and "M," and speculation credited the hazy terms of the Kansas censors with the reason for the reversal. Fater noted that the original appeal by the producer and distributor of the film raised three grounds for the reversal, namely, all censorship is unconstitutional; Kansas standards were too indefinite; and there was not sufficient judicial review under Kansas censorship law. The Supreme Court's October ruling, he said, gives "no assistance" in answering these questions.

Fater further pointed out that "The Miracle" and "M" had originally been censored on the grounds that they are "sacrilegious" and "immoral," in that order, whereas "The Moon Is Blue" was determined "obscene." The recent decision, he alleges, questions the validity of the Kansas statute without showing why it is defective.

Buena Vista Makes Awards

BURBANK, CAL.—More than \$10,000 in cash awards were made at Buena Vista's first sales convention at the Walt Disney Studios here recently. The prizes were announced and presented by Leo F. Samuels, president and general sales manager, Buena Vista, as part of the company's continuing Sales Incentive Plan, inaugurated six months ago.

Among the individuals who received awards are Dave Burkan, New York salesman; Marty Perlberg, New York booker; Charles Weiner, Minneapolis salesman; Arthur Rose, Buffalo salesman; and Peter Thorn, Los Angeles salesman. Cash awards were also presented to members of the national exploitation staff of Buena Vista. Phil Conway, Cleveland, received first prize for his outstanding work on "Davy Crockett." Ed Hale, New York, and Jerry Field, Chicago, were the recipients of first and second prizes, respectively, for their work on behalf of "Lady And The Tramp."

Big "Conqueror" Plans

NEW YORK—Utilizing "every modern advertising medium," RKO will launch "The Conqueror" early next year with "the greatest pre-selling campaign on any picture in the company's history," Walter Branson, vice-president in charge of distribution, announced last week.



Eva Gabor and Elaine Martin were on hand recently at the Roxy, New York, to cast their Audience Awards votes. With them are seen Robert C. Rothafel, managing director of the theatre; and Bob Boucher, musical director of the Roxy's forthcoming Christmas stage and ice show.

20th-Fox Earnings Slip Below 1954 Figures

NEW YORK—Twentieth-Fox and wholly-owned subsidiaries last week reported consolidated earnings of \$4,446,851 for the 39 weeks ended Sept. 24, which amounted to \$1.68 per share on the 2,644,486 shares of common stock outstanding as compared with earnings for the same period of 1954 of \$5,732,063, or \$2.17 per share, on the same number of shares.

The earnings for the third quarter ended Sept. 24 amounted to \$1,656,051, equal to \$.62 per share, compared with \$2,635,518 for the third quarter of last year, equal to \$1.00 per share. The earnings for the second quarter of 1955 were \$1,366,989, or \$.52 per share.

Spyros P. Skouras, president, reported that Universal Consolidated Company has placed on production the seven wells heretofore completed by the company on its 20th-Fox 280 acre lease. Pipe line connections for both oil and gas have been installed and the first oil was delivered from the lease Nov. 2. At the present time, the seven wells are producing 3,000 barrels daily, accompanied by 6,000,000 cubic feet of natural gas.

20th-Fox Acquires Stock

NEW YORK—Almost 95 per cent of the outstanding 500,000 shares of African Theatres, Ltd., the parent company of the Schlesinger Organization's exhibition operations, have been acquired by 20th-Fox, it was reported last week. The deal by which 20th-Fox is paying five Pounds a share for the outstanding stock is now being closed successfully, it was understood, since the purchase of only 90 per cent of the stock was actually required by the agreement.

Shemp Howard Dies

HOLLYWOOD—Funeral services were held last week for Shemp Howard, 59, a long-time member of the Three Stooges comedy short team, who died suddenly from a coronary occlusion.

Williams Heads MITO; Blank Addresses Meet

ST. LOUIS—L. J. Williams, Union, Mo., was elected president, Missouri-Illinois Theatre Owners, last week at the close of the exhibitor group's annual meeting in the Hotel Chase here. Williams succeeds Lester R. Kropp, St. Louis, who was named to the advisory council, on which two other past presidents, Tom Edwards, Eldon, Mo., and Tom Bloomer, Belleville, Ill., will serve also. Other officers elected included Paul Krueger, vice-president; C. B. Magarian, secretary; Charles Goldman, treasurer; and Thomas James, chairman of the board. Regional vice-presidents are Philip Nanos, Pete Medley, and Eddie Clark; sergeant-at-arms, John Meinardi; and managing secretary, Myra Stroud.

Named to the MITO board of directors were Louis R. Ansell, Edward B. Arthur, Frank Henson, Demitrious James, William S. Kaimann, Nick Karakas, Spero Karides, Sid Sayetta, Bess Schulter, and William F. Speros, from St. Louis; Loren Cluster, John Carothers, Hershel Eichhorn, Joe Goldfar, Robert E. Johnson, Clyde Metcalfe, Forrest Pirtle, Carson Rodgers, B. Timborius, and William E. Waring, Jr., from Illinois; and Russell Armentrout, Bill Collins, W. Dean Davis, Tom N. Edwards, P. P. Gloriod, Guy Haskins, Kenneth Herth, Senator Edward Long, Harry Miller, and Frank Plumlee, from Missouri.

Beginning this week, MITO will launch an intensive drive for new members, with Paul Krueger and Frank Plumlee, membership committee members, visiting various towns to talk with prospective members. Retiring treasurer Joseph Ansell's report showed the organization in a healthy financial condition, and he announced his retirement from the industry. There was a closed executive business session and, at a luncheon, MITO was presented with a citation from the City Of Hope in appreciation of the support accorded that project. The convention was keynoted by Paul L. Krueger, president, Fred Wehrenberg circuit, with the theme "Do It Ourselves" with respect to the solution of exhibition problems, which were thoroughly discussed in every category, with Theatre Owners of America president Myron Blank outlining the possibility of foreign films relieving the product shortage.

3-D Charge Dismissed

HOLLYWOOD—The first count in the suit brought by George J. Schaefer against Milton L. Gunzberg, seeking a 50 per cent split of profits in the Natural Vision Corporation, on the basis of an alleged oral partnership agreement, was dismissed last fortnight by Federal Judge Ben Harrison after a three week trial. Judge Harrison held that the plaintiff had not established that there was a contractual relationship with Gunzberg, whose earnings in three dimensional projects are estimated at \$7,500,000.

The Judge ordered the suit to be held on the second count, ordering counsel for both sides to file briefs, and suggesting to attorneys that they investigate a private settlement of Schaefer's claim. He seeks \$2 million for services rendered to the Gunzberg projects. The trial was expected to resume within the next two months.

CASH ON HAND

NOW! *When you need'em!*

BIG ONES!

**CINEMASCOPE
ONES!**

20th CENTURY-FOX ONES!

(They're the best kind)

*It's a pleasure to
do business
with 20th*



**Do Not Open
'Til Xmas**



Recent promotions at United Artists have, left, Francis M. Winikus, former national director of advertising, publicity and exploitation, becoming executive assistant to Max E. Youngstein, vice-president; right, Roger H. Lewis, advertising manager, named national director of advertising, publicity, and exploitation; and center, Alfred H. Tamarin, named UA coordinator of production and pre-production activities around the world, while continuing to hold his past as assistant national director of advertising, publicity, and exploitation.

Winikus, Two Others Gets UA Promotions

NEW YORK—Max E. Youngstein, United Artists' vice-president, last week announced the appointment of Francis M. Winikus as his executive assistant.

Taking Winikus' place as assistant director of advertising, publicity, and exploitation is Roger H. Lewis, formerly UA advertising manager.

Alfred H. Tamarin will assume the post of coordinator of production and pre-production activities of the company around the world, and will also continue in his present position as assistant national director of advertising, publicity, and exploitation.

"This reorganization and expansion of the advertising, publicity, and exploitation departments," Youngstein stated, "is made necessary by the tremendous increase in United Artists' promotion activities around the world and by the fact that our 1956 program is, in our opinion, the most important program of product that the company has ever presented. This product will be backed by the largest appropriations in United Artists history."

Selznick To Film "Farewell"

HOLLYWOOD—David O. Selznick announced last week that the Selznick Company has acquired rights to Ernest Hemingway's famous novel, "A Farewell To Arms," for his return to production under the RKO Radio banner. At the same time, it was announced that Barney Briskin was named general manager for production of the Selznick Company, as well as being in charge of the executive general management of the company, headed by Frank Davis, Jr., as president.

A second major development on the RKO Radio scene was the announcement by president Daniel T. O'Shea of the appointment of William Dozier, to be vice-president in charge of production, RKO Studio, following negotiations concluded by studio executive vice-president Charles L. Glett. In still another announcement, O'Shea disclosed the appointment of Edward L. Walton as his personal administrative assistant. Before joining RKO three years ago, Walton served as vice-president and director, Republic.

UPA Profits Soar

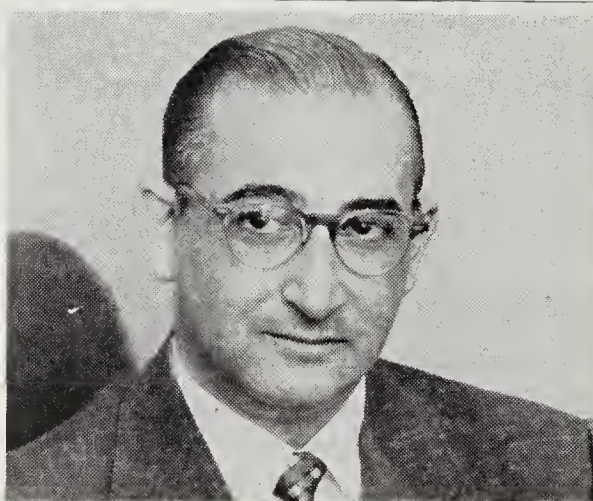
HOLLYWOOD—Gross and net profits for the first nine months of this year exceeding those for any similar period in the 12-year history of the company, and the declaration of the semi-annual dividend on preferred stock, were the major topics for discussion at the UPA Pictures, Inc., directors meeting held last fortnight in Burbank, Cal. Retained UPA earnings at the end of September were 422.50 per cent greater than for the entire business year of 1954, according to Ernest Scanlon, vice-president and business manager.

A board resolution to call in outstanding preferred stock at once, and a resolution to change the company's name from United Productions of America to UPA Pictures, were approved by the directors, as well as the registration of the UPA trademark.

The offices of UPA in New York will move into new and larger headquarters to accommodate the additional personnel required by the increased demand for UPA product, the directors were told by president and board chairman Stephen Bosustow.

Warners Executive Mourned

HOLLYWOOD—John G. McManus, 56, Warners studio exploitation chief, and a 30-year veteran of the industry, died at St. Joseph's Hospital, Burbank, last fortnight following a heart attack. He is survived by his widow and three daughters.



Sidney Caaper was recently appointed central district manager for United Artists, taking over a post which has been vacant several years. He has been manager of the Washington UA branch for the past 18 months and also managed exchanges for the company in Cleveland and New Haven.

Marcus Hails 55mm.; Asks Presidents' Meet

NEW YORK—Applause for 20th-Fox's recently developed "New '55" CinemaScope technique, demonstrated at the National Allied Chicago convention earlier this month with a showing of the forthcoming "Circusel," was offered last week by Ben Marcus, past president of Allied, in a letter to Spyros P. Skouras, 20th-Fox head. Marcus remarked that he found the new process gives CinemaScope "definition, clarity, and depth," and, by eliminating distortion, he expressed the opinion that it will help especially small capacity theatres.

Marcus went on to point out that many of the plans adopted by the delegates to the Chicago convention, at which Skouras was present, would not have been necessary had film company presidents been willing to listen to exhibition problems and rectify complaints. He further noted that the 20th-Fox president had, at their meeting last summer, told the exhibitors that what they asked was very little, and that they should have asked for more.

"I do not know to this day what prompted you to change your mind from announcing the policy you agreed to . . ." Marcus told Skouras, saying that such a course might have set a precedent for other companies to follow which would have eradicated the need for the "drastic steps" National Allied has now taken. "If distribution is sincere," the letter concluded, . . . "they should call a meeting of all the presidents . . . and agree to eliminate those policies and practices on a national basis." Marcus agreed with Skouras that what is asked is so little that there can be no reason for distribution denying the requests for relief which, he said, would result ultimately more to their financial benefit than that of exhibition.

COMPO Salutes Press

NEW YORK—The current COMPO ad in Editor and Publisher tells newspaper editors why the winners of the Audience Awards election will be given first to national wire services and newspapers. Listing the reasons, Elmer C. Rhoden, Awards chairman, said the first was simple fairness, inasmuch as newspaper have printed numerous stories about the Audience Awards. Also, some criticism from wire services in the past that they have been sidestepped in favor of other media in making such announcements can be avoided on this occasion. Several newspapers have applauded Rhoden's decision, it was reported.

Manson Company Formed

HOLLYWOOD—Edmund Goldman and Paul Schreiber last week announced the formation of Manson Distributing Company for the national distribution of feature films. Goldman long has been an industry leader in foreign motion picture distribution and Schreiber, an attorney, also has been active in the film business.

The first venture of the new organization will be domestic distribution of "The House Of Ricordi," a Technicolor musical spectacle lensed in Italy, featuring a number of noted operatic composers.

THE WORD IS OUT!!!



Direct from Headquarters!

~~TOP SECRET~~



"THE LIEUTENANT WORE
SKIRTS" IS THE YEAR'S
FUNNIEST, SWEETEST
SHOW... THE LONGEST
LAUGH HOWL FROM
GLAMOROUS HOLLYWOOD
TO HULA-HAPPY HAWAII.*

Available from 20th in January



*
It's all about a husband who got nervous because his wife was in the service! And it stars that "Itch" guy TOM EWELL and that "Popular" girl, SHEREE NORTH

co-starring RITA MORENO • with Rick Jason • Les Tremayne • Produced by BUDDY ADLER • Directed by FRANK TASHLIN • Screenplay by ALBERT BEICH and FRANK TASHLIN • Story by ALBERT BEICH • Color by DE LUXE

CINEMASCOPE[®]

Benefit For Will Rogers Hospital Hails Cure Of UA Singapore Head

NEW YORK—In an unprecedented gesture of international good will, the Will Rogers Memorial Hospital at Saranac Lake, N. Y., was the beneficiary of the gala showing of three United Artists releases in Singapore last week, it was announced by Arnold M. Picker, UA vice-president in charge of foreign distribution.

Through the generous cooperation of the Shaw Brothers, leading Singapore theatre operators, all proceeds of the special performances of "Marty," "Gentlemen Marry Brunettes," and "Shield For Murder" at the Pavilion, Capitol, and Rex, respectively, were donated to the American hospital as a tribute to Tony Chok, United Artists manager in Singapore, who was a patient at the hospital during the past nine months and has just been discharged completely cured.

Chok arrived in his home town the day of the scheduled benefit showings, wholly unaware of the surprise "welcome home" affair that UA and Shaw Brothers had planned in his honor.

The tribute to Chok marked one of the highlights of United Artists Week.

TV Sales Get Tax Break

WASHINGTON—The Internal Revenue Service ruled last week that money received from the sale of old and fully depreciated motion pictures to television, in certain cases, is to be taxed as long term capital gains instead of as ordinary income, with the result that the tax is cut in half. The decision, long awaited as one to set a precedent, will be applicable to other cases than the one involved in this specific instance only if the same or similar circumstances exist, it was made clear by the Service. The tax treatment of cases with different circumstances would be determined as they arise.

The government bureau emphasized that the films must be fully depreciated to qualify for the lenient treatment, that the company selling the product had to be principally in the business of renting films, with any sale an "isolated and unusual" case, and that no participating interests sold could be held by individuals who were partners in a production. The name of the corporation in last week's ruling was not disclosed.

Life Hails "Alexander"

NEW YORK—The \$1,000,000 promotional campaign backing United Artists' "Alexander The Great," Robert Rossen's CinemaScope spectacle, was carried to the more than 20,000,000 readers of Life magazine in an extraordinary 13-page spread appearing in the Nov. 14 issue.

The jumbo layout is the biggest ever accorded a single motion picture in Life. It presents six pages of double-truck, four-color photos of the massive battle scenes for "Alexander The Great," as well as black-and-white stills, all made during the location filming in Spain.

The king-sized spread on the multi-million-dollar production includes an illustrated seven-page section on the life of Alexander, written by the noted British historian, Sir Harold Nicolson.

AA Backlog Largest In History; 14 In Can

HOLLYWOOD—Allied Artists has a backlog of 14 films, largest in its history, and four other films currently in production, executive producer Walter Mirisch announced last fortnight.

Among those now before the cameras is William Wyler's "The Friendly Persuasion," Vincent M. Fennelly's Lindbrook production of "Crime In The Streets," Walter Wanger's "Mother-Sir!", and "Screaming Eagles," produced by Samuel Bischoff and David Diamond.

Of the 14 completed films awaiting release, three are in CinemaScope. They are "The First Texan," "Gunpoint," and "World Without End." Two in the backlog are in Super-scope, "Invasion Of The Body Snatchers" and "The Come On."

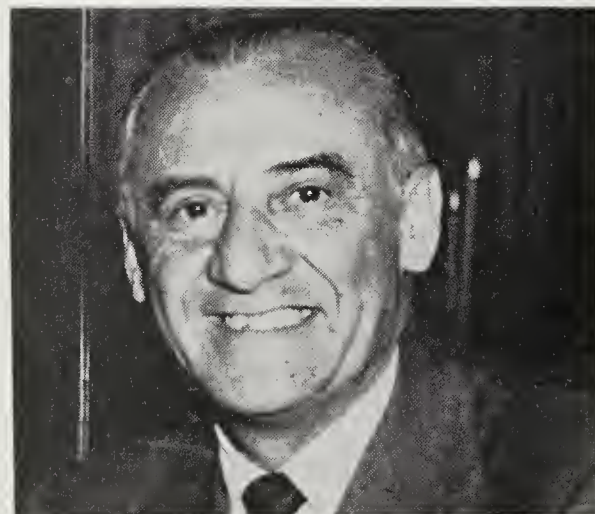
Three others are in color, "Paris Follies Of 1956," "The Four Seasons," and "No Place To Hide."

Others in the backlog are "Shack Out On 101," "Thunderstorm," "The Atomic Man," "The Indestructible Man," "Dig That Uranium," and "Sudden Danger."

Paramount Earnings Up

NEW YORK—Paramount last week estimated the earnings from operations of the corporation and its consolidated domestic and Canadian subsidiaries for the third quarter ended Oct. 1 at \$2,515,000, after provision for United States and Canadian income taxes. These earnings represent \$1.15 per share on the 2,188,911 shares outstanding. Comparative earnings for the quarter ended Oct. 2, 1954, were estimated at \$2,428,000, or \$1.10 per share on the 2,208,133 shares then outstanding.

Consolidated earnings from operations for the nine months ended Oct. 1, after taxes, are estimated at \$7,680,000 and represent \$3.51 per share. The comparative consolidated earnings from operations for the nine months of 1954 were estimated at \$5,558,000 and represented \$2.52 per share.



Edward L. Walton, recently appointed administrative assistant to Daniel T. O'Shea, president, RKO Radio Pictures, Inc.

Variety Club Election Results Still Pour In

PHILADELPHIA—Further results of elections in various Variety Club Tents were announced last week by Edward Emanuel, property master, Variety Clubs International.

Tent Three, Cincinnati: Robert C. McNabb, chief barker; Jim McDonald, first assistant; Abe Maius, second assistant; William Onie, dough guy; and Saul Greenberg, property master.

Tent Six, Cleveland: Marshall Fine, chief barker; Dan Rosenthal, first assistant; Milton Grant, second assistant; James Levitt, dough guy; and Leonard Greenberger, property master.

Tent 19, Baltimore: Earl Lewis, chief barker; I. K. Makover, first assistant; Joseph Walderman, second assistant; Oscar Kanter, dough guy; and Nathan Klein, property master.

Tent 37, Denver: R. C. Hill, chief barker; J. C. Ricketts, first assistant; R. Latito, second assistant; Mel Glatz, dough guy; and Bruce Marshall, property master.

Tent 45, New Orleans: Page Baker, chief barker; Harold F. Cohen, first assistant; William Briant, second assistant; Henry C. Plitt, dough guy; and Dan M. Brandon, property master.

Tent 35, New York: Harold Klein, chief barker; Martin Levine, first assistant; Larry Morris, second assistant; Jack Hoffberg, dough guy; and William Westphal, property master.

Tent 39, Las Vegas: Fred Soly, chief barker; Harry Farnow, first assistant; Eugene K. Murphy, second assistant; Robert O. Cannon, dough guy; Harry A. White, property master.

Tent Seven, Buffalo: Elmer F. Lux, chief barker; for third term; Harold Bennett, first assistant; George H. MacKenna, second assistant; Manford Pickrell, dough guy; and V. S. Balsler, property master.

Tent 33, Miami: Sig Eisenberg, chief barker; George Storer, first assistant; Vic Levine, second assistant; Al Mercur, dough guy; and Franklin Maury, property master.

Tent 32, San Francisco: Nate Blumenfeld, chief barker; Stanley R. Lefcourt, first assistant; Frank Harris, second assistant; J. Leslie Jacobs, dough guy; Jack Marpole, property master.

Book Tie-up For "Rains"

NEW YORK—Tying in with the release of 20th-Fox's "The Rains Of Ranchipur," the New American Library, original publishers of "The Rains Came," announced it is issuing a new, popular-priced edition of Louis Bromfield's international best-seller fully keyed to the release of the film.

An initial print run of 500,000 has been scheduled by the publishing house in its popular 50 cent Signet series; and a full-scale promotional campaign designed to sell the paperback book in connection with theatre engagements of the picture has been launched.

Over 10,000 book, department stores and other retail stores featuring Signet Books will participate in the campaign, impact of which will pre-sell the Christmas holiday release to millions across the country.

PROVEN in

**7th Smash Week at
Long-Run Plaza, N. Y.**

**3rd Great Week at
Mayflower, Boston**

**Record Opening at
Palace, Fort Wayne**



*Two-time Academy Award Winner
"in a prize-winning portrayal"*

—VARIETY



*"Vivien Leigh is one of
the screen's most beautiful
and most gifted actresses"*

—INDEPENDENT FILM JOURNAL

*"Superb emotional acting
by Vivien Leigh"*

—N. Y. TIMES

*"Vivien Leigh rises to
great heights"*

—BOXOFFICE

*"Vivien Leigh is radiant
and beautiful"*

—N. Y. HERALD TRIBUNE

Alexander Korda presents
a LONDON FILM

Vivien Leigh Kenneth More

in his Venice Film Festival
Award Performance

in Anatole Litvak's Production

THE DEEP BLUE SEA

By Terence Rattigan

CINEMASCOPE®
co-starring

ERIC EMLYN
PORTMAN · WILLIAMS

Screenplay by TERENCE RATTIGAN
Produced and Directed by ANATOLE LITVAK
COLOR by DE LUXE • Released by 20th Century-Fox

Paramount Inducts 19 In 100 Per Cent Club

NEW YORK—Eighteen members of Paramount's domestic distribution organization and one field merchandising representative have been inducted into the company's "100 Per Cent Club," highest honor for year-long achievement that can be bestowed on branch sales forces, it was announced last week by George Weltner, worldwide sales head.

Three inductees from each of six sales divisions, and Arnold Van Leer, merchandising representative, Boston, make up the nineteen who have been honored for achievement in the past year. Sales department members named are, eastern division, Wendell F. Clement, Boston salesman, Francis D. Lynch, Albany office manager and head booker, and Frank E. Saviola, Buffalo salesman; mid-eastern division, William R. Fischer, Washington booker, Michael J. Gould, Cleveland salesman, and Kenneth J. Guibord, Detroit salesman; central division, Charles A. Caligiuri, Des Moines salesman, Richard J. Murphy, Minneapolis salesman, and John C. Stock, Milwaukee office manager and head booker; southern division, M. Dixon Regan, Jacksonville office manager and head booker, Byron A. Slaughter, Charlotte salesman, and Thomas P. Thompson, New Orleans salesman; south central division, Eugene A. Jacobs, Kansas City salesman, Donald W. Foster, Dallas salesman, and Fred J. Hellweg, Kansas City office manager and head booker; and western division, George T. Carmone, San Francisco office manager and head booker, Francis J. Doty, Portland salesman, and Eugene L. Jones, Salt Lake City salesman.

\$1,000,000 For "Lone Ranger"

NEW YORK—An advertising and promotional budget of well over a million dollars will go behind the Warners' production of "The Lone Ranger," Jack Wrather, president, The Lone Ranger, Inc., stated last week.

Mort Blumenstock, vice-president in charge of advertising and publicity, Warners, told of plans for a nation-wide 30 city personal appearance tour of The Lone Ranger beginning Jan. 13 to tie in with key city premieres.

"Between radio, TV, comic strip syndication and the various Lone Ranger publications, reaching into the multi-millions, everyone who can see and read will be aware of the film production. Added to this, the mighty forces of General Mills, American Bakeries, American Dairy Association and General Mills of Canada, and everyone who eats bread and milk in the U. S. and Canada will be aware of it. No film production has ever had such a vast and deep penetration in advance of opening," Blumenstock said.

Warners Ups Ogburn

ATLANTA—Carroll Ogburn, formerly Warners branch manager, Jacksonville, has been named branch manager here, it was announced last fortnight by Ben Kalmenson, vice-president in charge of distribution. Ogburn is succeeded in Jacksonville by John B. Tomlinson, former salesman, and assumes the post here left vacant by the recent appointment of Grover Livingston as southeast district manager.



Arthur DeBra, community relations director, Motion Picture Association of America, and Mrs. Jesse Bader, national chairman, Protestant Motion Picture Council, are seen after a recent New York screening of 20th-Fox's "Good Morning, Miss Dove." The film will be previewed to educational, civic, religious and women's club leaders in 60 key cities.

Exhibs Lose Court Appeal For Jury Trial

WASHINGTON—In a victory for distributors, the Supreme Court last week refused to review a lower court decision which referred to a special master the complicated litigation between a group of Rhode Island exhibitors and the major film companies, who wanted a decision by special master rather than the jury trial sought by exhibition. The Justices gave no reason for their ruling.

The appeal was brought by the Narragansett Pier Amusement Corporation, Artcraft Pictures, Inc., and Joseph, Max, and Meyer Stanzler, operating theatres at Narragansett Pier, Wakefield, Wickford, and East Greenwich. Five major distributors originally sued all but Max Stanzler, charging fraud through false reports on percentage deals. In turn, the exhibitors brought three counter-actions charging the original five majors and five more, together with two exhibitor corporations, with anti-trust conspiracy. Columbia, U-I, and United Artists the countersued for percentage fraud.

A Rhode Island Federal District Court consolidated the suits and referred the case to a special master for trial, from which the exhibitors appealed to the First Circuit Court of Appeals and, losing there, to the Supreme Court. Their argument was that anti-trust plaintiffs should not be discouraged by the long delay and expense resulting from decision by a special master. The distributors, on the other hand, asserted that the controversy was particularly suited by nature for a decision by special master.

Loew's Seeks Drive-In

WASHINGTON—Justice Department approval of an application to acquire a 900-car capacity drive-in on Route 35, Raritan, N. J., will be sought by Loew's Theatres, Inc., Government sources reported last fortnight. It was also said that a hearing on the petition from the divorced circuit will be held in the United States District Court for the Southern District of New York sometime during the week of Nov. 28.

At this time, any interested parties can oppose the acquisition.

Buena Vista Activity Reaches Highest Point

BURBANK, CAL.—As it enters its third year of operation, Buena Vista Film Distribution Company will have the largest program of feature releases since the company was organized in July, 1953, as the distribution arm of Walt Disney Productions. At the first national sales convention, being held this week at the Disney Studios here, 10 feature productions were announced for distribution during the next 18 months.

The completed picture, now ready for release, is "The Littlest Outlaw," made entirely on location in Mexico. Now in production on location in Georgia is "The Great Locomotive Chase," a CinemaScope Civil War dramatization. Also nearing completion is Walt Disney's fourth feature-length True-Life Adventure, "Secrets Of Life," with the final reel produced in CinemaScope. "Davy Crockett And The River Pirates," now being prepared for the television screens as a prominent feature of the Disneyland TV show, will be another important theatrical release. The fourth of the new Disney productions, now facing the cameras, is "Perri," based on the book by Felix Salten.

The three features now in preparation are "Light In The Forest," a filming of the Conrad Richter book, to be made in CinemaScope; "Tobey Tyler," from the famous book by James Otis; and an as yet untitled production based on the book by Mary Jane Carr, "Children Of The Covered Wagon."

The Disney productions to be released are "Song Of The South" and "Fantasia," which will now be shown with the new Tushinsky Superscope lens, and with full stereophonic sound as it was originally recorded for this production.

In addition to the program of feature releases, Buena Vista also announced the release of six new half-hour films, all of them in the "People And Places" series. They are "Blue Men Of Morocco," "Sardinia," "Polynesia," "Lapland," "Men Against The Arctic" and "Alaskan Sled Dog." "Polynesia" and "Alaskan Sled Dog" will be in CinemaScope.

Eady Collections Down

LONDON—A slight decline in the Eady Fund collections for the fiscal year ended July 30 was revealed in the report issued by the directors of the British Film Production Fund, Eady administrator, showing that 2,569,981 Pounds sterling was collected from exhibitors, compared with 2,752,428 Pounds in the previous year.

Remittances to producers and distributors in the recently ended year totalled 2,317,166 Pounds, against 2,498,187 for the preceding period.

Providence Suit Settled

PROVIDENCE, R. I.—The \$8,500,000 triple damage anti-trust action brought in New York Federal Court by the Metropolitan Theatre Company, operator, Metropolitan, against major film companies and several circuits was settled out of court and discontinued, according to papers filed last week. The plaintiff had charged discrimination in negotiating for first-run product. The amount of the settlement was not disclosed.

Last Week

in New York,
a first preview
audience hailed
Columbia's
successor to
"From Here
to Eternity"...



WILLIAM HOLDEN

picnic

with

KIM NOVAK

BETTY FIELD · SUSAN STRASBERG · CLIFF ROBERTSON

and co-starring

ROSALIND RUSSELL

AS ROSEMARY

Screen play by
DANIEL TARADASH
(prize-winning screen writer
of "From Here to Eternity")

Based upon the play "Picnic" by

WILLIAM INGE

· **THEATRE GUILD, Inc.**

and **JOSHUA LOGAN**

Produced by **FRED KOHLMAR** · Directed by **JOSHUA LOGAN**

Produced on the stage by

Color by

CINEMASCOPE

TECHNICOLOR

This Was The Week When

Columbia executives from Great Britain and the continent and domestic division managers flew to New York to view a rough cut print of "The Eddy Duchin Story." . . . Paramount directors voted a quarterly dividend of 50 cents a share on the common stock, payable Dec. 15 to holders of record Dec. 1. . . . RKO Theatres' president Sol A. Schwartz accepted the general chairmanship, 1956 Telethon of the New York Arthritis and Rheumatism Foundation. . . . 20th-Fox concluded its special group screenings of "Good Morning, Miss Dove," with an attendance record of 114,000 expected. . . . Adolph Schimel, U-I vice-president and general counsel, was appointed amusement division chairman, Federation of Jewish Philanthropies 1955-56 campaign. . . . Warners announced that the world premiere of "The Court Martial Of Billy Mitchell" will go to the city selling the most Christmas Seals for the National Tuberculosis Association. . . . 20th-Fox declared a cash dividend of 40 cents a share on outstanding common stock payable Dec. 24 to holders of record Dec. 9.

Fox West Coast Theatres booked 20th-Fox's "The Rains Of Ranchipur" to open Dec. 16 at Grauman's Chinese, Hollywood. . . . Carmel Myers announced that her protegee, Eli Rill, received his first Hollywood assignment, as Columbia's dialogue director in "The Harder They Fall." . . . Ruth Mitchell, sister of Billy Mitchell, left New York on a 16-city tour in behalf of the Warners' film. . . . Columbia announced the American premiere of Alec Guinness' new starrer, "The Prisoner," for New York's Plaza following the current feature. . . . Loew's, Inc., directors declared a common stock dividend of 25 cents a share, payable Dec. 23 to holders of record Dec. 6. . . . Marcel Pagnol's "Letters From My Windmill" was slated for an American premiere in the Paris, New York, during the winter by Tohan Pictures.

Distributors Ask Court To Dismiss Attorney

WASHINGTON—Major distributors urged the Supreme Court last week to reverse a lower court ruling permitting Arnold Malkan and the firm of Malkan and Ellner to represent the Austin Theatre in an anti-trust action, and further argued that the high court should uphold a circuit court ruling disqualifying the attorney and his firm from representing Laskey Brothers of West Virginia in another trust suit.

Malkan was associated at one time with the firm of Malkan and Isacson. The latter had represented distributors in confidential matters, and the film companies argued that Malkan's new firm should be disqualified on the basis of the former association. The lower court ruled that Malkan should be disqualified from the Laskey suit because Malkan and Isacson once represented Laskey, but held that in the Austin case the attorneys should not be disqualified because the Isacson partnership was dissolved prior to employment by Austin.

In the appeal to disqualify Malkan in both cases, the distributors claimed that the Isacson-Malkan alliance used confidential information about the distributors as "bait in soliciting theatres to bring treble damage actions."

Scents Mean "Glory" Dollars

NEW YORK—A tieup has been effected between Sortilege Perfume and RKO's "Glory" that will have an estimated 2,000 prominently-located store windows around the country promoting the film starting this month and continuing through Christmas time. The Sortilege promotion will place elaborate displays in the nation's leading drug, department, and women's stores.

A special photograph of Margaret O'Brien, who makes her adult screen debut in the RKO release, will serve as the keystone of the Sortilege displays. Complete picture credits will be included.

Drew Pearson Trailer Plugs Preminger's Film On Narcotics

NEW YORK—Washington columnist Drew Pearson is taking an active hand in the controversy around Otto Preminger's "The Man With The Golden Arm," United Artists' release and the first major film dealing with drug addiction.

Pearson appears in a special trailer being used in advance of pre-release openings Dec. 15 at the Victoria, New York; Dec. 26 at the Fox Beverly, Los Angeles; and Dec. 28 at the Woods, Chicago. More than 40 houses in the three cities are screening the trailer to cross-plug the openings.

In the special film, Pearson describes "Golden Arm" as a "terrific drama" and predicts it will "do good for humanity."

In his syndicated column, Pearson recently blasted Harry J. Anslinger, U. S. Commissioner of Narcotics, for the latter's public statements criticizing the Preminger production before its completion.

Coffee Time For Kids

BOSTON—"Coffee-Time" has a new product mixed with milk for kiddies which is plugged on television once a week, beamed especially at the children trade. American Theatres Corporation has tied in with Coffee-Time for a direct appeal to the kiddie Saturday matinee business at 26 of the circuit's neighborhood theatres.

Jimmy Piersall, popular Red Sox player, will appear at several neighborhood theatres to address the young audiences. Besides plugging the new product, he will speak on his baseball experiences and will give general fatherly pep talk advice on good sportsmanship and the value of a good education. He will autograph baseballs in the lobbies. The stunt will be well plugged in newspapers, with local merchants also cooperating.

Konecuff

(Continued from page 4)

Watching Holden run the range of dramatic interpretation to say nothing of the surprising display of musical talent displayed in a key scene, we are reminded of a famous director-producer who in the wee hours of the morning while on an out-of-town junket opined that Holden meant nothing at the boxoffice and that not enough people knew him or cared whether he was in a film enough to come see it. We told him he was off his wide-bottomed rocker and offered to prove it by a quick sampling of the public the next day on the street random questioning. He didn't take us up on it.

In our opinion, this Holden has tremendous talent and charm both on and off the screen.

It's a pleasure to come to Kim Novak. A relative newcomer, she is one of the sexiest and most attractive comers to reach the screen in some time. With proper handling, she could out-Hayworth Rita, and Columbia may not care whether the latter ever returns. What's more, Novak can act too.

It looks as though this is the year of the stage in films for not only are plays being presented more frequently on the screen, but they are also standouts from a quality viewpoint. Not only have the properties been weighed and presented but the property-masters such as Josh Logan, Elia Kazan and others have tended to go along and see that the transposition comes off well. Logan has done well by "Picnic," and "Picnic" should do all right by theatres and the public.

THE METROPOLITAN SCENE: UA has a good mailing piece out on "Alexander The Great," all of eight pages worth. Money is being spent on this one like it's only paper. . . . One of the nicer things in this business is the gesture by the Shaw Brothers, leading Singapore exhibitors, who have turned over proceeds from special performances of UA pix to the Will Rogers Memorial Hospital in honor of the return of UA manager in Singapore Tony Chok after being cured of TB at that institution. . . . UPA was represented in the Thanksgiving Day parade on Broadway via floats featuring Mister Magoo and Gerald McBoing-Boing. . . . Opera soprano Licia Albanese was off to the coast last week to record at Warners duets with Mario Lanza. She'll shuttle back and forth to the coast in December for the filming of her part in "Serenade." . . . Okay pressbooks are out on "Good Morning, Miss Dove," "The View From Pompey's Head," and "The Deep Blue Sea." . . . Goodnight Miss Dove, wherever you are.

Mexfilms Names Seidelman

NEW YORK—Sam Seidelman, president, Mexfilms, Inc., announced last fortnight the appointment of Nat Liebeskind as eastern sales manager of the newly established distributing organization of Mexican pictures.

Mexfilms has lined up the most prominent producers, directors, and stars, and for the present is offering a list of 60 pictures, 46 of which are completed. The first release in New York took place Oct. 27.

Small Town Exhibitor Wins With "Bank Day"

PHILADELPHIA—The winner of Contest 22 is W. E. Danelz, Border, Elmore, Minn., who came up with a merchants' tie-up in his small town that really proved itself in what he termed "Bank Days."

Like all SHOWMANSHIP SWEEPSTAKES' entries, his efforts may be readily adaptable elsewhere.

WINNING ENTRY

BANK DAYS

Submitted by W. E. Danelz
Border, Elmore, Minn.

280 seats • 50 cents top admission
Small town and rural patronage.

Out here in this little town of 1,200 population theatreman W. E. Danelz came up with an idea worked with the local merchants to stimulate business in the theatre on Saturday nights and bring people into the town to trade.

The theatre, in conjunction with 40 merchants, run a deal on Saturday nights very similar to the old theatre "Bank Night." People go to any of the town merchants or the theatre, register ONCE on cards printed up for the purpose. The number they receive and all the other numbers are placed in a barrel and the name corresponding to the number is placed in 41 sealed envelopes. These envelopes are distributed to each of the participating business places right after supper Saturday night. At nine o'clock Saturday night the fire siren blows and each merchant announces the name in his business place. If the person whose name is announced is in any one of these 41 business places he, or she, wins the weekly prize.

The stores all display a paper poster in their windows reading: "This store is a member of Elmore Bank Days 9 p.m. \$50.00. Register Now at any of the participating business places. Registrants must be 16 years of age or over to be eligible. One registration is good for the entire drawing. To win, you must be present in any one of the participating business places displaying this poster, at 9.00 p.m. every Saturday. Winners will be announced in all the member business places." These window sheets measure 8½ inches x 11 inches and are printed black on yellow paper. Space for the write-in of the amount in crayon is left blank.

Danelz says "We started out with a \$35 jackpot, and \$10 was added each week until somebody won.

"Instead of using real money for the prize, we use "Elmore Lucky Bucks," which can be traded out dollar for dollar in any of the participating business places. With all types of businesses represented in Elmore, the winner can buy anything from movie tickets to dental work. There is a time limit set on the validity of this bogus money, usually two months ahead, so the winner has at least a couple of months in which to spend his winnings. In this way, the money is spent at home and not in some other town.

"I have made a deal with the banker so that when this money comes back to the merchants, they just deposit it in the bank along with their regular deposit, and when the bank gets a hundred bucks or

SHOWMANSHIP SWEEPSTAKES

1955-56 SERIES Finalists In Contest No. 22

George Nonamaker

Editor

so, it goes to the paymaster of the Bank Night committee and gets a check for the amount of Lucky Bucks he has taken in. This makes it easy for the merchants, when the money comes into him it is just like regular cash.

"Each of the merchants pay \$6.00 per month to be in on this gimmick, and we pay a lady in town \$10 per month to file the registration slips, distribute the sealed envelopes and posters each week.

"Since we started this last fall, we in the theatre have had three winners and it has increased our Saturday night business about 20 per cent. People seem to feel that the theatre is a good place to be at nine o'clock to wait for the announcing of the winner.

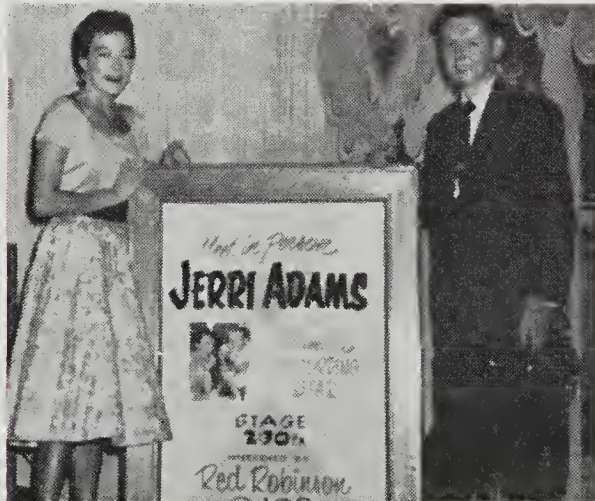
"We started this deal to be run three months before Christmas to urge holiday shoppers to trade in Elmore and to help the theatre during the slack holiday season, and all the merchants were so enthusiastic about it we kept it going after the first of the year. To date it looks like it will run on indefinitely. And everyone is looking for a repetition of its success this coming Christmas season."

RUNNER-UP NUMBER 1

PETE KELLY'S BLUES

Submitted by Ivan F. Ackery
Orpheum, Vancouver, B. C., Canada
2871 seats • 90 cents top admission
General patronage.

Our campaign on this picture began with a full page co-operative newspaper ad with music shops, record dealers, TV and radio stores, etc. The value of this page was \$900 and was gratis to the theatre. A week in advance of opening a young disc jockey on CJOR radio station, who has a program entitled, "Theme For Teens," plugged the records from the picture daily. He also introduced Jerri Adams, Columbia recording star; from our stage. This promotion was a huge success and CJOR were so enthusiastic



that we benefited to the extent of a free week's radio advertising, a 30-inch newspaper ad, the services of Miss Adams, and most important a huge Saturday matinee at a cost gratis to the theatre. Miss Adams was appearing at a local night club and this was an excellent plug for both the theatre and the club.

RCA Victor went for a window dressing contest with music dealers. We played up the advertising of the film, and RCA Victor allotted \$25 in prize money. There were 25 entries in this novel contest.

A tie-in was arranged with Yellow Cab Company for the purpose of advertising the film via bumper strips on a complete fleet of 100 taxi-cabs.

As Australian Food Promotion Week happened to coincide with our showing; we promoted a tie-in with the Australian Government to screen as an added attraction, their own film of the "Royal Tour Of Australia" on a Wednesday night. The Australian Trade Commissioner personally notified the above screening by means of postcards sent to 2,000 Australians in Vancouver; and also contributed a 14-inch newspaper ad, and placed an outstanding display in the theatre foyer highlighting foods from "down under." As the local chain stores were so much interested in this display, they plugged this fact and our feature in their own newspaper advertisements. Our boxoffice benefited to the extent of \$300 for this special screening.

Another tie-in was arranged with Vancouver Jazz Society to appear on our stage on Friday evening. A half hour of jazz music was played to our audience similar to the music featured in the film. This was given a tremendous ovation and the boxoffice benefited to the value of \$500 for this promotional tie-in.

We had as a short subject on our program, "Uranium Fever" and this gave us an opportunity for further excellent promotion. Southern Sales, Ltd., distribution for geiger counters, went for a 27-inch newspaper ad, and allowed us the services of their huge sign board, 37 feet in length, to publicize our show. For this cooperation we arranged to have a display in our theatre lobby demonstrating the counters.

NOTICE

Contestants are urged to watch carefully expiration dates of the offers now pending from the film companies on additional SHOWMANSHIP SWEEPSTAKES \$500 awards, so that they may get entries in before stated times.

BIGGEST OF THE YEAR!

RUNNER-UP NUMBER 2 WITH COLLEGE CO-OPERATION ART FILMS PAY OFF

Submitted by Harold J. Kelly
Strand, Orono, Maine

524 seats • 60 cents top admission
College and town patronage.

"Eleven years ago I gave up a 20-year career as a musician to become manager of this theatre. With no previous experience at management, during the first year I put the house on a paying basis after many years of it being an unprofitable enterprise.

"I think our success is due to the fact that I am constantly trying something different. When business started to drop off I decided that we were not getting enough patronage from the students at the University of Maine. Accordingly, I called on members of the college faculty and asked for their assistance. I was told that if the theatre were to present some films on some of Shakespeare's works, operettas, foreign language pictures, and almost anything of educational value it might help.

"I started cautiously by booking 'Henry V.' The college cooperated by announcing on the public address system to students in all classes and through special heralds posted on the University grounds. The picture rolled up the largest attendance and gross on record at this theatre up to that point. Soon after, I booked 'Hamlet,' and that established a new house record,

"I then decided to concentrate on our Tuesday night business, which was hitting below average; and booked in French, Italian, German, and Swedish films, with an occasional English-made film worked in. The department of modern languages at the University has been especially cooperative. Students are frequently urged to see these films; and business on Tuesday nights has picked up about three times what it was formerly.

"Another factor which has been instrumental in attracting patronage is that of capitalizing on newsreel shots having special local interest. When a minister from Orono won a prize at Valley Forge, Paramount News covered the event; and I advertised it locally. I contacted the minister, informed him that he was in the newsreel, and the clergyman passed the information on to his parishioners, with the result that nearly all the congregation came to see the show.

"I recently staged an all sports program consisting of shorts on football, golf, canoeing, snow carnivals, hunting, and fishing. The two-hour show attracted more than double the normal capacity of the theatre. I believe that extra business is picked up in this way and that patrons who have not attended the Strand for a period of time become reacquainted with the theatre, its facilities, comfort, etc., and develop into steady patrons again.

"On the public relations side I permit the high school to use the theatre for baccalaureate exercises. Two days a year the Kiwanis and Junior Chamber of Commerce run a free show for kids at the Strand. The theatre's share in this is to

furnish the film and the projectionist gladly donates his service, with the civic groups supplying the goodies for the youngsters. It all helps, as do other civic services in which the theatre cooperates.

"Orono has a population of about 6,000 and represents a typical small college town. It is located between two large cities, each five miles distant. A good many of the people in Orono patronize the first-run houses in these two cities, so that something different in the way of entertainment is necessary to maintain local patronage. My formula suggests a pattern which may prove successful if adopted by exhibitors in similar situations."

RUNNER-UP NUMBER 3 "TO HELL AND BACK"

Submitted by John Sturm
Heart, Effingham, Ill.

750 seats • 60 cents top admission
Small town patronage.

To exploit this film we worked out a deal with the Veterans of Foreign Wars drill team to perform in front of the theatre on opening night.

The National Guard brought up three army vehicles and parked them across the street from the theatre on the first two nights of our engagement.

We used the American Legion's bunting for a red, white, and blue valance around the entire front of the marquee.

Warrant Officer Young, St. Louis recruiting station, brought out a B.A.R. weapon and 30 calibre machine gun, both over 10 feet long, and displayed them on

THE LAST FRONTIER

CINEMASCOPE

COLOR BY
TECHNICOLOR

FROM *Columbia!*

the walk in front of the theatre. He also walked the streets with complete German soldier uniform and with a German weapon, and made three radio appearances, including one on the hard to break local news broadcast, where he was questioned about the uniform and weapon and gave about five minutes talk on the life of Audie Murphy. A local recruiting Sergeant also appeared on radio, speaking on behalf of Murphy. He also brought and set up army displays in the lobby during and before play date.

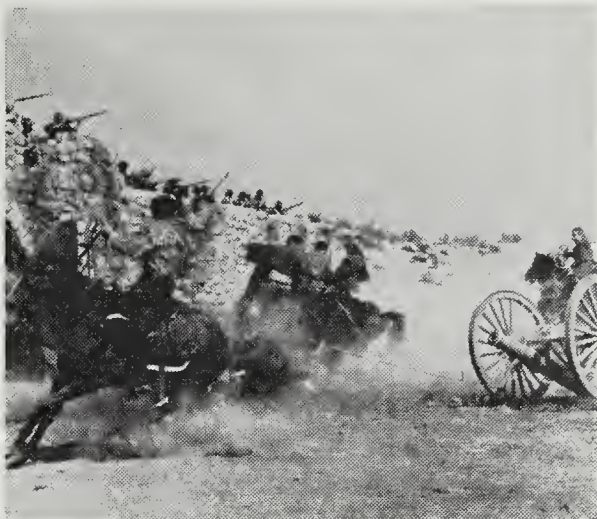
The National Guard fired about 200 rounds of blank ammunition in front of the theatre the first two days of our play date. The National Guard also permitted civilians to fire their M-1's as they stood in line waiting for seats.

Our local daily paper interviewed the "German soldier" and the recruiting sergeant for two different readers. The paper also carried a three-column photo of the "German soldier" with hands over head and flanked by two guardsmen and the recruiting sergeant.

The V.F.W. drill team was also handled as a news release on radio and newspaper with the V.F.W. publicity man helping out.

The entire cost of this campaign was four 10-cent boxes of popcorn to the National guardsmen while stationed in front of the house.

The result was hold out business every night with a good old fashioned line. I would say that about 80 per cent of the patrons had not been in a motion picture theatre for over a year; but they came back.



Proof that Republic's "The Last Command" is crammed full of action is the above shot from the battle of the Alamo sequence in the film, on which the company has posted a \$500 prize in SHOWMANSHIP SWEEPSTAKES. The offer expires Feb. 22, 1956.

It looks like a return to old time hoopla might prove the answer to getting people back in the theatres again.

RUNNER-UP NUMBER 4

PROGRAM CHATS AND FREE TAXI SERVICE

Submitted by Bernard Haines
Selvil, Sellersville, Pa.

425 seats • 70 cents top admission
Small town patronage.

The population of this small town is 2038 persons.

Our weekly programs have become our messengers of good-will, as well as selling our attractions. Merchants' ads on the back page more than pay for the printing.

One program message read: "I'm the proudest man in town! I'm proud that in my own simple way I have the privilege of serving the people of this community. As the manager of this theatre I want to tell you about the great national habit of going to the movies. Some folks seem to think they're getting over the habit, but it's a good, satisfying thing to get out regularly at a movie, and everything here at our Selvil Theatre is devoted to bringing you into our family of regular moviegoers. Our pictures are good, there is no better projection anywhere, easy on the eyes, on a wonderful screen, with sound that is perfect. Relax in our floating comfort push-back seats, in an atmosphere planned to bring you back again and again. Personal supervision of Bernard Haines."



John G. Corbett, manager, Schine's Glove, Gloversville, N. Y., recently won SHOWMANSHIP SWEEPSTAKE's Contest 16 with his entry on "Circus Auction."

We effected a tie-up with our local taxi company, who will transport patrons free of charge from their homes to our theatre and return them to their home, without any additional charge other than the admission to the theatre. Having lost another theatre in Perkasio, Pa., through a fire, this service has been very beneficial, and the cost to the theatre is but 10 cents per adult per trip, with children under 12 riding free, when accompanied by an adult. This service is brought to the attention of our patrons through our programs, a special trailer and a sign in our boxoffice. It has created lots of favorable comment, as well you can see, from those who do not have their own transportation, and those wishing to attend from a distance.

\$1600⁰⁰
IN
SHOWMANSHIP PRIZE MONEY
THIS WEEK

While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

DISTRIBUTOR CASH PRIZES NOW IN EFFECT . . . are as follows:

PARAMOUNT PICTURES

\$500⁰⁰ on —

"WE'RE NO ANGELS"

(This Prize Offer expires Jan. 11, 1956)

REPUBLIC PICTURES CORP.

\$500⁰⁰ on —

"THE LAST COMMAND"

(This Prize Offer expires Feb. 22, 1956)

RKO RADIO PICTURES, INC.

\$500⁰⁰ on —

"The Treasure of Pancho Villa"

(This Prize Offer expires April 11, 1956)

HIGH ABOVE ALL OTHERS!



The International Scene

Canada

Decline Continues In Theatre Gross

TORONTO—Decline of Canada's national theatre gross was shown in the 1954 advance figures from the Dominion Bureau of Statistics. The gross was \$105,515,563, a 3.3 per cent drop compared with the \$109,072,528 of 1953. The 1952 gain over 1951 was nine per cent, indicating the market expanded by immigration and prosperity was beginning to reflect unemployment, TV, and other adverse elements.

The 1953 gain over 1952 was only three per cent. The 1954 decline was continued sharply into 1955. Even more indicative of this is that 1954's paid admission figure for all types, 237,264,894, is down 8.5 per cent on 1953's total, 259,346,837—the third drop of that kind in about 20 years. The first one took place in 1946, when people were able to travel again, but post-war expansion caused yearly gains until two years ago.

Thus in 1954 the industry lost 18,081,943 paid admissions in a year but only dropped \$3,556,965 in its gross, probably through advanced admissions, with road shows an important factor. There were 83 fewer places of exhibition in 1954—3,471 compared with 3,554.

Prince Edward Island was the only province in which a gain in admissions was shown. There were 1,938 regular theatres in 1954, 32 more than in 1953, and these took in \$97,012,140, \$3,877,221 less than those in 1953.

The drive-in figures were the only figures in the latest statistics which showed strength. There were 230 drive-ins in operation in 1954, a gain of 56 over the previous year. Boxoffice receipts for drive-ins in 1954 came to \$6,316,947, compared with 5,862, 920 in 1953, a gain of \$454,027. The 1954 admission figure was 12,380,246, compared with 11,134,788 in 1953, a gain of 1,245,458. The gain the previous year was 2,755,202.

Canadian Comment

J. George Rutherford, 59, chairman, Canadian membership committee, Society of Motion Picture and Television Engineers, and a veteran lensman, died recently in Toronto after a lengthy illness. Born in England, Rutherford came to Canada as a young man. He was president, Toronto Camera Exchange, and worked for the Ontario Government as a motion picture cameraman. For five years he was a press photographer with the Toronto Star. He also operated his own firm, Moviecraft Films. . . . In its 10 months at the 1,875-seat Imperial in Montreal, Cinerama has played to record crowds and grossed over a half million dollars, the Cinerama Corporation reports. . . . Sunday sports were rejected by Winnipeg electors by the slim margin of 152 votes. . . . Mel Johnston was named manager, United Amusements' 1,174-seat Rialto, Montreal. . . . Sunland, Osoyoos, B. C., is offering film classics, with the initial presentation



Seen at the recent Royal film showing in London were M. J. Frankovich, Columbia's British managing director, and Italian film star Gina Lollobrigida.

being JARO'S "Hamlet." . . . "Guys And Dolls," distributed by MGM, will have seven day and date openings in Canada on Dec. 23. Theatres included are Odeon, Toronto; Casino, Halifax; Odeon, Ottawa; Uptown, Calgary; Odeon, Edmonton; Vogue, Vancouver; and the Garrick, Winnipeg.

CINE CHATTER: Paul Hamner, with Canadian Odeon chain for more than three years, was named manager of the new unit, the Odeon Hyland, Hamilton, which opened with "Above Us The Waves." . . . Theatre Properties (Hamilton) Ltd., which leases its theatres in Hamilton to Odeon, gave notice of the redemption Dec. 3 of selected bonds in its capital structure. They have a total face value of \$50,000. . . . A decision is awaited from a British Columbia Conciliation Board which sat to hear the dispute between the two theatre circuits and the projectionists' union on a wage scale. . . . Three well-known pioneers of the industry, Robert Hamilton, Abe Wilkes, and William S. Brady, died. . . . Canadian TV industry is booming along with sales up one-third over last year in the nine-month period ended Sept. 10, the Radio-Electronics-TV Manufacturers Association reports. A record 539,864 sets were out in the period, compared with 325,659 for the same interval last year. . . . Jim Hardiman, director of advertising and publicity, Odeon Theatres, proudly boasts of no less than 21 co-op. pages being obtained in the past few weeks in his circuit working on the Odeon "Live Like A King" Contest. . . . Character actress Ruth Draper will present her "Company Of Characters" at a number of Odeon theatres in the province of Ontario during the coming month. Tour will include Kingston, Petersborough, St. Catharines, Brantford, London, and Guelph. In the announcement from the company, it is stated, "This bold experiment will be closely watched by the company executives, and should it prove successful, Odeon Theatres will certainly be encouraged to present other stage presentations." . . . Pierre de Bellefeuille and Lyle Stewart, National Film Board, were two of the guest speakers at the recent meeting of the Federation of Film Councils of Eastern

Screen Producers Reject TV Offers

HOLLYWOOD—The Screen Producers Guild last week took a position firmly in favor of the theatre as opposed to television in an announcement citing TV standards and practices currently in use as potentially harmful to the organization. The statement was read to a general membership meeting by president Samuel G. Engel, and revealed that the SPG has received offers from all major networks and producers to enter the television fold, blaming the mediocrity of the medium on the methods of operation under which it is forced to sell, not on its "skilled creators and artists."

The Guild expressed its regard and respect for television as a medium, but contended that to produce a first-rate TV show the same tools, creative talent and effort are required as for a major motion picture. Noting that several members of the SPG have been or are engaged in TV work and have offered testimony to that effect, the statement said the Guild feels it would be "imprudent, as it would be impractical," for the organization to enter the field until that industry can afford the very best material and technicians.

The membership meeting also discussed plans for the coming year, including the fourth annual Milestone Dinner, at which the Guild will honor Cecil B. DeMille on Jan. 22 in the Beverly Hilton Hotel.

"Artists" Stills Available

NEW YORK—A large variety of color stills on Hal Wallis' "Artists And Models," starring Dean Martin and Jerry Lewis, are being made available by Paramount for theatre lobby posting, window displays, and exploitation tieups of all kinds.

The 8 by 10-inch color stills on the VistaVision and Technicolor production are packaged 12 to a set in glassine envelopes and are available at all branches of National Screen Service.

Ontario in Prescott. . . . Coupons calling for a cash discount at 20 specified merchants were handed to patrons by Ottawa theatres in their month-long salute to the 50th anniversary of the movies. This gimmick was just one of many introduced by the houses. . . . John Davis and Kenneth Winckles, JARO executives, were in the city for discussions with JARO and Odeon executives on this side of the water. . . . Jack Labow, RKO general manager in Canada, was on a western trip. . . . Jerry Cass left his Fox sales post for other fields.

Puerto Rico

The appointment of James Alexander, formerly home office representative in Uruguay, to the post of assistant general manager for Puerto Rico was announced by Americo Aboaf, U-I vice-president and foreign general manager. At the same time, Morris Paiewonsky, formerly U-I manager in the Dominican Republic, was assigned the post of home office representative in Uruguay, and Jose Gonzales, formerly assistant to Paiewonsky in the Dominican Republic, was named manager of that territory.



Some 400 leading circuit and independent theatre owners, accompanied by members of their staffs, joined recently with executives of the major film producing distributing companies and press representatives at four demonstrations of 20th-Fox's new 55mm. CinemaScope process at the company's Little Theatre, New York. Seen, left to right, are Earl Sponable, research director, 20th-Fox, describing new penthouse attachment advocated for

theatres currently showing CinemaScope films in regular optical sound; W. C. Gehring, executive assistant general sales manager, 20th-Fox; Joseph R. Vogel, president, Loew's Theatres; Charles M. Reagan, general manager of sales distribution, Loew's, Inc.; and Charles Einfeld, 20th-Fox vice-president; Nicholas M. Schenck, president, Loew's, Inc.; and Charles C. Moskowitz, vice-president and treasurer, Loew's, Inc.; and Spyros Skouras, Jr.

World-Wide Unveiling Set For Fox 55mm.

NEW YORK—A series of domestic and international demonstrations of the new 55mm. CinemaScope process, to be unveiled early next year with the production of Rogers and Hammerstein's "Carousel," is being arranged by 20th-Fox on the lines of the campaign two years ago which introduced "The Robe" in the anamorphic medium.

The 55mm. process was praised by delegates at the Allied States Association convention in Chicago, and later by other prominent exhibitors and the press following showings in New York and Los Angeles. In the forthcoming program, all segments of the industry, including newspaper editors, film writers, critics, and others in the communications and entertainment fields, will attend demonstrations. Already, enthusiastic response has been reported from production executives and technicians in Hollywood.

Plans at the present time call for demonstrations of the 55mm. process in between 100 and 150 cities in the United States and Canada, starting in January, to be followed by screenings abroad in the principal cities of Europe, Latin America, the Near East, and the Orient.

No Parking Problem

HARTFORD, CONN.—Two local Loew's managers, Lou Cohen, Loew's Poli, and Fred R. Greenway, Loew's Poli Palace, have tied up with management of a large downtown parking lot for reduced rates for patrons. Regular fee is 35 cents, afternoons, and 50 cents, evenings. Cohen and Greenway got lot to reduce charge to 25 cents for theatre patrons, during afternoon or evening.

"Eileen" Gets Disc Tieup

NEW YORK—MGM Records are cooperating with Columbia on a tieup concerning "My Sister Eileen." Oversized picture postcards showing Art Mooney and Betty Garrett have been sent to disc jockeys and juke box operators throughout the country. Copy called attention to the Mooney recording of "Give Me A Band And My Baby" from the film.

Five Reade Houses Present "Curtain At 8:40" Series

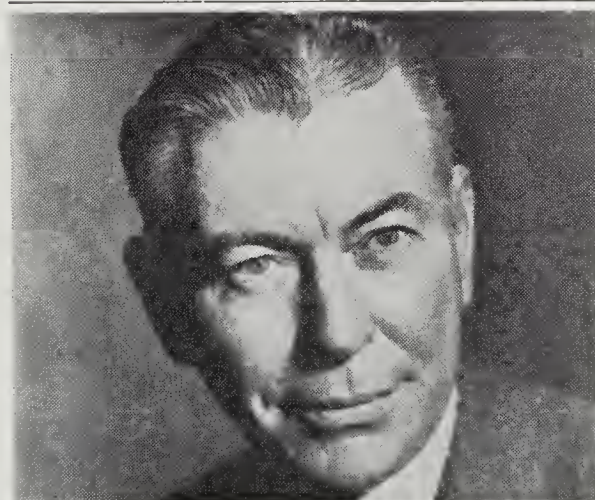
OAKHURST, N. J.—Five Walter Reade Theatres will again present the "Curtain At 8:40" series, it was announced recently by circuit president, Walter Reade, Jr.

The houses are the Community, Morristown, N. J.; Carlton, Red Bank, N. J.; Paramount, Plainfield, N. J.; Community, Kingston, N. Y., and Community, Saratoga, N. Y. "Curtain At 8:40," introduced by the circuit several years ago, is a one-performance presentation of an art film in those communities where non-Hollywood motion pictures are not normally shown. In the majority of instances, the individual showings are shown in advance to a sponsoring organization.

Kaye Boosts "Jester"

NEW YORK—The most active and intensive national film-selling tour of Danny Kaye's career was begun by the renowned comedian on behalf of Paramount's "The Court Jester," when he left Detroit for Seattle and the first of a series of special sneak previews of the picture across the country.

The theatres where the previews will be held are the Paramount, Seattle; the Denham, Denver; the Paramount, Des Moines; the Majestic, Dallas; the Carolina, Charlotte; the Fox, Atlanta; and the Sanger, New Orleans. Kaye will make a stage appearance at each preview performance.



Frank E. Cahill, Jr., Warners co-ordinator of technical activities, was recently elected president, Warner Club, Inc., at the annual meeting of the Board of Governors, New York City.

U-I Sales, Promotion Executives To Meet

HOLLYWOOD—Universal will hold a week-long sales conference at the U-I studios starting Dec. 5, to be attended by the company's sales and advertising and promotion executives from New York and Hollywood, district sales managers from coast to coast, and representatives of Empire-Universal of Canada, it was announced last week by Charles J. Feldman, vice-president and general sales manager.

Following the studio sales conference, the division sales managers will hold meetings with district managers, branch managers, and salesmen in St. Louis, Cleveland, San Francisco, Cincinnati, Boston, Kansas City, and Chicago to reach every member of the sales organization with forthcoming releasing and promotional plans.

Milton R. Rackmil, president; N. J. Blumberg, chairman of the board; Alfred E. Daff, executive vice-president; Edward Muhl, vice-president in charge of production; and vice-president David A. Lipton will join the other executives at the meetings.

ABC Earnings Rise

NEW YORK—Charles L. O'Reilly, chairman of the board, ABC Vending Corporation, stated that per share earnings for 1955 will show a substantial increase over 1954. Earnings for the first nine months of 1955 were \$1.37 per share as against \$1.40 per share for 12 months of 1954. Earnings for all of 1955 should total \$1.60 per share.

For 20 years, ABC has operated the concessions in a majority of RKO Theatres. In 1955, RKO extended this contract to cover many additional houses, thereby increasing ABC's annual business by one and one-quarter million dollars.

A contract signed in 1955 to operate the concessions in the Los Angeles Coliseum should add \$700,000 annually—a similar contract for Franklin Field and Palestra in Philadelphia totals \$250,000, and within the past month ABC started operations in four restaurants plus coffee shops and snack bars on the Ohio Thruway to add another two million dollars per year.

...and then they gave hi

They gave him
the rank of
General and
the name
of hero...

they gave him
almost every
honor a
fighting man
can win...

and then they
gave him a
court-martial!



GARY COOPER

IN OTTO PREMINGER'S

"THE COURT-MARTIAL"

CINEMASCOPE
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SPERLING • Directed by OTTO PREMINGER • Presented by WARNER BROS.



FOR
NEW
YEARS
FROM
WARNER
BROS.

NEWS OF THE TERRITORIES . . .

Silent Film Stars Win Eastman Honors

BUFFALO—Slightly grayer and, in case of the men, slightly more rotund than when they appeared in silent films, seven oldtime performers and four others once active in the industry received George Awards at ceremonies last fortnight in the Eastman, Rochester, N. Y. The awards are named after George Eastman and were given by Eastman House in recognition of contributions to film art in its earlier years. They were presented by Jesse L. Lasky, veteran producer, whose name has been famous in films for years.

Those who stepped up one by one to receive the new honor included Mary Pickford; her husband, Buddy Rogers; Lillian Gish; Mae Marsh; Harold Lloyd; Buster Keaton; and Richard Barthelmess. Gloria Swanson, Norma Talmadge, Ronald Colman, and Charles Chaplin, also named for performer awards, were unable to attend.

Others honored included Marshall Meilen and Frank Borsage, directors, and Arthur Edeson and Lee Garnes, camera men. Directors Cecil B. DeMille, Henry C. King, and John Ford, and cameramen John F. Seitz, Hal S. Rosson, and Charles Rosher were unable to attend. Charlton Heston represented DeMille and received the award for him.

Subsequent awards, which Eastman House expects to make every year, will honor persons active in other periods in the history of motion pictures. The award citations are similar to the Oscar awards given by the Motion Picture Academy for each year's outstanding work in various phases of the industry.

Albany

A championship title bout for the benefit of the Variety Club's Camp Thacher is planned for next summer in Hawkins Stadium. Ben Becker, chairman, Variety boxing committee, and AAU district chairman, will promote the match. Becker has staged two AAU championship shows for Camp Thacher and is scheduling a third, intercollegiate vs. amateurs, at Mid-City Arena in January. . . . A wide screen and CinemaScope were installed by John Capano at the State, Troy, N. Y. Capano also serves as booker, Upstate Theatres, Inc., Albany. . . . Benjamin Apple, former operator, old Majestic, and also of the American, Troy, died at the home of his son. He sold the American to Warner Theatres. Stanley Warner darkened the house two years ago. . . . The anti-trust suit instituted in 1950 by St. Lawrence Investors, Inc., against the Schine circuit, its subsidiaries, and eight major distributors is scheduled for trial in U. S. District Court during the week of Jan. 10. Case involves James Papayanakos' American, Canton, N. Y., and Schine's Pontiac and Strand, Ogdensburg, N. Y.

Atlanta

James Vogeding, Elizabeth, W. Va., is the new owner, Florida, Daytona Beach,

Judge Denies Filmmakers Motion To Kill Suit

BOSTON—Federal District Court Judge McCarthy has filed a memorandum denying Filmmakers Releasing Organization's motion to quash service of process and to dismiss the action brought against it by Federal Film Company and Al Swerdlove in Massachusetts.

The plaintiffs in this action seek to compel Filmmakers to turn over for exclusive distribution in New England under their franchise agreement the new release entitled "The Bold And The Brave" and three future releases, of which "The Weapon" and "The Smouldering Sea" are to be released shortly. The case will probably be reached for trial on its merits in the spring.

Fla., from its former owners, Mr. and Mrs. J. G. Millirons. . . . J. H. Thompson, president, Martin and Thompson Theatres and president, Theatre Owners of Georgia, has been appointed state chairman, 1955 Safe Driving Day Campaign, by Governor Marvin Griffin. . . . R. E. Hook said that he has reopened the Disney, Northport, Ala., and Roxy, Tuscaloosa, Ala. . . . The Dixie, Byrdstown, Tenn., closed since 1954, has been reopened by its new owner, P. R. Cooper. . . . Bill Cumbaa, general manager, MCM Theatres, said that the Lake, Tavares, Fla., will remain open.

In a three-way change among employees of Floyd Theatres, Lester Persall, manager, Tarpon, Tarpon Springs, Fla., has been transferred to the Midway Drive-In, Charlie Thompson, former Midway manager, goes to manager, Silver Moon, Lakeland, Fla., and Paul Lycan, former operator, Tarpon, is now its manager. . . . W. R. and Allen G. Leach have started work on their new drive-in for Negro patrons, Riviera Beach, Fla. . . . The Pal, Louisville, Ga., a unit of the Pal Amusement Company, will soon be ready for opening. National Theatre Supply Company is installing the equipment. . . . Three new drive-in operations have been incorporated under Alabama laws. They are Jet Drive-In, Montgomery, Ala.; Skyview Theatre Company, Birmingham,

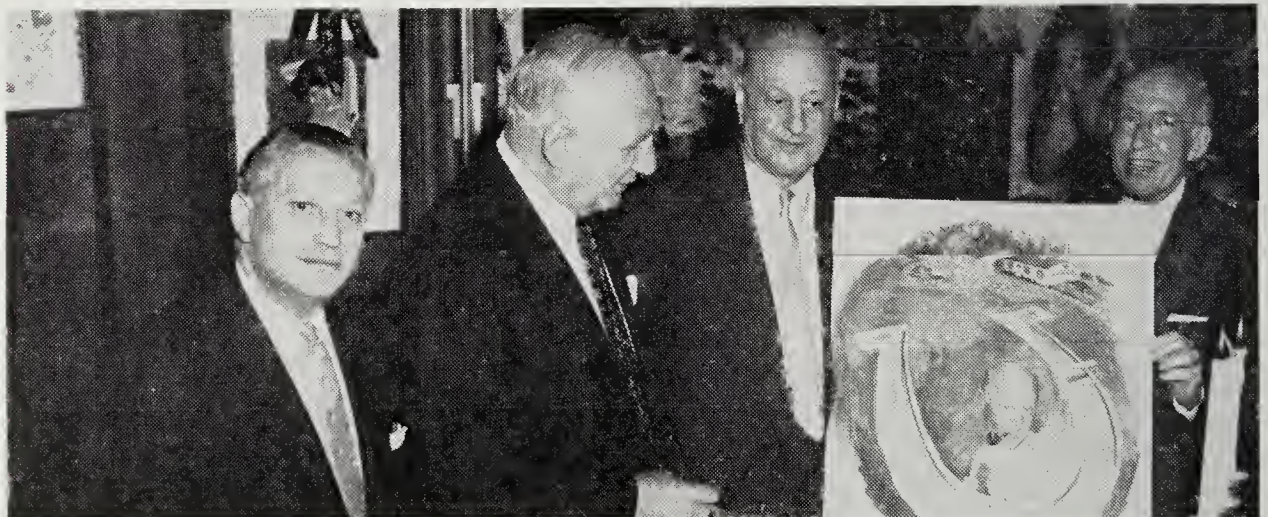
Ala.; and the Starlite, Chatsworth, Ga. . . . Mrs. LaMona Gibson, for many years secretary, Howell, Palatka, Fla., has resigned.

The Crescent Amusement Company, Nashville, Tenn., closed the Princess, Springfield, Tenn. . . . The Rockwood Amusement Company, Nashville, sold the Strand, Hartselle, Ala., to Hubert Mitchell, theatre owner there. . . . The Coosa, Gadsden, Ala., boasting a new look, has been reopened by M. C. Moore, a 40-year veteran of show business, who comes from Jacksonville. Moore is a past president, Southeastern Theatre Owners. . . . The Bijou Amusement Company, Nashville, Tenn., has gone to part time operation for the Gem, Nashville.

Boston

Lawrence G. Laskey, who has become a partner with the brokerage firm of Henry Montor Associates, Inc., New York, is maintaining his home in Newton. He has not severed his theatrical connection with E. M. Loew Theatres, where he has been a partner for the past 18 years. . . . Norman Glassman, Lowell exhibitor, is entering the drive-in field. His first purchase is the Lowell Drive-In, which he bought from Richard Edwards. At the same time, he took over 16 acres of adjoining land to enlarge the theatre from 600 to 1,000 cars. Situated on Pawtucket Boulevard on Route 113, the theatre is expected to be ready for a spring occupancy. Glassman, an active member in National Allied, is former president, Independent Exhibitors, Inc., of New England. With his son, Bruce, he operates the Rialto, Lowell and the Strand, Haverhill. . . . Affiliated Theatres Corporation is handling the buying and booking for the University, Cambridge, starting Dec. 11. There will be no change in the policy of the theatre, with manager Nick Lavidor continuing to supervise the buying of films.

PROVIDENCE, R. I., NEWS—Dave Levin, manager, RKO Albee, was recently promoted to the post of city manager, RKO houses, Grand Rapids, Mich. According to a statement issued by RKO Theatres, Inc., Levin will supervise the Keith and Regent there. . . . Bill Trambukis, Loew's State manager, recently announced appointment of Diedrick Uges as student assistant manager. Uges is the son of Reineier Uges, who owns and op-



Roy Haines, who figured in most important aspect of recent promotion and realignments among sales executives by being named sales manager of the newly created west coast sales division, with headquarters in Los Angeles, was honored recently by Warners sales executives at a dinner at New York City's "21" Club. From left to right are Ben Kalmenson, vice-president in charge of distribution; Major Albert Warner; Haines; and Norman Moray, short subjects general sales manager.

Police Censor Powers Rapped By Alderman

CHICAGO—Alderman Leon Depres, who seeks to snip, in the city budget, \$70,000 from the police censor board, said, "The whole procedure of the censor board is unconstitutional and the board is unqualified. Why not use that money to put a dozen new cops on the street?"

Depres also pointed out that stage plays are not viewed until the opening night and then only by a single officer.

"How come movies are singled out for full advance treatment," he wanted to know. He says he can foresee relief coming, however, for the producers, figuring that two banned pictures, "The Game Of Love" and "The Miracle," now in the courts, may settle the entire issue.

erates several theatres in Holland. In this country only a few weeks, he speaks English fluently. . . . Edward Stokes, who started his career as an usher, Loew's State, a year and a half ago, and rapidly rose to chief-of-service, later to student assistant manager, was recently appointed assistant manager, Avon Cinema. . . . Barbara Kiely, who has been acting assistant manager, Avon, resigned, having accepted a position in the secretarial field. . . . A special sneak preview of MGM's "The Tender Trap" was offered at Loew's State by Bill Trambukis.

Buffalo

Eleven directors were chosen at the annual election of Tent 7, Variety Club of Buffalo. Elected were Peter Becker, Edmund C. DeBerry, Robert Hayman, Charles B. Kosco, Elmer F. Lux, George H. Mackenna, Jack Mundstuk and Manfred Pickrell. Those reelected were V. Spencer Baler, Harold Bennett, and Marvin Jacob. Jacobs also was elected a delegate to the Variety International convention next May in New York.

Charlotte

Local citizens who have performed outstanding service to the community will be honored by the Variety Club at a series of luncheons. One citizen will be honored every month as "King for a Day," and will be lauded by various prominent



Republic president Herbert J. Yates and Mrs. Yates flanked by Mrs. Altschuler and Richard W. Altschuler, company's director of world wide sales, recently left on the S. S. United States for a month's business trip in Europe.

speakers of the city. Identity of those selected by a special club committee will remain a secret until the time he is presented at the luncheons. . . . Mrs. Lucille Price will succeed Mrs. Walter Griffith as executive secretary - treasurer, Theatre Owners of North and South Carolina. Mrs. Price, who is now employed in the local branch of Screen Guild, is expected to assume her new duties in about two weeks. Official announcement of Mrs. Price's appointment will be made by Howard Anderson, Mullins, S. C., acting president. It is understood that Mrs. Griffith, who has been ill for some time, will remain with the association in an advisory capacity. . . . The Carolina has provided parking space for patrons, who now can use the Myer's parking lot near the theatre. Also, the Imperial, has arranged for free parking for patrons after 6:30 p.m., at the Myer's lots.

Chicago

Sam Soible, 63, left his managerial post at the Pantheon apparently in good health only to succumb to a stroke soon after he reached home. A Balaban and Katz veteran of 28 years, he is survived by his wife, a daughter, and two grandchildren. . . . Variety Club elected the following board of directors to serve in 1956: Henry Balaban, Lou Goldberg, Jack Kirsch, Sam Levinsohn, William Margolis, Nat Nathanson, Lou Reinheimer, Jack Rose, John Semadadas, Ralph Smitha, and Dave Wallerstein. Charles Cooper was elected

"Miss Dove" Premiere Attended By Author

DURHAM, N. C.—When Jennifer Jones' new picture, "Good Morning, Miss Dove," held its southern premiere here, home of the author of the book on which the film was based, the Center and its manager, Charlie Lewis, conducted a promotion campaign that was headlined in the local papers.

In addition to staging the premiere at the Center, at which the author, Mrs. Frances Gray Patton, saw the film for the first time, Lewis served as co-chairman of a special Chamber of Commerce committee which arranged a testimonial dinner in Mrs. Patton's honor. Some 220 persons, the capacity of the dining room in the Washington Duke Hotel, where the event was held, paid \$5 a head to attend the dinner, prior to the premiere, and joined other theatre patrons later at the screening. Mrs. Patton was presented a gold key to the city by Mayor E. J. Evans, who had proclaimed the day "Miss Dove Day."

Declaring that she knows "it's fashionable for an author to find fault with the way his book is portrayed on the screen," Mrs. Patton said she was "going to be unfashionable and say I like the movie version of 'Good Morning, Miss Dove' very much—if anything, better than my own book." She said Jennifer Jones' characterization of Miss Dove is "splendid," and paid special tribute to director Samuel Engel and Eleanore Griffin, the script writer.

delegate to the International Variety convention in 1956 and Lou Goldberg and Mike Stern are alternates. . . . George Hitch was named manager, Great States' 2,850 seat Orpheum, Springfield, Ill. He was manager, Colfax, South Bend, Ind., until it was taken over by Lew Cochavety from Great States. . . . Morris Lyons, father of Mrs. Sam Lemansky, whose husband is Columbia head shipper, died. . . . Turner-Farrar Theatres, Harrisburg, Ill., installed a wide-screen in their Hollywood, Albion, Ill. . . . Harvey Shapiro was named Roosevelt co-manager. . . . Tony Steuber was added to the Oriental managerial staff. . . . Gifts were handed to children as Mr. and Mrs. Guy Coats opened their new Rainbow, Glasford, Ill.



With the cooperation of Macy's, the New York police department, Loew's, and a number of other organizations, Howard Dietz and his associates recently materialized the romance of Adele Welcher and Jerome Seltzer, and ex-GI, into a Times Square wedding with Rev. Morris Genchrow performing the nuptials. Both bride and groom were winners of a contest conducted by the Capitol, where Samuel Goldwyn's-MGM's "Guys And Dolls" had its premiere, each submitting a letter stating "Why I Want To Marry This Guy" and "Why I Want To Marry This Doll."

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Exhib Pleds Innocent To Obscenity Charge

LORAIN, O.—Richard L. Kline, 31-year-old manager, Lorain Drive-In, pleaded innocent before Municipal Judge Leroy Kelly to two charges of exhibiting a film "which tends to corrupt morals" and possession of an "obscene film." Trial was set for Dec. 1. Kline is accused of showing the burlesque film, "Teaserama."

Auston O'Toole, attorney for the defendant, made two unsuccessful attempts to have the charges quashed on grounds that the affidavit contained "apparent defects" and that it stated "a conclusion and contained no facts."

With the approval of City Prosecutor Ray Miraldi, Judge Kelly substituted a \$500 cash bond with a personal bond for the same amount to assure Kline's appearance in court. Asked if he would seek a jury trial, O'Toole said: "I'm not through pleading . . . not by a long shot." He indicated there would be "some surprises" before the case was closed.

. . . Herman Busch, Paramount projectionist, visited Jim Donohue, former Paramount exchange manager here, during a vacation in San Francisco.

Mark Mercer, operator of theatres and drive-ins downstate, heads a company which will build a \$2,000,000 shopping center in Champaign, Ill. . . . Harold Minsky, operator, Rialto, until it gave way for a business block, was here with his wife looking for a new theatre location. . . . Mrs. Nettie Levin, 62, widow of Benjamin, late owner, Parkway and Roseland, died in Los Angeles. While in Chicago Mrs. Levin did philanthropic and charitable work with Hadassah, the Jewish Women's Council, and the Home for the Jewish Aged. She is survived by a son, a daughter, and four grandchildren. . . . Douglas Helgeson, Palace managing director, presented an orchid and gifts to Mrs. Hugh Carnahan, Toronto, Canada, when she became the 500,000th visitor to "Cinerama Holiday."

Cincinnati

William A. Meier, former sales manager, has been named Paramount branch manager, succeeding Herbert J. Gillis, transferred to the Washington branch. Stuart Jacobson, U-I salesman in Columbus, O., succeeds Meier as sales manager. . . . Al Kolkmeier, U-I city salesman, and local Colosseum president, attended the national convention in Los Angeles. . . . C. O. Dixon has sold the Dixon, Beverly, O., to Paul King, who is modernizing the house for January opening. Jack Needham, local independent, will book and buy. . . . Mary Lou Stehlen, secretary to Sam Sherman, U-I office manager, resigned. . . . Paul Harig, shipper, National Screen Service, was called for military service. . . . Grace Barger, U-I contract department head, is convalescing at home from a heart attack.

COLUMBUS, O., NEWS—Exhibitors, school, and women's club officials were among guests at a well-attended screening of 20th-Fox's "Good Morning, Miss Dove," held at Loew's Broad. Arthur DeBra, Motion Picture Association, addressed



A grand time was had at the recent "Christmas in November" screening of United Artists' "Heidi And Peter," Little Carnegie, New York City, for more than 500 youngsters and their parents from radio-TV, press and magazine as well as some from various hospitals around town. Seen, left, are some of the young guests, two lovely hostesses, a whole raft of balloons and, at right, Lige Brien, UA director of special events. On the right, is seen 11-year-old Sharon Everhart, from Bellevue Hospital, receiving a "Heidi" doll from theatre manager Howard Feiner, as twin Santas, Bob and Don Heller, UA publicity department, look on.

the audience. The Columbus and Franklin County Motion Picture Council cooperated in the screening. . . . New intercommunicating phone system is being installed at Loew's Ohio and Loew's Broad.

Cleveland

Juvenile vandalism in theatres is a parental problem, Leonard Greenberger told members of the Motion Picture Council. As one of three members in a panel discussion, Greenberger said that vandalism today is about the same as it was last year. All panel members, Frank Cost, Lake and Shore; Sam Fritz, Hilliard Square; and Greenberger suggested that parents accompany their children to the movies on Friday nights instead of turning them loose. Council members were most interested in knowing why special kiddy programs are not shown in theatres every Saturday, why some theatres show horror films, why the oldtime favorite films are not available for showing, and why the same picture is shown simultaneously at many theatres. . . . Max Mink, manager, RKO Palace, promoted a tie-up with a local jewelry store and a men's furnishing store to provide a Bulova watch and a suit of clothes for his treasure chest into which the first 5,000 patrons attending the opening of "Treasure Of Pancho Villa" were allowed to dip for prizes. . . . A can of food or a sack of potatoes will be the admission price at the Christmas party at the Community, Cadiz, O. . . . Irving Marcus, with less than three weeks to go, has held first place in the George Dembow NSS sales drive ever since it started on Sept. 5. . . . Peter Ruffo, who recently celebrated his 25th anniversary as a member of the Joe Robins organization, has been promoted by circuit president Joe Robins to be in charge of four theatres in Warren. His post as city manager in Niles has been filled by Ben Browdy, former manager, Schine's Norwalk. Succeeding Browdy, Norwalk, is Tom Icon, transferred from the Ravenna, Ravenna. . . . Closed for the Season—Visit the Princess Theatre appears on the marquee of Lee McLain's Star Auto Drive-In, Wauseon. Princess is his competition. . . . Charles Settos plans extensive remodeling of his Skyline Drive-In, Wooster. . . . West Side Drive-In, Cleveland, a Phil Smith operation, is closed for good. Situated in line of the Cleveland Hopkins Airport

expansion, the property was purchased several years ago by the city. Until construction approached, the theatre was in operation and was able to finish out this season. . . . If the zoning board of City Council approves, the 3,800-seat Uptown will be sold to Krogers for a supermarket and a 200-car parking space. . . . Leo Greenberger and his brother Sam Greenberger, both with extensive local theatre interests, broke ground for a new 50-room deluxe motel to cost approximately \$400,000. They also own and operate the Noble Motel in the same vicinity. . . . Henry Deutschlander has reopened his City, Valley City. . . . James Dempsey, owner of three Toledo drive-ins, recently moved into a new home. . . . CinemaScope has been installed in Josephine Collins' Liberty, Toledo.

Denver

Mrs. Edna E. Graves, mother of two exhibitors in the Denver area, was killed in an auto accident in which her husband, George P. Graves, was injured. Mrs. Graves was the mother of Claude Graves and Russell Graves. Claude is partner in the Flatiron and the Holiday Drive-In, Boulder, Colo., and a partner in the Westwood, Denver, of which Russell is manager and also a partner. Funeral and burial were in Denver. . . . "Black Tuesday" was on the screen on the Tuesday that was Black Tuesday for the Uptown, when a thug robbed Mrs. Mildred Goldstein, wife of Archie Goldstein, owner, of \$50. . . . Jack Felix, branch manager, Allied Artists, went to Los Angeles for a sales meeting, picking up Don Tibbs in Salt Lake City enroute, where Tibbs is also branch manager. . . . The Denver Shipping and Inspection Bureau is planning to double their floor space by building next door. . . . Frank Smith, Paramount branch manager in Salt Lake City, was in for conferences with Phil Isaacs.

Detroit

Theatres launched an all-out drive to get out the vote in the Audience Awards selections, it was announced by chairman William Wetsman, president, of W and W Theatres. Detroit, according to local exhibitors, is known as the best movie city in America. Exhibitors were anxious to have Detroit capture the record nationally

(Continued on page 26)



... as the shadows
lengthened across
the field, State
threw into high the
drive that's destined
to linger long in
football memory ...

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Censorship Advocate Beaten In Election

COLUMBUS, O.—Victory of Rep. Gilbert Bettman, opponent of film censorship, in a race for Cincinnati municipal judge, and defeat of Sen. Gordon Renner, advocate of censorship, in the same race, indicates that "the public at large does not want censorship," said Robert Wile, secretary, Independent Theatre Owners of Ohio.

"Nowhere except in Massachusetts 30 years ago has the public ever been permitted to vote on the subject and then it was overwhelmingly defeated," said Wile. "But votes like that in Cincinnati tend to bear out the assertion that the public is against censorship. Renner was a highly respected name. He had always been a good vote-getter in Cincinnati and was once Speaker of the Ohio House of Representatives and later a Senator." Renner ran sixth in the judgeship race. Bettman ran first in a field of eight. Wile said his anti-censorship stand was well-known and "reiterated several times during his campaign."

Mrs. Mildred Bickel, Columbus, an advocate of censorship, ran third in her race for the new State Board of Education. "She said, without basis in fact, that she represented 600,000 parents in the state," added Wile.

Detroit

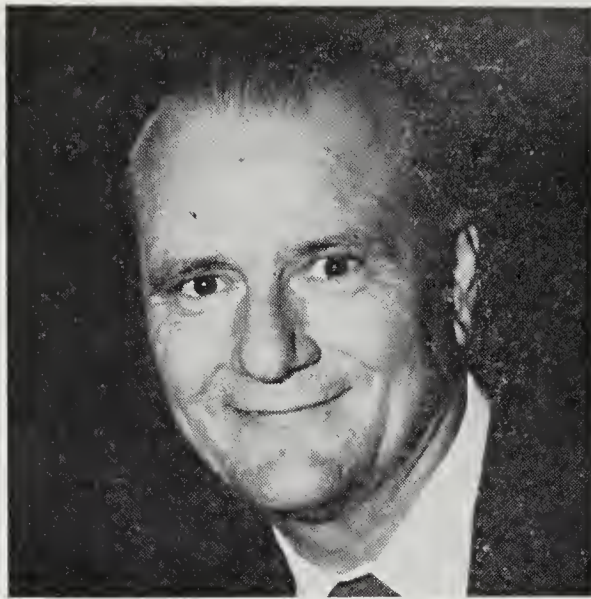
(Continued from page 24)

in the number of fans voting, on a percentage basis. . . . From Denver, where he was managing director, Denver, Bob Bothwell has taken over as managing director, Fox. During his 20 years as a show man, Bothwell has directed theatres in Idaho, Montana, and Wyoming. He succeeds David M. Idzal, associated with the Fox for the past 27 years. Idzal will continue in an advisory capacity. . . . An \$80,000 fire destroyed the interior of the New Lake, Walled Lake, Mich., just outside of the Detroit city limits. Firemen have not determined the cause of the blaze.

The Gem, Pigeon, Mich., has been reopened by Wallace Hart, who also owns and operates the Bay City, Caseville, Mich. . . . The Star, Sparlingville, Mich., has been re-opened by Alfred Hays. . . . In Bay City, the Royal has been reopened by William Kentz while the DeWitt in DeWitt, Mich., has been reopened by Virgil Zeeb. . . . Jack Krass has sold his Dix to a church group, while Max Gealer has discontinued operations of his Delray.

Jacksonville

An estimated 75,000 persons paid admission to the Variety Club's highly successful eight-day Agricultural and Industrial Fair at the Gator Bowl. Variety's share of the proceeds, amounting to several thousand dollars, will be used for expanding the Blind Children's Foundation. . . . Here from New York was Arthur Steele, co-owner, St. Johns. . . . Re-elected to the board of directors, State Chamber of Commerce, was J. L. Cartwright, FST district manager, Daytona Beach. . . . Jim Ochs, Ochs Management Company, Cleveland, spent 10 days here booking and buying before leaving for his Dania home. The Ochs firm now owns



Eimer Hecht, Miami, veteran executive, Wometco Theatres, was recently elected president, Motion Picture Exhibitors of Florida, at the TOA group's convention in Jacksonville.

five Florida theatres. . . . Publicists Spence Steinhurst, RKO, and Jack Wiener, MGM, were in town. . . . Adrian Awan, 20th-Fox advance man from New York, was here to set up several advance screenings over the state for "Good Morning, Miss Dove" in cooperation with T. P. Tidwell, 20th-Fox branch manager. . . . Mrs. Charles Heekin, mother of FST district manager Robert Heekin, died in a local hospital. . . . Louis J. Finske, FST president, was in New York attending business meetings.

MIAMI, FLA., NEWS—Congratulations to Bill Ozinga, manager, Skydrome Drive-In, Lake Worth, Fla., who, with Mrs. Ozinga, celebrated 25 years of wedded happiness. . . . Hal Hornstein, Joe Hornstein, Inc.'s local office, reported that their firm was installing all of the equipment for George Hoover's twin drive-in in North Dade County. . . . Tom Rayfield, manager, Carib, Miami Beach, Fla., secured one of the two original red velvet swings given to Evelyn Nesbit Thaw for exploitation on "The Girl In The Red Velvet Swing." The owner, a Mrs. Davidson, made television appearances in connection with the picture. . . . Del Powell, manager, North Andrews Drive-In, Fort Lauderdale, Fla., has been having "open house" every Saturday afternoon from 2:00 to 4:00 for teen-agers in the area. The juke box plays free for dancing and Powell emcees the affair. Powell received considerable newspaper and radio mention for this and the schools have given him complete cooperation. . . . In a report to employees by the committee of the Wometco-WTVJ Employe Plan For Giving, it was announced that \$4,875 was given in 1955 to date to charitable causes. . . . Variety Children's Hospital will benefit for the first time from the annual North-South Shrine Christmas football classic. . . . The Variety Club's Good

IFE Representative Dies; Began Career With Warners

KANSAS CITY—Ralph Gregory, 49, IFE Releasing Corporation sales representative, was stricken by a heart attack last fortnight and died a short time later. Gregory began his motion picture sales career as a booker, Warners, in 1941 and held sales positions with various film companies before joining IFE. He is survived by his wife.

Samaritan Award Banquet will take place in January at the new Eden Roc Hotel. . . . Jack Bell, one of Variety Hospital's most ardent workers and former chief barker, Tent 33, was unanimously elected as delegate to the International Convention in New York. Other delegates will be Maurey Ashmann, immediate past chief barker, and Sig Eisenberg, incoming chief barker. . . . Variety women will stage their annual fund-raising affair at the new Seville Hotel on Dec. 19. . . . The "Variety Barker," publication of Tent 33, had a Memorium Box in its latest issue for departed past barkers Sid Harris and Al Wilkie.

Memphis

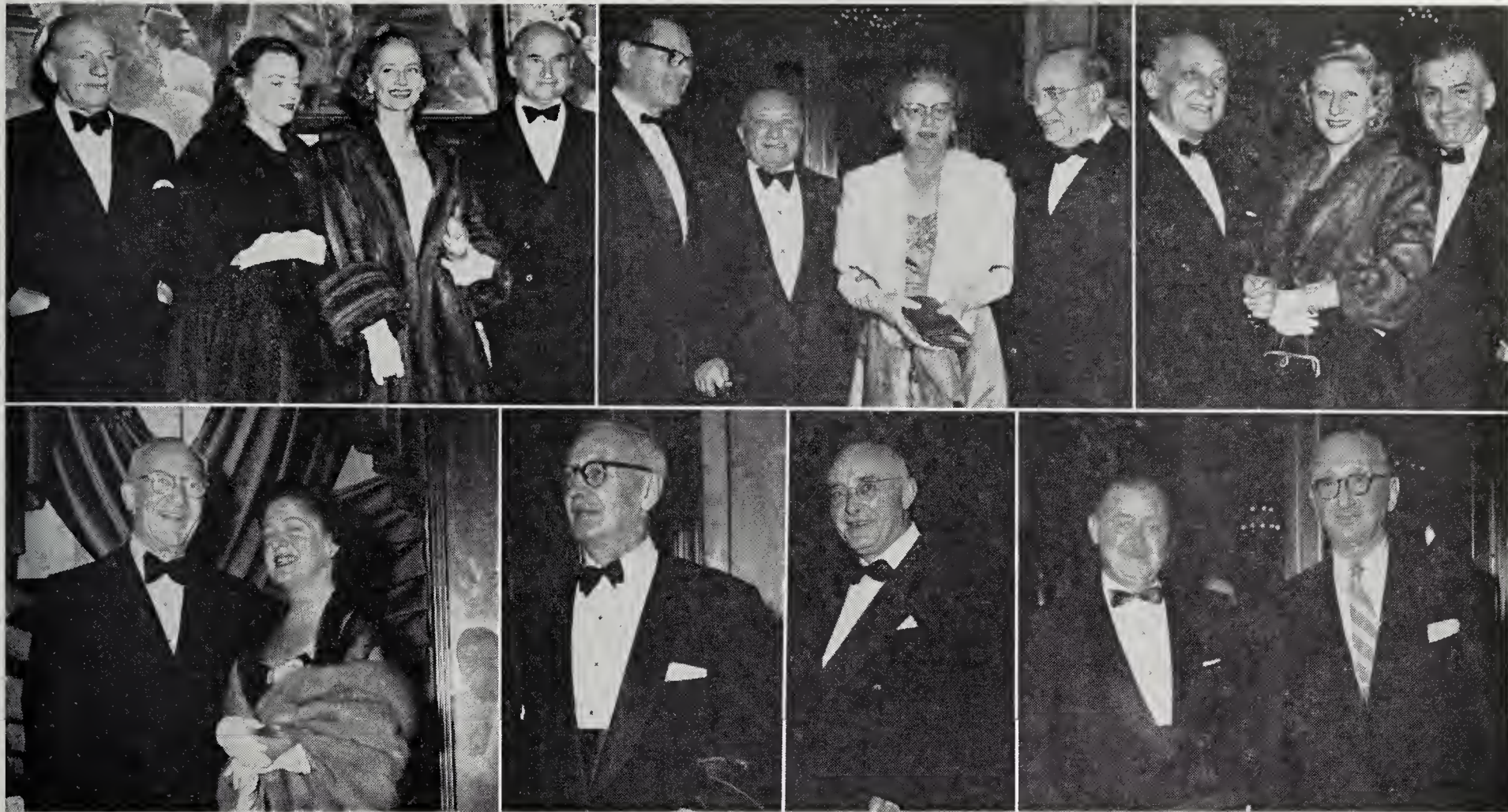
It was reported that United Theatres Corporation has purchased a one-fourth interest in the Conway and the Grand, Conway, Ark., from Sid B. Robinson according to M. S. McCord, North Little Rock, Ark. Clarence Hobbs, Morrilton, Ark., succeeds Robinson as manager, and the two houses will now operate as the Conway Theatres Corporation.

Minneapolis

One out of four adult Minnesotans goes to the movies at least once a month. Two-thirds of the state's men and women (21 and over) have attended a theatre at least once within the last year. Among theatre-goers, a majority rate the quality of films today as "better" than it was five years ago. These are some of the findings of a statewide survey by the Minnesota poll conducted by the Minneapolis Star and Tribune. . . . Burton Robbins, vice-president, NSS, was in for conferences with Jay MacFarland, branch manager, and to call on theatre operators. . . . Bill Baden is the new student booker, Allied Artists. . . . The Met, Mellen, Wis., and the Royal, Northome, Minn., have installed CinemaScope. . . . Variety Club of the Northwest and its auxiliary closed the football season with a joint dinner-dance in the clubrooms of the Nicollet Hotel following the Minnesota-Wisconsin game. . . . Seven-year-old Harry Wren, Sydney, Australia, son of Henry O. Wren, governing director, Celebrity Theatres Circuit, died here following an exploratory operation for correction of a heart defect. . . . Minnesota railroad and warehouse commission has been hearing the application of Middlewest Motor Freight for increased rates for trucking film from the Twin Cities to 42 northern Minnesota points. . . . Northwest Theatre Service has incorporated and its associates are stockholders in the \$200,000 corporation. In addition to buying and booking film, the reorganized company will lease and buy theatres, build drive-ins, and distribute six state-right pictures. . . . Ben Marcus, Columbia midwest district manager, and Burtis Bishop, Jr., MGM midwest sales manager, were in.

New Haven

HARTFORD, CONN., NEWS—William P. Rosen, son of Sam Rosen, Lockwood-Gordon-Rosen Theatres, and Miss Shirley Adams, were slated to be wed. . . . The independent Bristol and the Stanley Warner Comea, Bristol, have announced new operating policy, with continuous performances from 5 p.m. weekdays, and from 1:30 p.m. on Saturdays and Sun-
(Continued on page 28)



Among the many celebrities present at the recent Broadway premiere of Samuel Goldwyn's "Guys And Dolls," being distributed by MGM, Capitol, New York City, were, in the usual top to bottom, left to right, order: Howard Dietz, vice-president and director of advertising, publicity and exploitation for MGM, and his wife; Samuel Goldwyn and his wife; Eugene Picker, head, Loew's Metropolitan New York Theatres; Herman

Robbins and wife; Richard Walsh, president, IATSE; Joseph R. Vogel, president, Loew's Theatres, with Sol A. Schwartz, head, RKO Theatre operations, and his wife; Nicholas M. Schenck, president, Loew's, Inc., and wife; Robert Mochrie, sales manager, Samuel Goldwyn Productions; James A. Mulvey, president, Samuel Goldwyn Productions; John Murphy, in charge of Loew's out-of-town theatres; and Jay Emanuel, publisher.

**PICTURE
PEOPLE
IN
PICTURES**



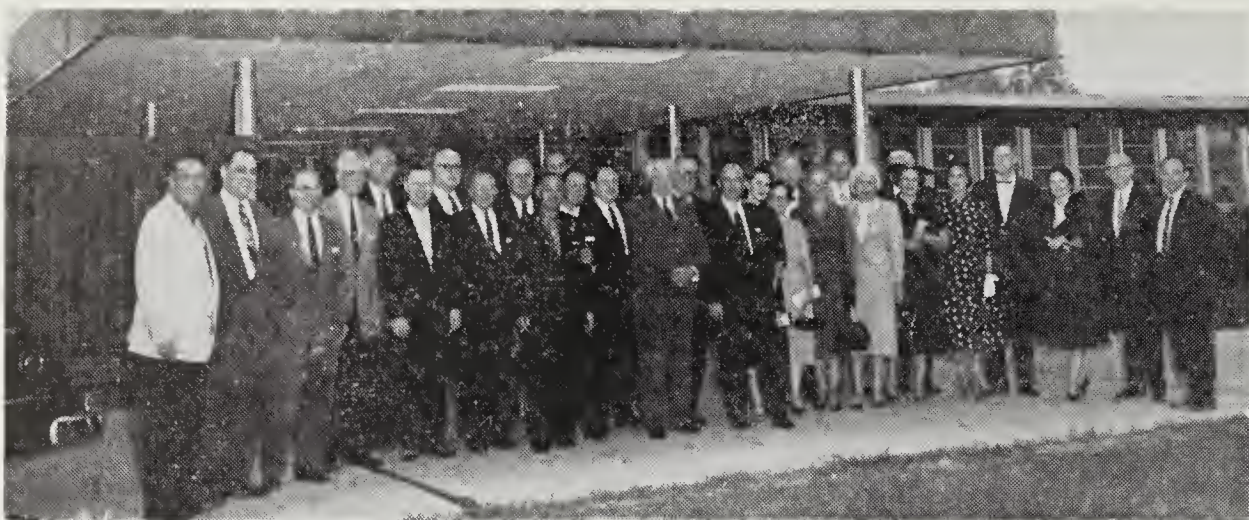
Among those seen at the recent opening of 20th-Fox's "The View From Pompey's Head," Roxy, New York City, were, left to right, Robert C. Rothafel, managing director of the theatre; stars Dana Wynter and Richard Egan; Spyros Skouras, Jr., president, Skouras Theatres, and wife; Abe Dickstein, 20th-Fox New York branch manager; Mrs. and Mr. Harry Brandt, Brandt Theatres; Martin Moskowitz, Atlantic division manager, 20th-Fox; and Mr. and Mrs. Richard Brandt.



Seen at the recent New York invitational premiere of Paramount's "The Trouble With Harry," Paris, were, left to right, Governor Joseph B. Johnson of Vermont, where the picture was shot; producer-director Alfred Hitchcock; Mrs. Lillian Gerard, vice-president, Paris; Duncan McGregor, Jr., president, Paris; and Barney Balaban, president, Paramount Pictures.



Shapely envoys aboard bannered cars recently cruised the Broadway beat to whoop up the New York premiere of United Artists' "Gentlemen Marry Brunettes," Mayfair.



Officers of Variety Clubs International, their wives, and members of the New Orleans Tent are seen recently gathered in front of the Crippled Children's Hospital, New Orleans, while on an inspection tour of the institution. The VCI officers were in town for the mid-winter meeting of the international officers.

New Haven

(Continued from page 26)

days. The Bristol is part of Jason Enterprises. . . . Arthur Alperin, Colonial, Southington, ran a free children's Saturday matinee, to introduce a new serial, "The Black Arrow." . . . Pike, Newington, closed for the season. . . . George E. Lander, E. M. Loew's Theatres, was in Boston. . . . The Meadows Drive-In started using 250 in-car electric heaters. First success in a Connecticut drive-in. . . . George E. Landers, E. M. Loew's Theatres, got newspaper breaks on fact that ex-Hartford newspaperman Albert Duffy wrote the adaptation for Columbia's production of "Three Stripes In The Sun." . . . Tom Grace, Eastwood, East Hartford, held a morning screening of the RKO short, "Devil Take Us" for opinion makers, in conjunction with start of East Hartford Safe-Driving Day program.

New Orleans

Henry G. Plitt, vice-president, Paramount Gulf Theatres, who is slated for the circuit's presidential post on Jan. 1, was elected southwest regional vice-president, United Cerebral Palsy, at the sixth annual UCP convention in Boston recently. Plitt also is president of UCP in Louisiana. . . . W. A. Hodges, Hodges Theatre Supply, advised that the company handled the sale and installation of wide screen, stereophonic sound, and CinemaScope equipment in the Joy, Gramercy, La., and the Olla, Olla, La. . . . Bernard Woolner, president, Woolner Brothers Theatres and Woolner Brothers Pictures, will be in Hollywood until Christmas, where he is checking on the cutting and editing of "Swamp Women" which was entirely lensed in this area, most of it on Bayou LaComb near Mandeville, La. . . . Henry Razinao, Kenner Drive-In, and Cinema Kenner indoor, Kenner, La., turned over buying and booking to Arthur Barnett. . . . Earl Perry will handle the buying and booking for Brunet's Imperial. . . . M. V. Lacey, owner, Lobe, Long Beach, Miss., is back in the driver's seat since E. H. McCarter did not renew the lease. . . . Mrs. Robert DeGru, wife of the general manager, W. S. Taylor's theatres, Laurel, Miss., is confined to a hospital there with a broken leg. . . . Ward Ambrose turned back the Victory, Loxley, Ala., to its previous operator, Mrs. Sue Hinton.

New York

Art Bell has joined Paramount as a distribution trainee. He formerly served as

New Distrib, Production Unit Formed In New Orleans

NEW ORLEANS—Harold F. Cohen, Lippert franchise owner and territory distributor for Filmakers, Astor, Howco and other independent productions, joined Herman Beiersdorf, Dallas independent exchange operator, to form a new distributing and producing company, which they will operate under the corporate title Majestic Pictures, Inc. Cohen is president and Beiersdorf is secretary-treasurer.

Among others associated in the new company are Bob Saloy, Lippert exchange, and Roy Nicaud. Their first film under the new banner is "Golden Ivory," purchased from Gordon Pictures, New York, a title which the new owners changed to "Outlaw Safari." Cohen plans to be in New York early in December to negotiate for the purchase of other new product.

head booker, Montreal RKO exchange. . . . Marjorie Thirer Geiss, magazine publicity and public relations head, IFE Releasing Corporation, resigned. . . . At the recent luncheon meeting of Cinema Lodge B'nai B'rith at Toots Shor's Restaurant the winner of the new Cadillac sedan was announced as Bill Blowitz, Hollywood, Cal. President Max E. Youngstein extended thanks to who all who participated in this fund-raising venture. . . . Arthur Canton, eastern division press representative, MGM, returned from Montreal, where he conferred with Odeon Theatres executives and Chester Friedman, Can-



In New Orleans, Samuel Goldwyn, Jr., center, is seen chatting with Joseph R. Vogel, left, president, Loew's, Inc., and Loew's southern district manager, Russell Bovin at the premiere of his first film, "Man With The Gun," a United Artists release, at Loew's State.

adian press representative, MGM.

Ithaca's mayor-elect John F. Ryan with his brother, William P. Ryan, Trumansburg, N. Y., are the owners of Ryan's Ithaca, Ithaca, N. Y.; Corning Drive-In, Corning, N. Y.; and the Valley Drive-In, Sayre, Pa. Frank J. Feocco is their buyer and booker.

Contract-clerk Teresa Schwartz has left U-I to join Liggett-Florin. . . . Eileen Haves has joined in a clerk-typist capacity. She previously worked for the foreign division at the Paramount home office. . . . Al Lowe has completed his sales training and will shortly leave for Europe where he will be working out of the U-I Spanish office. . . . News-booker Herman Garriss has left MGM.

Philadelphia

A luncheon in honor of Victor H. Blanc, recently elected district attorney, will be held by the Variety Club, Tent 13, in the Grand Ball Room, Bellevue-Stratford Hotel, Dec. 8. . . . Charles F. Haubert, owner and manager, Haubert, Newfoundland, Pa., and the Milford, Milford, Pa., was recently elected Associate Judge, Court of Common Pleas, Pike County, Pa. . . . "The Vanishing American" was screened at Variety Club, through the courtesy of Republic. . . . The Stanley Warner lease on the Diamond expires Dec. 19, after 15 years. . . . The annual meeting of stockholders of Allied Motion Picture Theatre Service, Inc., will be held at the Broadwood Hotel, Dec. 7. . . . Last week marked two important anniversaries for the Joseph Charles Dougherty, Upper Darby, Pa. It was their golden wedding anniversary and the 56th anniversary of Dougherty's association with the theatre business. Dougherty has been associated with the Tower and the 69th Street, Upper Darby, since 1928. . . . William Greenfield's Riveria, Manayunk, Pa., is closing.

READING, PA., NEWS—Patrons of the Astor, Embassy, Loew's, Park, Strand, and Warner took part in the national Audience Awards voting. Ballot boxes were placed in lobbies and moviegoers were told from the screen how to vote and how to get ballots and prepare them. Each theatre tabulated its own ballots, saving the general committee in charge of the national tally the labor that would otherwise have been entailed on the result computers. . . . The Schad Theatres Company, which recently had its Astor and Strand assessments reviewed for city taxes, appealed the verdict on the Astor, which at \$133,350 is rated too high by the company, on the basis of a 35 per cent valuation rating.

The Mt. Penn Fire Company, owner, Mt. Penn Majestic, will hold its annual ladies' auxiliary Christmas party for children in the theatre on Dec. 17. Movies will be provided by manager Harry Friedland. . . . The Federal Communications Commission is reported to have approved the sale of TV Channel 15, Lebanon, Pa., to the Philadelphia Inquirer-Triangle Publications, Inc., interests, Philadelphia. There are also reports current to the effect that a now idle TV station in Reading will shortly resume operations. . . . Larry R. Levy, formerly manager, Loew's Colonial, is mending after an emergency appendectomy in the Reading Hospital.

SW Stanton Opens First Balcony Escalator

PHILADELPHIA—The Stanton last week became the first theatre in Philadelphia to provide its patrons the convenience of escalator transportation to and from its balcony.

The unique installation, completed by Otis Elevator Company, went into operation at dedication ceremonies marking completion of a major remodeling job. The escalator's 32-inch width will accommodate 6,700 persons an hour on the 29-foot rise from the ground floor lobby to the balcony. The mechanism is reversible, so that it runs upward before each show, and down after each show. With the added convenience, the management expects balcony business to double.

According to Stanley Warner, owner, the purpose of the remodeling is to accommodate a new and larger screen. The building is also getting a new front, a new marquee, an expanded lobby, and new rest room installations.

SCRANTON, PA., NEWS—All Comerford and Paramount Theatres of this area are among those of the entire country participating in COMPO's Audience Awards Poll. . . . L. A. Farrell, Carbondale Amusement Company, has been named chairman, Greater Carbondale Chamber of Commerce industrial division, according to an announcement of attorney Robert Martin, industrial commissioner. . . . Benton Johnson, Riviera, underwent eye surgery at Mercy Hospital, where his condition was described as fair. . . . Mary Fahey, formerly of the Capitol, has joined the staff of the Granada. . . . M. B. Comerford, Bill Comerford, and Tom Walker were among the several Scrantonians who attended the Notre Dame-Pennsylvania football game in Philadelphia.

WILMINGTON, DEL., NEWS—Calling attention to the Nov. 17-27 Audience Awards Poll, Betty Burroughs, Morning News columnist, paid tribute to Earle G. Finney, manager, SW Ritz, whose theatre has played every one of the 20 films listed on the master ballot. Miss Burroughs concluded with the comment, "Mr. Finney, who truly typifies the maxim 'there's no business like show business,' has been in the entertainment field continuously since 1900 and formerly managed the Playhouse here."

Pittsburgh

M. A. Silver, SW zone manager, and members of his staff were in New York

Milgram Brothers Form Joint Booking Service

PHILADELPHIA—David E. Milgram and Nate Milgram last week announced the formation of a new buying and booking service in the area to be known as Milgram Booking Service, Inc. The latter had been operating his own service, known as DeLuxe Buying and Booking Service, and the former had been operating his own service at 2713 Germantown Avenue, known as Milgram Buying and Booking Service. The joint venture brings into one office men of 54 years combined experience in this field.

New quarters are being readied for the Milgrams at 303 North 13th Street, second and third floors, and the brothers will start off with a total of 47 theatres. They were the first to start a buying and booking service here, dating back to 1937. David E. Milgram will be president, and Nate Milgram will be vice-president and treasurer.

attending a meeting of zone executives. . . . Bob Higgins, theatre manager, Beaver Falls, Pa., was hospitalized with pneumonia. . . . Allied MPTO hosted a family night at the Variety Club. . . . Judgments were signed awarding a total of \$30,000 in damages to Paramount, RKO, United Artists, 20th-Fox, Warners, U-I, and Loew's for motion picture license agreement violations in actions against Wilmer Enterprises, Inc., and James Jaffurs, Richard E. Brown, John Jaffurs, Jr., and William Anast. The civil actions were filed in September, 1952. The cases involved percentage returns and the theatres involved included the Wilmer, Wilmerding, Pa., Grant, Millvale, Pa., and the Star, Glassport, Pa. . . . The 29th anniversary of the founding of the Variety Club was celebrated by Tent 1 at a special family night party in the clubrooms. . . . Jerry Brill, National Theatre Supply salesman, was stricken ill at Thomas, W. Va., and taken to the hospital at Spencer, W. Va. . . . N. C. Rosen, 20th-Fox branch manager, staged a sneak preview trade showing of "The View From Pompey's Head," at the J. P. Harris. . . . The Stanley sneak previewed "The Desperate Hours." . . . Don D'Aquila resigned SW booking duties to join Hertz' drive-yourself organization.

Monsignor John Patrick Carroll-Abbing, founder and head, Boys' Towns of



In Portland recently Columbia personnel and film bookers and buyers met to mark the opening of the Jack Cohn sales drive. From left to right are salesman Chuck Birchard, Walter Rose, Ken Snyder, Jesse Jones, salesman Morris Sherman, Jim Clark, Roy Brown, and branch manager Jim Beale.

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Projectionists File Suit For Seven Months' Wages

PITTSBURGH—Common Pleas Judge Anne X. Alpern ruled last July that a contract existed between Ranalli's Drive-In, Richland Township, Pa., and IATSE, Local 171, until Nov. 1. On Nov. 2, three projectionists of the union who had been idled in the dispute filed a breach of contract suit demanding wages for the period in which they did not work.

The action was brought by Daniel V. Flask, Jr., and Martin Ventrone, both fulltime projectionists, who seek \$2,531 each, and Harold Ruffner, a relief operator who asks \$812 as wages from April 9 to Nov. 1. They were relieved on the former date by a son of theatre manager Marco Ranalli, who is a licensed projectionist. Renalli claims his son was not accepted into the union. Ranalli's Drive-In has been picketed all season by members of Local 171.

The drive-in manager appealed the decision of Judge Alpern, claiming that in fact no contract did exist, that the theatre had agreed only to a wage scale for the prior year.

Italy, attended the benefit premiere of "Artists And Models" at the Fenn. Appearing at the premiere were Joe DiMaggio, Linda Darnell, Ann Miller, and Dean Martin. Proceeds went to the Boys' Towns projects. . . . An "Evening On The Town" entertainment package was launched this week by Stanley Warner Cinerama Corporation and Childs, Inc. The plan, which applies to a party of four or more persons, includes a steak dinner at Childs Restaurant, orchestra seats for "Cinerama Holiday" at the Warner, parking at Mellon Square Garage, and all gratuities. Cost per person, tax included is \$4.95. This promotion was developed in order to keep workers and shoppers in town for an evening. They point out that the package not only provides a meal and entertainment, but eliminates parking and tipping problems.

St. Louis

Glenn Smith, who operates the Electric, Iberia, Mo., has leased the Court here from Mr. and Mrs. Elmer Chambers. It is understood that Smith also contemplates adding another house to his circuit at an early date. The Court, dark since last March, formerly was operated by Mr. and Mrs. Cleon Crum under lease from the Chambers. . . . The Girard, Girard, Ill., has been closed. Formerly it was operated by Mary Ruth Hess and, prior to that, by Mr. and Mrs. Ray C. Hess. . . . The old Ritz, Arcola, Ill., which has been dark since August, is being converted into other use. . . . Requiem Mass for Michael J. Nash, pioneer theatre owner and operator, was conducted at Corpus Christi Catholic Church, Jennings, St. Louis County. Interment was in Calgary Cemetery.

Ray Colvin, executive director, TEDA, back from the Chicago convention, is preparing new schedules for speaking engagements as part of the public relations program of his organization. During the past year, he has spoken to thousands of persons throughout the country, telling them of the importance of the motion

picture theatre to the economic and social life of a community. . . . The United States Court of Appeals was expected to receive a petition for a rehearing in the Northtown Theatres Corporation vs. J. J. Mickelson, trustee, case that originated in the Federal District Court of Minnesota. . . . The Variety Club's 1955 Harvest Moon Festival for the benefit of its Heart Fund activities, scheduled Nov. 26, has been postponed to about the middle of January. . . . The Pepsi-Cola Bottlers of St. Louis, Inc., placed an order with Radio Station KMOX for 13 20-second live announcements to be broadcast every day Nov. 15 through Nov. 27 plugging the Audience Awards election. . . . Articles of incorporation have been issued by the Secretary of State's office, Jefferson City, Mo., to Belt Enterprises, Inc., Farmington, Mo., which is authorized to erect, equip theatres and other public places.

San Antonio

A suit asking \$40,000 damages was filed in Special District Court here against Mrs. N. V. Christensen. Plaintiff is Louis S. Catacalos, former owner, Varsity Drive-In. He alleges he sold Mrs. Christensen the drive-in for 12,000 after she told him she could arrange for him to become owner of a "million-dollar operation" in Houston. Catacalos alleges this representation proved to be fraudulent. His suit asserts he sold the drive-in at a loss of \$10,500 and threw into the deal 30,000 yards of caliche worth \$4,500. Catacalos also asks \$25,000 exemplary damages. . . . Oscar Dietz, formerly of this city, has been named manager, Scenic Drive-In, Brady, Tex. . . . Claudette Colbert is due to make a personal appearance here with the opening of her latest film, RKO's "Texas Lady," in the near future. . . . Teatro Obrero, one of the city's most picturesque west side nickel theatres, has closed its doors after 29 years of operation. Paul Garza, owner, blames television for demise of the little movie theatre which seated 250. It survived the depression after opening in 1926, was a one man operation at the start with Garza performing all duties from changing billings to cranking the hand operated projection machine. Inflation forced admission prices up to 10 cents for children and 15 cents for adults at the end. With the closing of the Obrero, Garza, who had four theatres, is now out of the motion picture business, except for the Follies, an open air situation which operates in the summer.

The Uptown, operated by Horwitz Theatres, Houston, Tex., observed its 20th anniversary with an open house. It opened on Nov. 10, 1935, as the Tower but a month later the name was changed. Fred Cannata, veteran of 35 years with the circuit, was on hand.

A survey of managers and owners of drive-ins revealed that Drive-In Theatre Week, sponsored by Texas COMPO, reveals that a repeat of the event is in order. Instead of the fall, the event may be held in the summer. . . . The congregation of Travis Park Methodist Church will meet on Sundays at the Texas for their 10:30 a.m. services through the cooperation of the Interstate Theatre Circuit. . . . William H. Butler, manager, Alamo Drive-In, lay helpless in his car following an accident, according to San Antonio police, and was treated for a

Distributors And Circuit Sued In Anti-Trust Action

PITTSBURGH—Film distributors and the Warner Brothers Circuit Management Corporation are defendants in a \$600,000 antitrust suit filed here by Susie Single, administratrix of the estate of her husband Mike Single. Defendants include Loew's, Paramount, RKO, 20th-Fox, United Artists, Warners, WB Theatres, and WB Circuit Management. The suit involves the New Theatre, Cresson, Pa., from its opening in January, 1947 until it closed Oct. 21, 1954.

Single died Sept. 1, 1949, after 39 years in the business. The suit filed by his widow asks actual damages of \$200,000, tripled under provisions of the antitrust law. At the time of his death, Single operated theatres in Dunlo, Lilly, and Beaverdale, Pa. His sons George and Joe assisted in theatre management.

compound fracture of his right leg. . . . The vice squad again has given George Kaczmar, manager, Empire, the green light to show another of those nudist colony movies, after a special preview showing.

Seattle

The Vista, Everson, Wash., owned by Mr. and Mrs. Ralph Green, opened with a new Walker high intensity screen, new Ultra Panatar lenses for CinemaScope presentation, and used Simplex booth equipment. The installation was made through John Riley, National Theatre Supply. . . . Bill Stahl, also NTS, reports installation of a new Walker high intensity screen and Panatar lenses in the Roxy, Couer d'Alene, Ida., a Simons Amusement Company house, The Rialto, Missoula, Mont., another Simons theatre, has installed similar equipment. . . . Stahl also installed Ultra Panatar lenses in the Star, Fairfield, and the Ruby, Three Forks, Wash., owned by Church Davis.

Washington

IFE Releasing Corporation has taken another step in the expansion of its sales force with the appointment of Arthur Manfredonia as sales representative in this area. The new move, in line with IFE's policy of having sales representation in all key territories, divides the Washington-Philadelphia area into two separate territories with representatives in each. Irving Schiffman, who formerly operated out of both cities, will now confine his activities to the Philadelphia territory. Manfredonia has been in exhibition for 25 years, 24 with Warner Brothers Theatres and the past year with the Roth Circuit as general manager here.

BALTIMORE, MD., NEWS—Baltimore Variety Club, Tent 19, held its annual election of officers last fortnight. Almost a hundred members were present for the meeting and election. Voted into office were Earl Lewis, chief barker; Isidor K. Makover and Joseph Walderman, first and second assistant chief barkers; Nathan Klein, property master; and Oscar Kantor, dough guy. The newly elected crew includes Cy Bloom, Milton Stark, Bernard Seaman, Michael Rendelman, William Howard, and Pete Prince.

COLUMBIA

The Crooked Web (816)

MELODRAMA
77M.

ESTIMATE: Satisfactory programmer.

CAST: Frank Lovejoy, Mari Blanchard, Richard Denning, John Mylong, Harry Lauter, Steven Ritch, Louis Merrill, Roy Gordon, Van Des Autels, George Cezar, John Hart, Richard Emory, Harold Dyrenforth, Judy Clark. A Clover Production; directed by Nathan Hertz Juran.

STORY: Mari Blanchard works as a carhop in a drive-in restaurant owned by Frank Lovejoy. Richard Denning arrives, and Blanchard introduces him as her brother. Denning, with Blanchard's help, convinces Lovejoy to become a partner in a deal. He knows the whereabouts of some buried gold knick knacks worth a fortune, secretly hidden in Germany. All they have to do is to get the loot, transport it to the states, and sell it. The third partner, Denning's friend, Steven Ritch, objects to Lovejoy being cut in. Ritch is shot by Denning and tossed out of a car. Lovejoy flies to Germany, with Denning and Blanchard to join him in Europe a few days later. Although Blanchard is to marry Lovejoy, it is revealed that she is in reality Denning's fiancée. The couple are part of an elaborate plot directed against Lovejoy. During the war Lovejoy was looting a bakery in Germany when he was surprised by a detail headed by a lieutenant and containing Denning. In the exchange of gunfire, the lieutenant was killed. Lovejoy was discharged from the army before any action could be taken against him. Now the dead lieutenant's father, Roy Gordon, has devised the plot to make Lovejoy return to Germany where he can stand trial for the murder. Ritch's murder was an act, staged for Lovejoy's benefit. In Germany, the trio locate the gold but cannot get to it. Lovejoy is urged to join the army in order to get at the gold. He refuses, confessing the murder he committed during the war. With a confession out, German authorities now arrest Lovejoy.

X-RAY: An interesting and somewhat unconventional plot is adequately handled in this adventure programmer. The entry flows along at a good pace, and performances and direction are satisfactory. The film boasts a few names that should have boxoffice appeal. The story and screen play were written by Lou reslow. It should do okay for lower half of program.

AD LINES: "The Girl In The Black Lace Negligee Sticks Her Lovely Chin Out To Trap A Killer In A Web Of Gold And Kisses"; "World's Most Beautiful Bait—Kisses Lured The Killer Into Her Web"; "The World's Most Dangerous Profession—Bait For A Killer, Undercover Girl Spinning A Deadly Web."

Hell's Horizon (823)

ACTION-DRAMA
80M.

ESTIMATE: Satisfactory programmer.

CAST: John Ireland, Marla English, Bill Williams, Hugh Beaumont, Larry Pennell, Chet Baker, William Schallert, Jerry Paris, Paul Levitt, John Murphy, Wray Davis, Mark Scott, Kenne Duncan, Don Burnett, Stanley Adams. Produced by Wray Davis; directed by Tom Gries.

STORY: A B-29 squadron is based on Okinawa during the Korean War. The squad leader, John Ireland, and one of his men, Larry Pennell, have an antagonism toward each other. The cause is Marla English, an Okianawan half-caste, with whom Pennell is in love, while Ireland makes advances toward her. The squad is

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SERVICE SECTION

The original Pink Section evaluations of features and shorts

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SECTION TWO
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NOVEMBER 30, 1955

given a mission to destroy the bridges across the Yalu River. The flight is to be carried out without any fighter-escorts. Clouds are to be the bomber's only protection against enemy fighters. Other members of the bomber's crew include Hugh Beaumont; a heavy drinker who knows his wife is cheating on him at home; Paul Leavitt, the radioman; Chet Baker, a trumpeter who lives only for his music; Bill Williams, the co-pilot and an idealist; John Murphy; Wray Davis; and Bill Schallert, a newly-trained radar man inexperienced in warfare. The plane heads for the Yalu, finds its target, drops its bombs, and heads for home. Enemy fighters attack. Baker is killed and Davis is wounded. The bomber has sustained damage to a gas tank and springs a leak. When the damage is discovered, the fuel is practically gone. By jettisoning loose objects, the load of the plane is lightened. Beaumont, depressed by a "Dear John" letter from his wife, dives out of the plane to his death. The bomber bearly makes it back to the base where it crash lands. The plane bursts into flames, but the crew exits unharmed. English is waiting at the airfield. Ireland renounces all claims to her, leaving her free to marry Pennell.

X-RAY: This entry stands as an average war offering. Its plot is fair and in production the film is similar to previous entries of its type. The picture stars off slowly but picks up momentum as the action begins to unfold. The performances and direction are standard. The story was written by Tom Gries.

TIP ON BIDDING: Program rates.

AD LINES: "They Were Chosen For The Impossible Task . . . The Job That Had To Be Done"; "Fly With A Group Of Daring Airmen . . . As They Battle For Victory Or Death"; "Their Assignment . . . Knock Out The Bridges On The Yalu River . . . And Come Back Alive."

A Lawless Street (814)

WESTERN
78M.

(Technicolor)

ESTIMATE: Average western programmer.

CAST: Randolph Scott, Angela Lansbury, Warner Anderson, Jean Parker, Wallace Ford, John Emery, James Bell, Ruth Donnelly, Michael Pate, Don Megowan, Jeanette Nolan, Peter Ortiz, Don Carlos, Frank Hagney, Charles Williams, Frank Ferguson, Harry Tyler, Harry Antrim. Produced by Harry Joe Brown; directed by Joseph H. Lewis.

STORY: Marshal Randolph Scott has a reputation for upholding the law with blazing guns. Frank Hagney arrives in

town to kill Scott because of an old-time grudge. Scott emerges victorious. The evil elements in town who want the marshal dead include Warner Anderson and John Emery. Anderson runs the supposedly respectable opera house, and Emery, owner of the local saloon, is having an affair with the wife of rich ranch owner James Bell. Music hall singer Angela Lansbury arrives in town. She is courted by Emery, ignorant of the fact that she is married to Scott. Lansbury has left Scott because of her indignation over his violent life. The dead Hagney's simpleminded but sincere brother, Don Megowan, takes after Scott in reprisal for the death. Scott bests him in a fist fight. Anderson and Emery, determined to see Scott dead, import gunslinger Michael Pate. Pate gets the draw on the marshal and Scott is left for dead. Anderson and Emery take over the town. They forcibly buy out competitors and turn the town into a lawless city. Scott recovers from his gunshot wound and wins in his second battle with Pate. With Pate dead, Anderson and Emery attempt to flee. They are caught and jailed. With law and order restored, Scott, reunited with Lansbury, decide to retire and lead a life of peace and quiet.

X-RAY: Randolph Scott plays his usual heroic and straight shooting role in this western entry. The entry has good action and flows along at a mildly interesting pace. Performances and direction are satisfactory and production and photography are in keeping with the overall quality of the film. The screen play was written by Kenneth Gamet, and the story by Brad Ward.

AD LINES: "He Was Marked For Death By A Thousand Men . . . Only His Blazing Guns Could Save Him"; "He Was Law And Order In A Town That Cried For His Death"; "He Had Built A Reputation As A Fearless Marshal . . . But When He Walked That Street, Would His Courage Hold Out?"

Walk A Crooked Mile (818)

MELODRAMA
91½M.

ESTIMATE: FBI vs. subversive agents meller should prove okay reissue.

CAST: Louis Hayward, Dennis O'Keefe, Louise Albritton, Carl Esmond, Onslow Stevens, Raymond Burr, Art Baker, Lowell Gilmore, Philip Van Zandt, Charles Evans, Frank Ferguson, Jimmy Lloyd, Bert Davidson, Paul Bryar, Howard J. Negley, Crane Whitley, Grandon Rhodes, Keith Richards, Tamara Shayne, Reed Hadley. Produced by Grant Whytock; directed by Gordon Douglas.

X-RAY: When first reviewed in *THE SERVISION* of September, 1948, it was said, "This is another thrill-packed entry in the semi-documentary series that has proven so popular in the past, and, as such, should do as well. The modus operandi is extremely interesting, and meller fans should welcome this addition. Performances are in the capable class by the entire cast, as are the direction, production, and screen play. It is adapted from a story by Bertram Millhauser."

TIP ON BIDDING: Reissue price.

AD LINES: "When A Group Of Subversives Try To Grab Atomic Secrets, Our FBI Is Waiting And Ready"; "A Thrill-A-Minute, Behind-The-Scenes Story Of Our Government's Efforts To Guard Its Atomic Secrets"; "The FBI In Action."

DCA

Frisky

COMEDY DRAMA
98M.

(Italian-made) (English titles)

ESTIMATE: Amusing import has selling possibilities.

CAST: Gina Lollobrigida, Vittorio De Sica, Marisa Merlini, Roberto Risso, Virgilio Riento, Tina Pica. Executive producer, Nino Misiano; director, Luigi Comencini.

STORY: The story takes place in a small Italian village. Gina Lollobrigida is engaged to Army Lieutenant Roberto Risso. Risso's superior, Marshal Vittorio De Sica, is contemplating marriage with Marisa Merlini. De Sica will be forced to resign if he marries Merlini, since she has an illegitimate child and that is against army regulations. When Risso leaves town for a few weeks, the gossipy and suspicious townspeople concoct an affair out of the innocent relationship between Lollobrigida and De Sica. Risso returns and accuses Lollobrigida of infidelity. Lollobrigida, in reprisal, runs off and joins a traveling theatrical group as a dancer. De Sica, after having convinced Merlini that he has not betrayed her love, encounters more trouble when the father of Merlini's child arrives and asks that mother and child go away with him. De Sica decides that Merlini should make the decision. She chooses the real father and departs. Lollobrigida arrives in town, as does an earthquake. Her home is destroyed, but she is reunited with Risso, this time on a permanent basis.

X-RAY: Lollobrigida is the main attraction in this gay and farcical entry. Her looks and ability highlight the import, which is also endowed with other fine performances and direction. Productionwise the film is smoothly handled, with the mythical Italian village expertly staged. The picture should go over big with art and specialty audiences. The screen play was written by Marcello Girosi, based on a story by E. M. Margadonna and Luigi Comencini.

AD LINES: "Lollobrigida Is Back . . . And You'll Never See More Of Her!"; "See Gina Lollobrigida In Her Latest Comedy Hit"; "Another Gay And Sparkling Comedy Comes Your Way . . . With The Luscious Lollobrigida Heading A Distinguished Cast."

RKO

Music Land (641)

CARTOON FEATURE
69M.

(Disney-RKO)
(Technicolor)

ESTIMATE: Disney entry, containing re-issued footage, should do well.

CREDITS: Heard are the talents of Fred Waring and his Pennsylvanians, Benny Goodman and his orchestra, Frances Langford, Roy Rogers, The Andrews Sisters, Freddy Martin and his orchestra, Sons of the Pioneers, Jerry Colonna, Ethel Smith. In "Make Mine Music" sequences, production supervised by Joe Grant; "Melody Time" sequences, production supervised by Ben Sharpstein. A Walt Disney Production.

STORY: Animation depicts the story of "Johnny Fedora and Alice Blue Bonnet" with the music being supplied vocally by the Andrews Sisters. Benny Goodman and his Orchestra provide the musical setting for the cartoon portrayal of "After You've Gone" and "All The Cats Join In." The classic tale of "Casey At The Bat" is portrayed, with narration by Jerry Colonna. Fred Waring and his Pennsylvanians perform "Trees," and Freddy Martin and his Orchestra render their version of "Flight Of The Bumblebee." "Once Upon A Wintertime" is sung by Frances Langford, and illustrated in cartoon form. Organist Ethel Smith performs "Blame It On The Samba," while Donald Duck and his feathered friends handles the action. The tale of "Pecos Bill" is played and sung by Roy Rogers and Sons of the Pioneers, with a cartoon portrayal.

X-RAY: Sequences from "Make Mine Music," first reviewed in *THE SERVISION* of May, 1946, and "Melody Time," first reviewed in *THE SERVISION* of May, 1948, have been combined in this offering effectively. The footage is as enjoyable as it was when originally released, and the entry should please both adult and juvenile audiences. The varied and highly entertaining music supplied by the same orchestras and vocalists is expertly illustrated through the famous Disney animation. The components have been previously reissued singly.

AD LINES: "The Big Parade Of Mirth And Melody"; "Walt Disney's Happy-Go-Lucky, Animated, Fun-Filled, Musical Treat"; "A Delight For All Tastes And All Ages."

Texas Lady (603)

MELODRAMA
86M.

(Superscope)

(Color by Technicolor)

ESTIMATE: Good program entry.

CAST: Claudette Colbert, Barry Sullivan, Greg Walcott, James Bell, Horace McMahon, Ray Collins, Walter Sande, Don Haggerty, Douglas Fowley, John Litel, Alexander Campbell, Florenz Ames. Produced by Nat Holt; directed by Tim Whelan.

STORY: After Claudette Colbert wins \$50,000 from professional gambler Barry Sullivan at poker she informs him that she has planned doing this ever since her father embezzled \$50,000 from his bank to cover gambling losses to Sullivan. After paying back the bank, she goes to Texas to take over the newspaper left by her father. She finds it being run by Douglas Fowley, brother of the former owner, who deeded it to her father but who is now dead. When he refuses to surrender the paper, she seeks the help of James Bell, once successful lawyer who has relied heavily on liquor. Everyone, with a few exceptions, is fearful of bucking Ray Collins and Walter Sande, who control the town. With court assistance, she gets the paper and stands for bringing in the railroad. She also meets Greg Walcott, hired killer of Collins and Sande, and is strangely attracted to him. Sullivan follows her and antagonizes Walcott, who orders him to leave town or be killed. He remains and bests Walcott in a gun duel. The widow of one of his victims

finishes the job and kills him. When Sullivan and Colbert, in love, pack to leave, the citizens get together and ask them to stay, even paying the back taxes on her newspaper. The town government is reorganized with Sullivan elected mayor. Collins and Sande try to stem the tide with a show of force and when this fails, they surround the town to keep everyone bottled up. Horace McMahon is permitted out with the U. S. Mail. He brings help in the person of the Texas Rangers, but not before shots are exchanged and Bell is killed. Collins and Sande are convinced to cease and desist, and peace is restored with a new life in the offing for the town, the rejuvenated newspaper, and for Sullivan and Colbert together.

X-RAY: This entry should make up well on the program with action, intrigue, and the names of Colbert and Sullivan to help. The story holds interest although some of the angles are familiar. The direction and production are about average. There is a song, "Texas Lady," sung and played by Les Paul and Mary Ford, heard at the start of the film. The use of color provides an assist. The screen play is by Horace McCoy.

TIP ON BIDDING: Fair program rates.

AD LINES: "She Had A Way With Cards And Men"; "Guns Roared When The 'Texas Lady' Came To Town"; "An Action-Packed Adventure Yarn About Texas, Its Men, And A Woman."

REPUBLIC

The Vanishing American (5501)

WESTERN
90M.

ESTIMATE: Okay action entry for the program.

CAST: Scott Brady, Audrey Totter, Forrest Tucker, Gene Lockhart, Jim Davis, John Dierkes, Gloria Castillo, Julian Rivero, Lee Van Cleef, George Keymas, Charles Stevens, Jay Silverheels, James Millican, Glenn Strange. Directed by Joe Kane.

STORY: Audrey Totter arrives in New Mexico to claim the land left by her uncle and winds up in the middle of nowhere with bags and no shelter or transportation. Indian Scott Brady helps her to the local Indian Agent's office where agent Gene Lockhart agrees to put her up for the night. Owner of the adjoining trading post, Forrest Tucker, who together with Lockhart and rancher John Dierkes have been stealing land from the Navajos, would like to add Totter's land. Totter is aided by Indian girl Gloria Castillo, who has been sent to the post to amuse Tucker by her father, Julian Rivero, the chief, who is in debt to him. She begs Totter's help and the next morning she aids her escape. Tucker retaliates by sending henchmen Jim Davis and Lee Van Cleef to beat up Rivero, but Totter rescues him and sends him to his daughter. She finds Brady, convinces him that she would like to help his people against Tucker, and gets his promise to help her. Brady and Totter rifle Lockhart's safe and get proof that he and the others are robbing the Indians, which she sends to the Marshal by Rivero, who after getting the message off is killed by the Apaches. His death arouses the docile Navajos and they go after Tucker and his gang. The Marshal arrives in time to save them and takes them into custody for murder and other charges after Brady persuades the tribe to let them go. Brady, though wounded, recovers and the future looks brighter than ever for the Navajos as well as for Brady and Totter together.

X-RAY: There's lots of intrigue, action, and movement in this entry which should find good reaction on the program with

action fans. The story holds interest and is offbeat enough to attract, and the cast does an adequate job in their assignments, with the direction and production in the okay category. The screen play is by Alan LeMay, based on the novel by Zane Grey.

AD LINES: "They Stole His Land . . . But He Had Their Woman!"; "The Blood Of Warrior Chiefs Ran Hot In His Veins For The White Girl Made Him Know He Was A Man—The Man To Lead The Navajos In Their Last Great Revolt"; "Zane Grey's Mightiest Western Adventure."

20TH-FOX

Good Morning, Miss Dove DRAMA
(528) 107M.

(CinemaScope)
(Color by DeLuxe)

ESTIMATE: Well-made, heart-warming drama has considerable family appeal.

CAST: Jennifer Jones, Robert Stack, Kipp Hamilton, Robert Douglas, Peggy Knudsen, Marshall Thompson, Chuck Connors, Biff Elliott, Jerry Paris, Mary Wickes, Ted Marc, Dick Stewart, Cheryl Callaway, Mark Engel, Tim Cagney, Linda Bennett, Vivian Marshall, Richard Deacon, Bill Walker, Than Wyenn, Leslie Bradley, Robert Lynn, Sr., Kenneth Osmond, Paul Engle, Edward Firestone, Tiger Fafara, John Hensley, Gary Pagett. Produced by Samuel G. Engel; directed by Henry Koster.

STORY: Jennifer Jones, strict New-England school teacher with an uncompromising sense of fair play and honesty, is respected in the community where she has taught for 35 years. At school, she is stricken with a serious stroke. In flashback, we see her as a young girl. Her banker father, Leslie Bradley, dies and she discovers he has embezzled bank funds, which she vows to pay back out of her earnings as a teacher. This ends her only brush with romance as she is forced to refuse the proposal of young archeologist Marshall Thompson. Under the care of Dr. Robert Stack and nurse Peggy Knudsen, she is hospitalized. Both are former pupils, as is Chuck Connors, town policeman, who was formerly engaged to Knudsen. Another flashback shows these persons as pupils, all of them aided in giving their lives the proper direction by the wisdom and counsel of Jones. Knudsen confesses that her child is illegitimate, the result of a youthful mistake, and that Connors, when told, broke the engagement. Other visitors, interested in seeing Jones recover, are convict Eddie Firestone, taking a leave of absence to visit his old teacher, and successful playwright Jerry Paris, son of a Jewish immigrant whose way in youth was cleared by Jones, who helped him integrate with the other children. Banker Robert Douglas tells her that the local Rotary Club has agreed to pay all her hospital expenses anywhere in the country, but she decides to allow Stack to perform the necessary operation. Stack admits the removal of a growth on her spine is very serious, and reverend Biff Elliott and she pray, although she refuses to confess, sincere in her belief that she has not strayed during her life. The student body is dismissed for the day, and the entire town gathers silently near the hospital. There is general rejoicing when the operation is successful, with Connors and Knudsen together and Stack presented with a baby boy by wife Kipp Hamilton. Jones realizes for the first time the tremendous love and respect for her held by the entire town.

X-RAY: The exhibitor who asks for a film he can be proud of as his patrons

file out of the theatre and the moviegoer who seeks wholesome, family entertainment which also has considerable artistic merit will find this heartwarming story of a dedicated school teacher exactly to their tastes. Jones is wonderful as Miss Dove, conveying that lady's dedication to her job and love for her fellow-man with exactly the right combination of wisdom uncompromising honesty, and amusingly prim Victorian manners. Other performances are on a par, with Stack and Firestone particular standouts. The flashback technique detracts not at all from the action, which is designed at spots to choke up an audience with a tear and a smile at the same time. Tasteful production by Engel and careful direction by Koster etch a memorable portrait of a small New England town and its inhabitants, and what could very well have degenerated into over-sentimental fare is saved by the commendable efforts of all concerned. The CinemaScope and color lensing enhance the general effect. The screen play is by Eleanore Griffin, from the novel by Frances Gray Patton.

TIP ON BIDDING: Higher rates.

AD LINES: "Fall In Love With 'Miss Dove,' A Picture Of Everybody For Everybody"; "Here Comes 'Miss Dove,' Making Happiness Happen, Joy Jump, Love Leap Into Your Heart"; "Your Book Of The Month Teacher Brings A New Joy To The Screen For The Whole Family."

Lover Boy (526) COMEDY DRAMA
85M.
(English-made)

ESTIMATE: Spicy theme and names should help this at the art house boxoffice.

CAST: Gerard Philipe, Valerie Hobson, Joan Greenwood, Margaret Johnson, Natasha Parry, Germaine Montero, Diana Decker. Produced by Paul Graetz; directed by Rene Clement.

STORY: Gerard Philipe, a Frenchman living in London, has an insignificant office job under a lady supervisor, Margaret Johnson, a strict disciplinarian. To make his lot easier, Philipe manages to win her, but is soon disillusioned by her domineering personality and the unedible puddings which she makes for him. He leaves her and consequently loses his job. On a bus, he meets Joan Greenwood, whom he also tries to seduce. She is a tougher nut to crack, but under the promise of marriage, he wins. With marriage looming, he decides it is time to move on. Poverty stricken, he meets prostitute Germaine Montero. Her maternal instincts brought to the fore, Montero makes of him a kept man and promises to set him up in business with her legacy. Philipe doesn't wait, but instead helps himself to some of her money and leaves. He sets himself up as a teacher of French and a wealthy pupil Valerie Hobson comes along. Finally snared in marriage, Philipe does not curb his roving eye. While the wedding ceremony is in progress, he is flirting with his wife's friend, Natasha Parry. It is she to whom he tells his story in the hope of adding her to his conquests. Failing, he dies.

X-RAY: When first reviewed in THE SERVICSECTION of October, 1954, this was known as "Lovers, Happy Lovers"; was to have been handled by AFE Corporation; and had a running time of 105 minutes. At that time, it was said of the film: "This import might be considered by some to be spicy and amusing and by others to be ribald and in bad taste. In any case, the thinness of the script and the repetition of incidents of a similar nature tend to bore. However, an engaging performance from Greenwood and good per-

formances from the others, including Philipe, aid considerably. The frank theme may also qualify it for exploitation houses. Hugh Mills and M. Clement wrote the screen play. Legion of Decency: 'B'."

AD LINES: "The Don Juan Of London Streets"; "A French Rake's Progress Among English Women"; "His One Talent Was Loving . . . Every Woman Who Passed His Way."

WARNERS

Target Zero (508) ACTION DRAMA
92M.

ESTIMATE: Entertaining war entry.

CAST: Richard Conte, Peggie Castle, Charles Bronson, Richard Stapley, L. Q. Jones, Chuck Connors, John Alderson, Terence de Marney, John Dennis, Angela Loo, Abel Fernandez, Richard Park, Don Oreck, Strother Martin, Aaron Spelling. Produced by David Weisbart; directed by Harmon Jones.

STORY: Peggie Castle, UN civilian worker caught behind enemy lines in Korea, meets a British tank team consisting of Richard Stapley, John Alderson, and Terence DeMarney. They probe their way southward and run across remnants of an American patrol. The patrol leader, Richard Conte, is convinced that his company is still holding the summit of the key ridge. The tank crew and the patrol join forces and head for the ridge. They are joined by the mortar team of John Dennis and Aaron Spelling. The UN force makes it way through a mine field, defeats a Red patrol, and hijacks a Red truck convoy for the purpose of replenishing the tank's depleted gas supply. Dennis and Spelling are killed during capturing of the truck convoy. Castle is attracted to the rugged Conte, and tension develops between Conte and Stapley over the girl. When the patrol arrives at the summit they find the UN defenders dead. A Red company is advancing towards the hill, and a call to Command Post informs Conte that his troops must hold the hill. The Red assault on the hill is weakened by gunfire from UN battleships 15 miles away and by bombs from jet fighters. The Reds advance up the hill and are annihilated by the defenders on the summit. The battle over, Conte is free to direct his attention toward Castle.

X-RAY: For an action programmer, this entry will be okay. The rugged Korean fighting is adequately portrayed and enables the film to retain interest throughout. The inclusion of Peggie Castle in the entry, although perhaps reducing the credibility of the story, does provide romantic interludes that add variety to the film. Conte does well in his rugged role, and other performances and direction are nicely handled. The screen play was written by Sam Rolfe, and the story by James Warner Bellah.

TIP ON BIDDING: Program rates.

AD LINES: "The Story Of The Glory Of The Fighting GI"; "Surrounded By A Regiment Of Crazy Reds . . . They Must Hold Their Position Against All Odds"; "The Story Of The Savage Battle For Korea . . . And The Gallant Soldiers Who Fought And Died To Win It."

The Shorts Parade

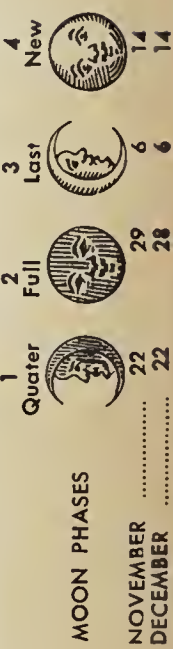
TWO REEL

Color Cartoons

PETER AND THE WOLF. Buena Vista—Disney Cartoons. 14½m. This is the
(Continued on page 4068)

title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

ALLIED ARTISTS	COLUMBIA	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
OCTOBER Jail Busters L. Gorcey, B. MacLane Toughest Man Alive D. Clark, L. Milan, M. Dell	OCTOBER My Sister Eileen J. Leigh, J. Lemmon, B. Garrett (Technicolor) (CinemaScope) Count Three V. Heflin, J. Woodward, P. Carey (Technicolor) (CinemaScope) Devil Goddess J. Weissmuller, A. Stevens, Kimba Duel On The Mississippi L. Barker, P. Medina, W. Stevens (Technicolor)	OCTOBER Trial G. Ford, D. McGuire, A. Kennedy Quentin Durward R. Taylor, K. Kendall, R. Morley (Eastman Color) (CinemaScope) The Philadelphia Story Green Dolphin Street (Re-releases)	OCTOBER Ulysses K. Douglas, A. Quinn, S. Mangano (Technicolor) (Made in Italy) White Christmas B. Crosby, D. Kaye, R. Clooney, Vera-Ellen (Technicolor) (VistaVision) (Re-release)	OCTOBER The Treasure Of Pancho Villa R. Calhoun, S. Winters, G. Roland (Technicolor) (Superscope) (Made in Mexico)	OCTOBER A Man Alone R. Milland, M. Murphy, W. Bond (Trucolor) Twinkle In God's Eye M. Rooney, G. Gray, H. O'Brian Mystery Of The Black Jungle L. Barker, J. Maxwell No Man's Woman M. Windsor, J. Archer	OCTOBER The Tall Men C. Gable, J. Russell, R. Ryan (Deluxe color) (CinemaScope) The Girl In The Red Velvet Swing R. Milland, J. Collins, F. Granger (Deluxe color) (CinemaScope) Lover Boy G. Philipe, V. Hobson, J. Greenwood (English-made) Thieves' Highway Nightmare Alley (Re-Releases)	OCTOBER Gentlemen Marry Brunettes J. Russell, J. Crain, S. Brady (Technicolor) (CinemaScope) (Russ-Field- Voyager) Fort Yuma P. Graves, J. Vohs. (Technicolor) (Bel-Air) Savage Princess D. Kumar, Nimmi (Technicolor) (Mehboob)	OCTOBER Kiss Of Fire J. Palance, B. Rush, R. Reason (Technicolor) To Hell and Back A. Murphy, M. Thompson, C. Drake (Technicolor) (CinemaScope)	OCTOBER Blood Alley J. Wayne, L. Bacall (WarnerColor) (CinemaScope) Illegal E. G. Robinson, N. Foch Rebel Without A Cause J. Dean, N. Wood (WarnerColor) (CinemaScope)
NOVEMBER Gun Point F. MacMurray, D. Malone (Technicolor) (CinemaScope) Bobby Ware Is Missing N. Brand, A. Franz, W. Reed	NOVEMBER Queen Bee J. Crawford, B. Sullivan, J. Ireland Three Stripes In The Sun A. Ray, M. Kimura, P. Carey (Made in Japan) 'Teen Age Crime Wave T. Cook, F. Griffin, M. McCart	NOVEMBER The Tender Trap F. Sinatra, D. Reynolds, D. Wayne (Eastman Color) (CinemaScope) Guys and Dolls M. Brando, J. Simmons, F. Sinatra (Eastman Color) (CinemaScope) (Goldwyn) (Special engage- ments only) A Guy Named Joe 30 Seconds Over Tokyo (Re-releases)	NOVEMBER The Desperate Hours H. Bogart, F. March, M. Scott (VistaVision) Lucy Gallant J. Wyman, C. Heston, T. Ritter (Technicolor) (VistaVision)	NOVEMBER Texas Lady C. Colbert, B. Sullivan (Technicolor) (Superscope)	NOVEMBER Secret Venture K. Taylor, J. Hylton (Made in England) The Vanishing American S. Brady, A. Totter, F. Tucker Jaguar Sabu, Chiquita, B. MacLane	NOVEMBER The View From Pompey's Head R. Egan, D. Wynter, C. Mitchell (Deluxe Color) (CinemaScope) The Deep Blue Sea V. Leigh, K. Moore, E. Portman (Deluxe Color) (CinemaScope) (English made) Good Morning, Miss Dove J. Jones, R. Stack, K. Hamilton (Deluxe Color) (CinemaScope)	NOVEMBER The Big Knife J. Palance, I. Lupino, S. Winters (Aldrich) Killer's Kiss F. Silvera J. Smith, I. Kane (Kubrick-Bousel) Man With The Gun R. Mitchum, J. Sterling (Goldwyn, Jr.)	NOVEMBER Hold Back Tomorrow C. Moore, J. Agar Lady Godiva M. O'Hara, G. Nader, R. Reason (Technicolor) The Naked Dawn A. Kennedy, E. Inglesias, B. St. John (Technicolor) (Made in Mexico)	NOVEMBER I Died A Thousand Times J. Palance, S. Winters, L. Marvin (WarnerColor) (CinemaScope) Sincerely Yours Liberace, J. Dru, D. Malone (WarnerColor)
DECEMBER Shack Out On 101 T. Moore, F. Lovejoy, K. Wynn Dig That Uranium Bowery Boys	DECEMBER The Crooked Web F. Lovejoy, M. Blanchard, R. Denning A Lawless Street R. Scott, A. Lansbury, J. Parker (Technicolor) Hell's Horizon J. Ireland, M. English, B. Williams Walk A Crooked Mile (Reissue)	DECEMBER I'll Cry Tomorrow S. Hayward, R. Conte, E. Albert (Special engage- ments only) Billy, The Kid Honky Tonk (Reissues) Kismet H. Keel, A. Blyth, V. Damone (Eastman Color) (CinemaScope)	DECEMBER Artists and Models D. Martin, J. Lewis, S. MacLaine (Technicolor) (VistaVision)	DECEMBER Naked Sea Allen H. Miner Documentary Music Land (Walt Disney) (Revises Re-issue)	DECEMBER Flame Of The Islands Y. DeCarlo, H. Duff, Z. Scott (Trucolor) The Fighting Chance R. Cameron, B. Cooper, J. London	DECEMBER The Rains Of Ranchipur L. Turner, R. Burton, M. Rennie (Deluxe Color) (CinemaScope)	DECEMBER The Indian Fighter K. Douglas, E. Martinelli, W. Matthau (Technicolor) (CinemaScope) (Bryna) Top Gun S. Hayden, W. Bishop, K. Booth (Fame) Heidi and Peter E. Sigmund, H. Gretler (Technicolor) (Praesens)	DECEMBER Running Wild W. Campbell, K. Case, K. Wynn Tarrantula J. Agar, M. Corday, L. G. Carroll The Second Greatest Sex J. Crain, G. Nader, B. Lehr (Technicolor) (CinemaScope) Kiss The Blood Off My Hands Johnny Stool Pigeon (Reissue)	DECEMBER The Court Martial of Billy Mitchell G. Cooper, R. Bellamy (Technicolor) (CinemaScope) Target Zero R. Conte, P. Castle



HOLIDAYS
Dec. 25—Christmas Day

THE BIG KNIFE

is the
hottest
hunk of
film
Hollywood
ever
shot!

It's there in executive
suites...in the gossip
columns...on the con-
cert stage...at literary
wing-dings...on TV and
radio and in the theatre.
And in Hollywood.
Somebody always
has The Knife out.
It starts with veiled
innuendo. Then the
hints grow broader.
And then some-
body starts naming
names. That's when
it becomes THE
BIG KNIFE...and
somebody's
reputation or
career or mar-
riage gets it
right between
the shoulder
blades. Blood
never dries
on THE BIG
KNIFE.



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CLIFFORD ODETS

WHO GAVE YOU

"THE COUNTRY GIRL"

"THE BIG KNIFE"

starring

JACK PALANCE · IDA LUPINO · WENDELL COREY · JEAN HAGEN

ROD STEIGER with ILKA CHASE | EVERETT SLOANE and Miss SHELLEY WINTERS AS 'DIXIE EVANS'

Adapted for the screen by JAMES POE · From the stage play by CLIFFORD ODETS



MOTION PICTURE

EXHIBITOR

DECEMBER 7, 1955

VOLUME 55

NUMBER 6

IN TWO SECTIONS • THIS IS SECTION ONE



Paramount Defends Pre-Release Setup

(page 10)

"Those Mysterious Features On TV"

(editorial)

AND FEATURING: PHYSICAL THEATRE

← Seen is the beautiful statuette to be presented to Hollywood's most popular artists as a result of the recently concluded COMPO Audience Awards Poll.

Lana
Turner
dares the devil
in **Diana**

VERY WARM



CO-STARRING

PEDRO ARMENDARIZ

ROGER MOORE

MARISA PAVAN

SIR CEDRIC HARDWICKE

WITH TORIN THATCHER • TAINA ELG

SCREEN STORY AND SCREEN PLAY BY CHRISTOPHER ISHERWOOD

BASED ON THE STORY "DIANE DE POITERS" BY JOHN ERSKINE

PHOTOGRAPHED IN EASTMAN COLOR • DIRECTED BY DAVID MILLER

PRODUCED BY EDWIN H. KNOPE

AN M-G-M PICTURE

IN **CINEMASCOPE** AND COLOR

ABOVE: *The 24-sheet makes an exciting cut-out.*

FOR JANUARY!

The Sweep Of "RED RIVER"



ALSO STARRING

Walter MATTHAU · Diana DOUGLAS · Walter ABEL · WITH LON CHANEY · EDUARD FRANZ · ALAN HALE

PHOTOGRAPHED IN

CINEMASCOPE

PRINT BY

TECHNICOLOR

Screenplay by

FRANK DAVIS and BEN HECHT · Directed by ANDRE DE TOTH

Produced by

WILLIAM SCHORR · A BRYNA PRODUCTION

The Drama Of "HIGH NOON"... The Violence Of "SHANE"...

AND NOW... THE MIGHT OF

KIRK DOUGLAS

as *The*

INDIAN FIGHTER

FOR
CHRISTMAS
thru **UA**

Introducing
Esa MARTINELLI
whose obvious appeal has already won her tremendous space in major national magazines - even before the release of her first film. **"SURE TO BE A HOLLYWOOD SENSATION!"** - says *Esquire*



REMEMBER



the skirts that blew up all over America?

Now
There's
something
NEW
in skirts



TOM EWELL
SHEREE NORTH in
THE
LIEUTENANT
WORE
SKIRTS

THE MAJOR COMEDY HIT OF THE YEAR!

COLOR by DE LUXE **CINEMASCOPE**

co-starring **RITA MORENO** with RICK JASON • LES TREMAYNE

Produced by **BUDDY ADLER** Directed by **FRANK TASHLIN**

Screenplay by **ALBERT BEICH** and **FRANK TASHLIN**

Story by **ALBERT BEICH**



START THE NEW YEAR

RIGHT

WITH 20th

EXHIBITOR



DECEMBER 7, 1955
VOLUME 55 NUMBER 6

THOSE MYSTERIOUS FEATURES ON TV

STARTING WITH OUR USUAL APOLOGY, due to the obviously tender feelings of Mrs. Loomer and her ladies of the Legion of Decency, there is an interesting development out in Chicago that we think worthy of comment and speculation.

Typical of TV entertainment across the land, in a recent week Chicago's four TV stations, from as many different networks, brought into the homes and bars of that area a total of 44 feature motion picture, of all vintages from 1931 to 1952, and of all types from western to arty imports. While we have little concern for Chicago's bars, which we have always heard were some of the roughest in the country, there would seem to be reason for real concern for Chicago's homes, and for the kids in those homes who always constitute one of TV's prime viewing audiences. Of the 21 features shown at 10 p.m. or later, only five, or 24 per cent, had not been classified by the Legion of Decency, and the 16 that were classified were all in the A1 or AII rating of inoffensiveness. However, of the 23 features shown through the morning, afternoon, and early evening up to 8 p.m. while the kids are the prime viewing audience, some 13, or 56½ per cent, had not been classified by the Legion of Decency, and of the 10 that were classified one had been found to be B (objectionable in part for all).

Incidentally, these aren't our records, but are taken directly from the list as published in *The New World*, which is the official newspaper of the Chicago Archdiocese, and is known to be one of the most important Catholic newspapers in the country.

Further study of the 18 feature motion pictures (or about 41 per cent of the week's total) that had no Legion of Decency classification, and a check of the much more

complete records of this motion picture trade paper, turned up seven on which we had complete data of cast, producer, distributor, and year of release. One of these pre-dated the start (1931) of the Legion of Decency, while the other six had apparently been missed by its "viewing committee."

But what of the other 11 that we couldn't find in our own 37 year old records, or in any other industry sources?

After all, these 11 constitute a sizable 25 per cent of the week's total. The obvious conclusion is that they must be now sporting new titles that effectively conceal their former identity. Why? Wouldn't it seem that there must have been something wrong with their former identity that made a new title necessary?

Title changing by theatres, on old pictures and on reissues, has been frowned on in the past by Better Business Bureaus and various trade associations, and in fairness to the theatre industry those should be the groups asking these questions instead of us.

And, in fairness to the responsible members of the motion picture industry, who screen all of their pictures at their own expense for the "viewing committee" of the Legion of Decency, it would seem that the Legion should ask the TV stations for the original titles and copyright numbers of these unlocatable "oldies." The Legion might have a selfish reason also, for without such data every B and C (Condemned) picture of the past 20 years can be served into the nation's living rooms under assumed names.

We don't say that this has happened, or will happen. But we do say that *it could happen!*

A QUOTABLE QUOTE

"OUR PLAN and methods of releasing pictures and the correlation of our advertising and exploitation to these distribution patterns must of necessity use as its premise the fact that motion pictures are the most intangible emotional merchandise in existence and that each motion picture is a separate and complete entity unto itself. Just as every other major advertiser precedes the introduction of a new product with test campaigns in selected areas, we must be free—in the interest of our exhibitor customers as well as ourselves—to undertake this same

type of test campaign in order to arrive at the most profitable (for both sides) results. Because of the completely emotional reaction which has to be evoked in the minds and hearts of the potential patron, every consideration must be given to the selection and placement of the proper emphasis to achieve the desired result."

—Letter from Louis Phillips, general counsel for Paramount, to Abraham F. Myers, general counsel for Allied States Exhibitors—Dated Nov. 23, 1955.

Jay Emanuel

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From TUSCALOOSA, ALA.

Thank you very much for the 1956 Booking Calendar. MOTION PICTURE EXHIBITOR is number one in my small neighborhood theatre.

JOHN K. LITTLE
Alberta Theatre

EDITOR'S NOTE: Thanks a lot! There is nothing better than "number one"!

From a MIDWEST CIRCUIT

Kindly let us remain anonymous, for this letter involves our overhead statement that has been in operation on film row for some years, and we do not want to upset it or get into any argument about it.

Our question involves the overhead item of "Investment Expense";—the principle being that a theatre owner is entitled to a modest return on his investment as a real estate operation, entirely apart from the theatre operation.

Let us assume that there are three theatres sitting in a row, identical in every respect, except that: (A) is mortgaged at 6%, (B) is leased, and (C) is wholly owned. The overhead statements of the three theatres are identical, with the exception of what can generally be called—"Rent":

(A) MORTGAGED THEATRE:—"Rent" would be represented by:

Interest
(and perhaps Repairs and Taxes)

(B) LEASED THEATRE:—"Rent" would be represented by:

Rent
Part of which rent would represent the lessee's profit.

(C) WHOLLY-OWNED THEATRE:—"Rent" would be represented by:

Depreciation
Real Estate Taxes
Repairs

If all other factors are equal, the (C) Wholly-Owned Theatre would have a lesser overhead than (A) Mortgaged and (B) Leased, for his "Rent" would be less than the others. He would be paying no profit to the lessee and would not be paying interest. So, as far as C's sliding scale is concerned, he is penalized for owning his own shop.

Certainly you cannot throw out an expense item represented by actual cash paid for interest on a note or mortgage. Certainly you cannot throw out rent that has been paid under a legitimate lease. So the only way to level off the situation is to allow the wholly-owned theatre to include as a part of his overhead statement a certain return on his investment.

For years our overhead statements have included Investment Expense computed at 6% per annum on the depreciated value of

the capital assets, and they have been accepted by various 70-30-10 deals.

Now the principal must not be abused . . . please note that the return is computed on the depreciated value of assets. And I do not mean that you figure return on investment and also try to pay yourself interest.

I have no time for those who try to inflate their overhead statements by including high salaries for themselves and their family; by paying themselves exorbitant rent or interest; or by using a rate of depreciation that is higher than that allowed by the government for income tax purposes; and other items that are not supported by actual cash expenditures for legitimate expenses.

I am in pursuit of an honest overhead that can be freely accepted as a solid yardstick by all parties concerned.

I am interested in anything you or anyone else may have to say on the subject, and will look forward to your columns for additional comment and opinion.

Perhaps you can present a survey that would show how many theatres have scales in operation that come close to your "A," "B," and "C" scales, and by what film distributors they are accepted.

(Signed)

EDITOR'S NOTE: While it is our policy to completely ignore anonymous letters, the above was received on the Circuit's official stationery, listed a dozen or more theatres, and was signed by an executive. When such letters are pertinent to a current issue, we feel justified in using them and protecting the identity of the writer.

Reading the above, we are impressed with the fact that here is an honest theatre executive who is not trying to

get "an edge" on anyone. We are confident that there are hundreds more just like him.

What would our readers think of a survey such as suggested in his last paragraph?

From DOVER, DEL.

We have very carefully read and studied your survey on SLIDING SCALE and find it clear, well presented, and most valuable. Accepting its basic justification and its fairness, the one big problem remains, how does the exhibitor persuade the distributor to accept an equitable scale?

REBA and MURIEL SCHWARTZ
George M. Schwartz Theatres

EDITOR'S NOTE: Enough push by enough people, can accomplish miracles. Who would have thought that the early colonists could beat England? Or that Army could beat Navy this year?

From CHICAGO, ILL.

We have read your article on THE SLIDING SCALE METHOD of arriving at a FAIR FILM PRICING FORMULA, and it indicates there was a lot of thought in gathering the data for it.

JAMES J. GREGORY
Alliance Amusement Company

EDITOR'S NOTE: It is always nice to hear from regular subscribers, particularly in a way that proves their reader interest and reader support. Thank you, Mr. Gregory!

From CULVER CITY, CAL.

Many thanks for that Quote of the Week in MOTION PICTURE EXHIBITOR (Nov. 2, 1955). I'm very pleased that you thought it was worth that kind of attention.

Again, thanks; I'm very grateful.

DORE SCHARY
Metro-Goldwyn-Mayer Pictures

EDITOR'S NOTE: You are welcome, Mr. Schary! We enjoyed reading every word of it!

PERSONAL TO THE PUBLISHER

The following letter was received on the official stationery of the ALLIED THEATRE OWNERS OF INDIANA, INC., 444 North Illinois St., Indianapolis, Ind.:—

For a long while we have thought that it would be a good idea for a trade paper editor to take the floor at one of our Indiana meetings rather than to be just a welcome guest without a formally scheduled spot on the program. We were very pleased that you accepted our invitation and we were again pleased after we heard your message last Wednesday. Your talk was well chosen and well received and contributed greatly to what we think was a successful convention.

You made many Indiana friends who will look forward to again meeting you and we hope that it will be possible for you to attend some of our affairs in the future.

Again, many thanks for your trouble (and your flight west was certainly difficult) and the time you took away from your business in Philadelphia.

(Signed) ROY KALVER, President

BILL CARROLL, Executive Secretary

PUBLISHER'S NOTE: Believe me, it was very distinct pleasure and privilege to share your platform with such outstanding men as SPYROS SKOURAS, ABE MEYERS, RUBE SHORE, TRUEMAN REMBUSCH, MARC WOLF, HUGH McLAUGHLIN, LOUIS ARRU, TED MENDELSON, JULIUS GORDON, et al. It was also a most unique and enjoyable experience to see a theatre owner organization in the true sense of the word, with representation divided into areas with three directors from each area, and with all of the "Indians" wholeheartedly backing up their "chiefs" willingly and enthusiastically. This proved to be quite a contrast to my home territory of Philadelphia, where a convention of either Allied or of the TOA could be held in a telephone booth. I had to go Indiana to see theatremen in action. I enjoyed what I saw!

BROADWAY GROSSES

(As of this Monday)

'Twas The Blight Before Christmas

NEW YORK—With the advent of an early pre-Christmas slump, all of the Broadway first-runs, with the exception of Radio City Music Hall and the Capitol, found their grosses dropping to new lows. There wasn't a single opening.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"Three Stripes In The Sun" (Columbia). Paramount dropped to \$22,000 on the second week.

"Good Morning, Miss Dove" (20th-Fox). Roxy reported \$16,236 for Wednesday through Sunday, with the second session expected to tally \$22,000.

"The Tender Trap" (MGM). Radio City Music Hall, with stage show, claimed \$77,000 for Thursday through Sunday, with the fourth and last week sure to hit \$110,000.

"The Desperate Hours" (Paramount). Criterion was down to \$10,000 on the ninth week.

"Guys And Dolls" (Goldwyn-MGM). Capitol reported a satisfactory \$80,000 on the fifth week.

"The Return Of Jack Slade" (AA). Globe dropped to \$6,000 on the second week.

"Quentin Durward" (MGM). Mayfair was down to \$10,000 on the second week.

"Rebel Without A Cause" (Warners). Astor dropped to \$19,000 on sixth week.

"Big Knife" (UA). Victoria reported the fourth week as dropping to \$9,750.

"Queen Bee" (Columbia). Loew's State dropped to \$15,000 on the second week.

Tax Take Down

WASHINGTON—Theatre admissions taxes for the fiscal year ended last June 30 totalled \$105,139,000, less than one-half the \$270,520,000 for the previous fiscal year, acting Commissioner of Internal Revenue O. Gordon Delk last week reported to the Administration.

The report to President Eisenhower pointed out that the figures represent a tax of one cent for each five cents or fraction thereof of the payment up to March 31, 1954, and one cent for each 10 cents thereafter. Revenue from all amusement admissions were \$310,264,000 in 1954, \$134,357,000 in 1955. The figure for the recently ended fiscal year was predicted almost precisely 21 months ago by the firm of Sindlinger and Company, business analysts.

Pension Benefits Upped

HOLLYWOOD—Motion Picture Industry Pension Plan directors last fortnight voted to increase benefits from \$20 to \$50 a month for workers included in the plan beginning in January of 1960. The plan was established last year, and the increase in retirement benefits was made possible by the volume of contributions to the fund from employers and employees under new collective bargaining contracts signed in October.



Mel Konecuff, MOTION PICTURE EXHIBITOR New York editor (with pipe), and other trade paper editors recently judged United Artists' "Summertime" letter-writing contest at the New York home office of the film company. Awarded was an expenses-paid trip to Italy. Conducting the voting session was Liege Brien, UA director of special events. More than 4,000 entered the contest.

NEW YORK By Mel Konecuff

THE ASSOCIATED Motion Picture Advertisers last week played host to Samuel Goldwyn, Jr., at its first meeting of the season at the Hotel Picadilly. Harry



KONECOFF

Brandt master of ceremonies, introduced Max E. Youngstein, vice-president, United Artists, who quipped that his company had a chance to take Goldwyn, Sr., and his "Guys And Dolls" or Goldwyn, Jr., and his production of "Man With A Gun." They decided that MGM needed "Guys And

Dolls" more than they did, and UA decided to take Junior voluntarily.

Kidding aside, Youngstein paid tribute to Goldwyn, Sr., for his recognition that the follow-up in the post production period by craftsmen in advertising and publicity could make or break a film, and he saw the same inclination in his son. Youngstein opined that as good as a film is, a hard-hitting advertising and publicity campaign will make it that much better in returns and in results. Said he, audiences must be convinced that a picture is a must for them. This is especially important these days.

Harry Brandt offered Goldwyn some advice garnered over the years. Said he, "You made a good start and now hitch your wagon to only top productions for the future which will see the elimination of the double feature from the theatre scene. These are giving audiences movie indigestion. Aim high and you are bound to hit. Even top pictures need follow-up exploitation and your thinking is right along these lines."

Goldwyn, recently returned from a tour of key cities on behalf of his film, reported that space in newspapers in many cities devoted to motion pictures has been on the decrease while that devoted to TV activities has been on

(Continued on page 29)

CAN NEWS

(Trade Headlines Of The Issue)

Corporate

General Teleradio, RKO's new parent firm, buys stock held by Macy's (page 17).

Distribution

Paramount's Louis Phillips answers Allied's objections to its system of pre-releases (page 10).

MPAA company counsels approve the new arbitration draft (page 21).

Exhibition

New Jersey exhibitor Wilbur Snaper, Allied executive, to intervene in Loew's attempt to receive government sanction to acquire a drive-in (page 10).

Exhibitors hail the first Audience Awards campaign as an excellent builder of good will (page 17).

Financial

Stanley Warner's profit rises 73 per cent over last year (page 20).

Columbia's earnings for the first half of the current fiscal year show a slight dip which the company sees offset by strong coming product (page 21).

International

Former Senator William Benton sees any film deal with the Soviet block an impossibility. (page 20).

MPEA concludes a new three-year film agreement with Italy (page 28).

Legal

The Senate says all parties will be heard in hearings on the industry sought by National Allied (page 10).

Mel Konecuff

AMPA honors newcomer to production Samuel Goldwyn, Jr., who has his own ideas on making and selling features; Columbia screens a short on "The Wonders Of Manhattan"; and some personalities promote their latest cinematic efforts (pages 9 and 29).

Organizations

COMPO sets a meeting to handle administration matters for Dec. 15 (page 26).

Production

Paramount's all-VistaVision lineup includes 20 features for 1956 (page 20).

I N D E X

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(The Yellow Check-Up)	

Paramount Defends Pre-Release System

Phillips Answers Allied's Myers, Denies That Clearance Is Involved, Stresses Gains Through Early Engagements

NEW YORK—Paramount has taken exception to Allied's questioning of the propriety and legality of the company's merchandising engagements policy.



PHILLIPS

In a letter sent last fortnight by Louis Phillips, Paramount vice-president and general counsel, answering Abram F. Myers, Allied general counsel, the distributor asserted that "we cannot be put into a straightjacket and forced to license our pictures one way, your way, and still

continue to make the outstanding pictures we are making."

Paramount denied that clearance was in any way involved in the merchandising engagements policy. Paramount's position was that holding of merchandising engagements for appropriate pictures in a relatively small number of carefully selected theatres is a marketing and merchandising method that has proven to be invaluable in creating "the largest audiences for the benefit of all runs."

Phillips' letter points out that the average negative cost has jumped to over \$3,000,000 in the past year.

To Myers' references to the validity of this release method under the decree in the Government's anti-trust suit, Phillips replied that Paramount has adhered strictly to the letter of the decree and the law. "We are not withholding pictures from subsequent run and thereby increasing clearance. The fact of the matter is that clearance is not at all involved under our merchandising method of releasing certain pictures on a limited basis. When a picture is not made available for any theatre or theatres, . . . it is withheld only for a brief period.

"Because of the completely emotional reaction which has to be evoked in the minds and hearts of the potential patron, every consideration must be given to the selection and placement of the proper emphasis to achieve the desired result. The burden of the 'selling approach' rests completely with the distributor, with little or no assistance from the exhibitor initially, i.e., in the creative stage. In order to determine how to most successfully arrive at the most palatable selling ingredients, we must have freedom in our method of distribution. This method, as herein described, where conscientiously and properly applied, has enhanced the market value of many motion pictures.

"By this method of release, we seek to determine when the greatest sales penetration, through advertising and exploitation, will have been achieved, and then we put our picture, whatever it may be, into the broadest possible release. We

Snaper Files Motion Against Loew's Drive-In Acquisition

NEW YORK—A motion to intervene on Loew's Theatres' application for court permission to acquire a drive-in at Raritan, N. J., has been filed by Wilbur Snaper, whose Keyport Theatre Corporation is the operator of the Strand, Keyport, N. J., a situation which might be adversely affected by the divorced circuit competition, according to the former Allied States Association and New Jersey Allied president.

In his affidavit, Snaper stated that other exhibitors in the area have received no notice of Loew's intentions. The Loew's affidavit stated that the New Jersey Amusement Corporation purchased the site on which the circuit proposes to build and that Loew's owns 50 per cent of the stock in the latter corporation, the remainder being held by a non-exhibitor identified as Norman A. August, New Rochelle, N. Y. The nearest drive-ins, according to the circuit, are some 10 to 20 miles from Raritan, and the theatre in Keyport is three miles.

even make changes in an announced plan of release, as soon as we think a change is indicated."

Phillips stated with reference to Myers' criticism of the handling of "Desperate Hours" that "we are strictly within our rights in handling the merchandising engagements as we are doing. In so doing, no discrimination whatever is involved, for the reasons which follow:

"First, we select cities in the United States which, by reason of their size and importance and the extent of their trading area, will have a wide sphere of influence on the exhibition of the picture in later exhibitions.

"Second, in non-bidding situations, we select the theatre which, in our judgment, affords the best outlet and is capable of producing the best terms and film rental, provided, of course, that the theatre's owner and ourselves can make a satisfactory deal.

"Third, where exhibitors have desired that they be afforded the opportunity to compete for the earliest exhibition, and they have theatres which are suitable and to some extent, at least, comparable, we afford them the opportunity requested, to compete by competitive bidding or competitive negotiation. We have done this to avoid a claim of discrimination."

The Paramount counsel accused Myers of espousing "a fixed system of release to established runs, which means, very plainly, a freezing of runs and a possible violation of the Anti-Trust laws or the Decree, or both. In the Government suit, Phillips said, Myers had taken an opposite position and had attacked "the System," thus causing the Government to argue for "the right to buy" and resulting in the injunction to prevent any "system of release" and any "established runs."

"Beside the tailoring that has gone into each picture, we are spending greater

Senate To Hear All In Industry Session

WASHINGTON—A promise that producers, distributors, and exhibitor groups will have a full opportunity to be heard by his Senate Small Business Subcommittee was made last fortnight by Senator Humphrey (D., Minn.), who added that he expects the Department of Justice and the Federal Trade Commission to take part also. Humphrey has agreed that the Subcommittee will start hearings on Jan. 25 on Allied States Association's complaints about excessive film rentals and other trade practices, and said that he is certain other parties to the controversy will be called by the members of the Senate group.

It was learned that the Subcommittee staff has already sounded out a number of exhibitor and distributor leaders about whether they will request a chance to be heard. The hearings, Humphrey said, will be kept as short as possible, but all parties will be given the time to present whatever material has a bearing on the case. The Senator refused to comment on whether Allied's complaint was justified, but said that the organization felt very strongly that it has a grievance worthy of Congressional investigation.

sums than ever before to pre-sell and sell our pictures to the public."

Commenting on Myers' speech at Winchendon, Mass., Phillips assailed the view that the "purpose and effect of the (release) practice is to raise and maintain admission prices, and to impose new and increased clearances on subsequent run and small town theatres." Phillips reminded him that "exhibitors fix their own admission prices and are free to do so on our pictures."

Phillips added, "It is of interest to note that in the question period, following your speech, Mr. Nathan Yamins asked you if there is anything in the Bill (I presume he meant the Bill sponsored by you, to regulate the film industry), which would involve regulating the prices a theatre should charge, and you answered hotly, according to the trade paper, 'Of course not. If it were, I would be strung up.'

"In fairness, Mr. Myers, is it not logical to say that if the industry is regulated by the government, and film rentals are regulated, as you are so anxious to have done, it would follow, as a corollary, that the admission prices of a theatre would and should also be regulated? Would it not have been fairer for you to have told your audience that at least the government regulation of the industry might bring regulation of admission prices?"

Shor Comments On TOA, Paramount Pre-Releases

NEW YORK—In response to Paramount's defense of its pre-releasing policy of "merchandising engagements" for major features, contained in a letter from general
(Continued on page 17)

EXAMINE THE

PARAMOUNT 1955 BOXOFFICE LP* RECORD!



AS HOT BOXOFFICE MUSIC WILL CONTINUE ALL THROUGH

1956

as PARAMOUNT

stays right in the groove with plenty of LP pictures!

*Long Playing

BURT ANNA
LANCASTER · MAGNANI

In HAL WALLIS' Production
of Tennessee Williams'

THE ROSE TATTOO

also starring Marisa Pavan · Ben Cooper

with Virginia Grey · Jo Van Fleet · Sandro Giglio

Directed by Daniel Mann · Screenplay by Tennessee Williams

Adaptation by Hal Kanter · Based on the Play,

"The Rose Tattoo" by Tennessee Williams

Music Score by Alex North

VISTAVISION
NATIONAL PICTURES · MADE IN U.S.A.



THE
RECORD

FOR

1956

WILL



VISTAVISION
NATIONAL PICTURES · MADE IN U.S.A.

BING DONALD
CROSBY · O'CONNOR
JEANMAIRE · MITZI GAYNOR
PHIL HARRIS

in

ANYTHING GOES

Produced by Robert Emmett Dolan · Directed by Robert Lewis
Music and Lyrics by Cole Porter · New Songs by Sammy Cahn and
James Van Heusen · Screen Story and Screen Play by Sidney Sheldon
From the play by Guy Bolton and P. G. Wodehouse
(Revised by Howard Lindsay and Russel Crouse
Color by Technicolor



VISTAVISION
NATIONAL PICTURES · MADE IN U.S.A.

JAMES STEWART
DORIS DAY

in

ALFRED HITCHCOCK'S

THE MAN WHO KNEW TOO MUCH

Directed by Alfred Hitchcock
Screenplay by John Michael Hayes and Angus MacPhail
Based on a Story by Charles Bennett and D. B. Wyndam-Lewis
Songs by Jay Livingston and Ray Evans
Color by Technicolor





DEAN MARTIN and JERRY LEWIS
in HAL WALLIS'
**ARTISTS
AND MODELS**

co-starring

Shirley MacLaine · Dorothy Malone · Eddie Mayehoff
with Eva Gabor · Anita Ekberg · George "Foghorn" Winslow

Directed by Frank Tashlin · Produced by Hal Wallis

Screenplay by Frank Tashlin, Hal Kanter and Herbert Baker

Adaptation by Don McGuire · Based on a play by Michael Davidson
and Norman Lessing · Songs by Harry Warren and Jack Brooks

Color by Technicolor

VISTAVISION
MOTION PICTURE
MUSIC PRODUCT

**GAIN
RECORD
ARAMOUNT'S
LEADERSHIP...**



DANNY KAYE
in
THE COURT JESTER
with
GLYNIS JOHNS

co-starring

Basil Rathbone · Angela Lansbury · Cecil Parker
Words and Music by Sylvia Fine and Sammy Cahn

Written, Produced and Directed by Norman Panama and Melvin Fra
Color by Technicolor

VISTAVISION
MOTION PICTURE
MUSIC PRODUCT

VISTAVISION
MOTION PICTURE
MUSIC PRODUCT

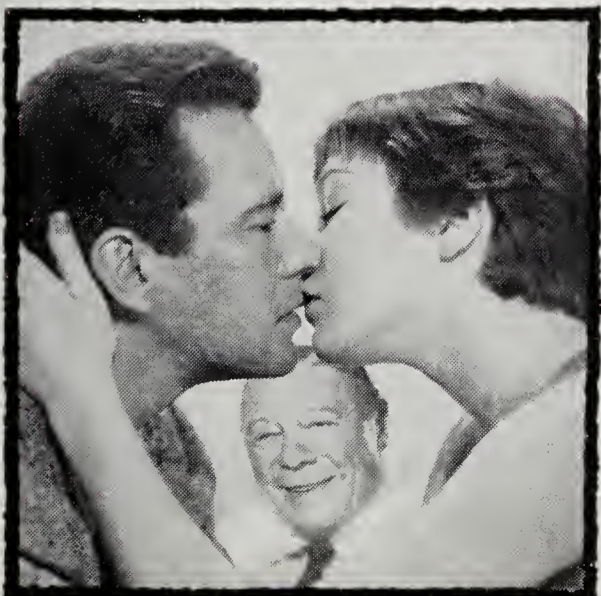
ALFRED HITCHCOCK'S
**THE TROUBLE
WITH HARRY**

starring

Edmund Gwenn · John Forsythe · and introducing Shirley MacLaine

Directed by Alfred Hitchcock · Screenplay by John Michael Hayes

Based on the Novel by Jack Trevor Story · Color by Technicolor



GEORGE GOBEL
MITZI GAYNOR
DAVID NIVEN

in

THE BIRDS AND THE BEES

co-starring Reginald Gardiner · Fred Clark
Produced by Paul Jones · Directed by Norman Taurog
Screen Play by Sidney Sheldon and Preston Sturges
Based on a story by Monckton Hoffe
Musical Numbers Staged by Nick Castle
New Songs by Harry Warren and Mack David
Color by Technicolor

VISTAVISION
MOTION PICTURE HIGH FIDELITY



VISTAVISION
MOTION PICTURE HIGH FIDELITY

KATHRYN GRAYSON
ORESTE

in

THE VAGABOND KING

also starring

Rita Moreno · Sir Cedric Hardwicke · Walter Hampden
Directed by Michael Curtiz · Produced by Pat Duggan
Screenplay by Ken Englund and Noel Langley
Based on the Musical Play · Music by Rudolf Friml
Book and Lyrics by William H. Post and Brian Hooker
Presented on the Stage by Russell Janney
From a play by Justin Huntly McCarthy · Color by Technicolor



THE SCARLET HOUR

Produced and Directed by Michael Curtiz
Introducing Carol Ohmart · Tom Tryon · Jody Lawrance
with James Gregory and Elaine Stritch · Song: "Never Let Me Go"
sung by Nat "King" Cole, A Capitol Recording Artist
Screenplay by Rip Van Ronkel, Frank Tashlin
and John Merdyth Lucas
Story by Rip Van Ronkel and Frank Tashlin



VISTAVISION

PARAMOUNT

1956

MORE TOP
RECORD BREAKERS
FOR 1956

**THE PICTURE BASED ON
TOLSTOY'S FAMOUS
NOVEL, "WAR AND PEACE"**

Starring Audrey Hepburn, Henry Fonda, Mel Ferrer. With Anita Ekberg, Vittorio Gassman, Oscar Homolka, Milly Vitale. Also starring John Mills. Directed by King Vidor - Produced by Ponti-DeLaurentiis. In VistaVision and color by Technicolor

THAT CERTAIN FEELING

Starring Bob Hope, Eva Marie Saint, George Sanders. With Pearl Bailey. Produced and directed by Norman Panama and Melvin Frank. In VistaVision and color by Technicolor

THE PROUD AND PROFANE

A Perlberg-Seaton Production. Starring William Holden, Deborah Kerr. Co-starring Thelma Ritter, Dewey Martin. In VistaVision and color by Technicolor

PARDNERS

Starring Dean Martin and Jerry Lewis. Directed by Norman Taurog. In VistaVision and color by Technicolor

TO TAME A LAND

Starring Marlon Brando. In VistaVision and color by Technicolor

THE MOUNTAIN

Starring Spencer Tracy and Robert Wagner. Co-starring Claire Trevor. In VistaVision and color by Technicolor. Produced and directed by Edward Dmytryk. From the best-selling novel

THE RAINMAKER

Hal Wallis Production. Starring William Holden. Based on the Broadway hit stage play



**S
RECORD
FEATURES
BUILT-IN
BOXOFFICE
INGREDIENTS**



PARAMOUNT'S 1956 RECORD

WILL BE CLIMAXED BY

**The Most Important
Motion Picture Ever Made . . .**

CECIL B. DEMILLE'S
production of

THE TEN COMMANDMENTS

in

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

and Color by Technicolor

*For Every
Date in
1956:*

**PARAMOUNT
NEWS**

and

**PARAMOUNT
SHORTS**

many in

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

Selected RKO Films To TV In January

NEW YORK—Showing of certain selected feature films in the RKO inventory will begin on television in January, 1956, according to a statement issued last week by C. R. Manby, vice-president, General Teleradio, Inc.

However, in commenting on a recent published trade paper report, Manby said that no plans have been made as to any specific number of features to be made available and emphasized that there is no intent to make a total release of the RKO films at the first of the year.

Manby reaffirmed his company's interest in the welfare of motion picture exhibitors, and reiterated previous assertions by all company officials that disposition of the library to television would be accomplished in a controlled manner, that would simply replace other films already in television distribution.

In recent weeks, General Teleradio representatives have explored with television operators various plans by which their stations might utilize RKO features in their program schedules. One of the formulas which has attracted greatest station interest would give exclusive television rights to the RKO films to a single station in each market as the films were made available over a period of years. However, General Teleradio's plans, which have been under study for several months, have not been finalized and other negotiations concerning the film inventory are still in progress.

Paramount

(Continued from page 10)

counsel Louis Phillips to Allied States Association board chairman and counsel Abram F. Myers, Allied president Rube Shor commented last week that the exhibitor group nevertheless takes the position that such distribution methods are a violation of the law and contrary to the interests of the small, independent theatre operator. Shor, in New York for the New Jersey Allied membership meeting, was the first official of the national organization to commit himself on Phillips' stand.

The Allied president explained that the pre-releasing of certain product is unfair because the film company selects the theatre in which the picture is to be exhibited, causing a clearance problem for small theatre owners.

Turning to the Theatre Owners of America attitude on government regulation of film prices, to which Allied is committed, Shor said that TOA president Myron N. Blank's statement on the subject "means nothing." He added, that TOA is not really representative of its members because the organization is controlled by the big circuits.

Allied "Watchdogs" Ready

NEW YORK—The extension to the local level of the Allied States Association's Emergency Defense Committee activities is being carried out with dispatch, it was made clear last week by Allied president Rube Shor, who arrived from his Cincinnati headquarters for conferences in connection with the forthcoming drive-in convention in Cleveland.

Exhibitors Hail Audience Awards As National Builder Of Good Will



Jack Palance, recently in Buffalo for the opening of UA's "The Big Knife," made a personal appearance at Shea's Buffalo in connection with the Audience Award poll. He is seen with Carl Rincin, right, manager of the theatre; and Eddie Meade, left, theatre publicity manager.

Schary Answers Bishops

HOLLYWOOD—The Catholic bishops who last fortnight committed themselves to a crusade for the reactivation of Legion of Decency principles because of "moral laxity" in films were promptly countered last week by Dore Schary, MGM vice-president in charge of production, who said that the Church, while it has a right to criticize what it finds morally objectionable in films, should respect the right of Hollywood to make movies as it sees fit. Schary emphasized that criticism is welcome and can be helpful, but warned that it can reach a point where it is the equivalent of censorship.

New RKO Parent Firm Buys Macy General Teleradio Stock

NEW YORK—The 10 per cent stock interest in General Teleradio, now pending Federal Communications Commission approval of a merger with RKO Radio, held by Macy's was purchased last fortnight by the General Tire and Rubber Company, the parent company of the amalgamating concerns, which would be known as RKO Teleradio Pictures. The deal made General Tire the sole owner of its subsidiary, which in turn owns 58 per cent of the Mutual Broadcasting System, five television stations, six radio stations, the Yankee Network, and the Don Lee Network.

It was learned at the same time that General Teleradio has filed an application with the FCC to transfer its broadcasting operation to the new RKO Teleradio company, which lists total assets of \$59,227,000. Officers of the new company would include Thomas F. O'Neil, president and treasurer; and Daniel T. O'Shea, Walter Branson, Charles L. Glett, William Dozier, Willet H. Brown, John Cleg-horn, Gordon Gray, John B. Poor, Norman Knight, Robert Nanby, Dwight Martin, Robert A. Schmid, George N. Steffy, J. Glen Taylor, Harry Trenner, J. Miller Walker, and James E. Wallen, vice-presidents.

NEW YORK—Exhibitors throughout the nation have voted the Audience Awards election a tremendous success. Wired reports from key cities, received at the COMPO offices last week, were unanimous in saying that the election had met with great popular favor and won unprecedented press support. The reports also asked that the voting be continued as an annual event.

From Jacksonville came a report that the voting "had exceeded any municipal election in recent years." From Chicago it was reported that "most exhibitors feel that the campaign will be a boxoffice stimulant." Denver reported that the "first national Audience Awards Poll was a tremendous success." Canton, O., reported "industry will do well to build on a glorious beginning." One veteran Southern California exhibitor characterized the election "as the most remarkable stimulant to our business in 20 years."

All areas reported that the voting had picked up considerably in the closing days of the election, with the voting particularly heavy among the children and teen-agers. An examination of the ballots showed a discriminating taste on the part of the voting public, with most ballots intelligently marked. Relatively few ballots were voided.

When the polls closed, theatre managers and their staffs began the laborious task of counting the ballots. In many cities citizen committees assisted in the count. COMPO headquarters urged all exhibitors to tabulate the counts as rapidly as possible, fill out the green tally sheets which had been sent to them in advance and mail them to designated branch offices of Price, Waterhouse and Company, certified public accountants, for receipt by midnight Wednesday, Nov. 30.

The names of the top five leaders in each category, listed alphabetically, were made public on Dec. 2, with the final winners announced at a big press dinner in Hollywood yesterday (Dec. 6).

Five gold statuettes, especially designed and suitably inscribed as trophies to be awarded to the winners of each of the five categories were shipped by COMPO to Elmer C. Rhoden, national Audience Awards chairman.

Queens Suit Settled

NEW YORK—The Sogmose Realty Company-Copark, Inc., \$2,700,000 anti-trust action against all the major distributors was settled last week by all of the defendants except RKO. The plaintiffs, former and present operators, respectively, of the Elmwood, Queens, charged discrimination by the majors in their attempts to obtain first-run product. In addition to a cash settlement, the theatre will have a new policy of RKO and Loew's split first neighborhood run.

Price Cut, But Good

SOUTHINGTON, CONN.—In an apparent move to introduce the house to newly-arrived residents, Arthur Alperin, Colonial, has been admitting children under 12 free to recent Saturday matinee programs.



Everything is

TOP DRAW PRODUCTION!

TOP DRAW STORY!

An Alexander Korda-London Film Production
in CinemaScope and De Luxe Color against the
fabulous background of England and the Swiss Alps

A magnificently acted CinemaScope picture
about a married woman trapped between the
the devil of infidelity and "THE DEEP BLUE SEA" of fear

"It's a pleasure
to do TOP-DRAWER
business with 20th!"



The
**DEEP
BLUE
SEA**



TOP DRAW...

TOP BOX OFFICE DRAW!

3rd Week—Mayflower, Boston; Excellent—Palace, Fort Wayne; Big—Civic, New Orleans

8th Smash Week—Plaza, New York;

TOP DRAW STARS!

VIVIEN LEIGH—Two-time Academy Award Winner
"in a prize-winning portrayal"—VARIETY

KENNETH MORE—in his Venice Film Festival Award Performance
Co-starring Eric Portman and Emyln Williams

TOP DRAW HIT!

Adapted from his Broadway and London stage hit
by Terence Rattigan, world-famous playwright

TOP DRAW DIRECTION!

By Anatole Litvak who brought
to the screen the memorable
motion picture success "Snake Pit"

A **CINEMASCOPE** Picture

SW Net Profit Rises 73 Per Cent As All Branches Reflect Increase

NEW YORK—Stanley Warner Corporation shows a 73 per cent increase in net profit for the fiscal year ended Aug. 27, 1955, according to its annual report issued last week.

The consolidated net profit of the corporation and its subsidiaries amounted to \$6,865,800 after deducting depreciation and amortization of \$4,759,200, but before deducting provisions for federal and Canadian income taxes and contingencies. This compares with a similar profit of \$3,995,100 earned during the prior year when depreciation and amortization totaled \$3,476,400. Provision for federal and Canadian income taxes was \$3,650,000, more than double the \$1,725,000 provision for the prior year. The provision for contingencies was \$150,000 against \$100,000 last year.

The net profit for the year, after all charges, was \$3,065,800 as compared to \$1,770,100 earned during the prior fiscal year. This is equivalent to \$1.39 per share of common stock, an increase of 59 cents per share over last year's earnings of 80 cents per share. The increase in earnings permitted dividend payments of \$1.00 per share during the year, compared with 70 cents per share in 1954.

Theatre admission and merchandise sales and other income for the year totaled \$92,410,500 as against \$66,447,800 one year ago. International Latex Corporation was purchased on April 30, 1954. The operations of that subsidiary, therefore, were reflected in the 1954 accounts of Stanley Warner for a period of only four months, while the operations for the entire year are included in the 1955 accounts.

According to the report, "The theatre operations were solidified and showed a substantial improvement. Cinerama successfully opened its second production, "Cinerama Holiday," and completed its third production, "Seven Wonders Of The World." Eight additional Cinerama theatres were opened. Consumer acceptance of the new products and new styles added to the Playtex lines required International Latex to expand its production facilities through the opening of new plants.

"Our sound financial position continues. The attached balance sheet shows current assets of \$29,707,700 and current liabilities of \$15,719,100. Cash, which totaled \$12,912,300, was equal to more than 80 per cent of all current liabilities."

Stanley Warner reports that the company now owns or leases 303 theatres, of which 164 are owned in fee, 130 are leased, and nine are partly owned in fee and partly leased. Fifteen of these houses are Cinerama theatres.

The report further showed that the company had purchased to date, 278,300 shares of its common stock at an average cost of \$14.72. The book value of the common stock after deducting shares held in the treasury was \$31.63 per share.

SW Officers, Directors Receive Salaries Of \$838,790

NEW YORK—Stanley Warner directors
(Continued on page 21)

Paramount Sets All VV Lineup; 20 Seen In '56

NEW YORK—The Paramount distribution program for the coming year indicates that all product will be in VistaVision, it was learned last fortnight. The film company expects to release about 20 pictures for the period, approximately the same number delivered this year, and 80 per cent of the total, it is estimated, will also be in Technicolor. Two of the forthcoming features, Cecil B. DeMille's "The Ten Commandments" and the Ponti-deLaurentiis "War And Peace," are expected to rank with the industry's top grossers.

A breakdown of forthcoming product scheduled to date shows that at least five musical comedies will be offered, three adventure dramas, two romantic comedies, two mystery dramas, one comedy drama, one musical romance adventure, and one mystery comedy, in addition to the two epics. Leading off with two Hal Wallis productions, "Artists And Models" and "The Rose Tattoo," the product lineup includes "The Court Jester," "The Vagabond King," Alfred Hitchcock's "The Trouble With Harry," "The Scarlet Hour," "Anything Goes," "The Proud And The Profane," "The Birds And The Bees," and "Pardners."

Foundation Directors Named

NEW YORK—William J. German, president, Variety Club Foundation to Combat Epilepsy, announced the election of three new members to the board of directors. They are Philip D. Firman, Firman's Leather Goods Corporation, New York; Harold J. Klein, J. J. Theatres, Inc., New York; and Maurice J. Miller, Harry K. Hecht Theatres, Passaic, N. J. Klein was elected chief barker, Variety Club of New York, Tent 35, at the annual meeting last week.



Morton Blumenstock, Warners vice-president in charge of advertising and publicity; and Jack Wrather, president, Lone Ranger, Inc., recently presided at a meeting of some 50 organizations affiliated with the Lone Ranger radio and TV program at the Roosevelt Hotel, New York, where plans were set for the promotion of the forthcoming Warners' "Lone Ranger" film.

Film Deal With Soviet Impossible—Benton

NEW YORK—William Benton, owner, Encyclopaedia Britannica Films, and former Senator from Connecticut, reported last week that it was impossible to negotiate a film importation deal with the Soviet Union, and her satellites. Benton, who recently toured the iron curtain countries and spoke to Soviet officials in charge of film production and distribution, pointed out the propaganda use of commercial Soviet films. From his observations, Benton gathered that all Soviet productions were handled with a view towards indoctrination and for the purpose of getting across specific ideas related to the policies of the Communist government.

The educational film company owner pointed out that the only American films so far exhibited in Soviet-controlled countries were those that put America in an unfavorable light, or aided the Russian propaganda movement in other ways. Examples include "Salt Of The Earth," a social-protest film produced by an allegedly Communist-controlled union, and certain Charlie Chaplin films. Chaplin's name is being exploited throughout Europe for Communist propaganda purposes, he reported.

It was stated by a Communist official that most American films would not be accepted for distribution, even if they could be obtained free of charge. Although the Russians have shown a willingness to buy specific U. S. films, they have consistently refused any mass bookings. Reasons given for the refusal to buy most American films include such statements as "too expensive" and "lack of realism" in American productions.

In regard to exhibition and production in Soviet countries, Benton stated that in the Ukraine, one of the 16 Republics that make up the Soviet Union, a total of 15 feature films a year are produced by three studios. In addition, 30 films produced in Russia are annually adapted into Ukrainian.

Hungary has one film production studio that has a capacity of 12 feature films annually. Supplementing these for Hungarian theatre distribution are imports from other countries, more than half of which come from the west. The most popular imports are Italian-made.

Czechoslovakia boasts two film studios, one for Czech language films and the other Slovak language, which is spoken by three million Czech citizens. Plans this year call for producing three feature films in Slovak and 18 in Czech. For theatrical distribution, Czech films are supplemented by imports from Poland, Hungary, China, France, England, Italy, and East Germany.

In Russian studios, three or four new feature films are turned out or dubbed into Russian weekly. Included in this total are films produced by the 15 affiliated republics and films which are purchased from foreign nations. All feature films produced in the Soviet Union are telecast. Documentary or scientific ones have TV play on the same day as they have theatre exhibition. The others are offered to TV audiences eight days after they are shown in theatres.

Toll-TV Inevitable Zenith Officer Says

CHICAGO—Subscription television is inevitable since it would provide the logical business link between the production of the motion picture studios and the efficient distribution system of television, it was declared here last week by Joseph S. Wright, vice-president and general counsel, Zenith Radio Corporation, in an address before the Society of Security Analysts.

Recalling the history of the entertainment business, Wright noted that the legitimate theatre entered its decline as soon as motion pictures provided a better distribution system for entertainment product through theatres. He stated that the motion picture boxoffice has gone into a decline since the advent of a better distribution system provided by television.

However, Wright noted the paradox that television broadcasting at the same time is having business difficulty because of indifferent product supply. He said that the two factors of production and distribution should be brought together as a plain matter of business logic, but that motion picture, theatrical, and other entertainment production could not join such a union without adequate boxoffice return to compensate for production costs. Subscription television, he said, was the missing link that would make it commercially profitable for motion pictures and boxoffice entertainment to produce for home release through the modern and efficient distribution system that television provides.

UA Appeals Code Denial

NEW YORK—The action of the Production Code Administration in denying a seal of approval to Otto Preminger's United Artists release, "The Man With The Golden Arm," was appealed by the distributor to the directors of the Motion Picture Association of America last fortnight, it was learned. It was understood that the MPAA board would consider the appeal at an early date and that it might take up also a proposed amendment to the Code permitting the filming of narcotics themes, the subject of the Preminger production.

SW

(Continued from page 20)

and executives with salaries in excess of \$30,000 per annum received remuneration aggregating \$838,790 in the fiscal year ended Aug. 27, it was revealed last week in the proxy statement forwarded with the notice of the stockholders meeting scheduled for Wilmington, Del., Jan. 12.

S. H. Fabian, president, and Samuel Rosen, executive vice-president, received \$425,830, paid to Fabian Enterprises; David G. Baird, finance committee chairman, \$36,400; Harry M. Kalmine, vice-president and general manager, \$109,360; and Maurice A. Silver, Pittsburgh-Cleveland zone manager, \$54,300.

At the forthcoming meeting, stockholders will elect three directors, with management nominating Kalmine, Silver, and Dr. Charles F. McKhann, who was elected to the board in June, 1954, replacing Lester Crown. Other directors are Fabian, Rosen, and Baird.

Cohn Sees Columbia Earnings Dip Overcome By Strong Future Films



Sol A. Schwartz, president, RKO Theatres, Inc., recently accepted the general chairmanship of the 1956 Telethon of the New York Arthritis and Rheumatism Foundation. Shown with him are William M. Holmes, left, chairman of the board of Jacqueline Cochran, Inc., New York campaign chairman of the Foundation; and Floyd B. Odum, president, Atlas Corporation, chairman of the National Foundation.

TV Code Worked Out

NEW YORK—An international code of morals to apply to the television industry has been worked out by the International Advertising Association, it was reported last fortnight. The code specifies that program material should provide the TV viewer with wholesome entertainment.

The proposed system of ethics would forbid profanity, obscenity, and vulgarity, as well as attacks on religion, and specifies that contests may not constitute a lottery. It also calls for maintenance of respect for the institution of marriage and the value of the home.

Other items proscribed as unsuitable program material include illicit sex relations, sexual crimes and abnormalities, drunkenness, and themes dealing with narcotics. The use of alcohol in program content should not be stressed, the code further states.

MPAA Counsels Approve New Arbitration Draft

NEW YORK—With the approval of the proposed industry arbitration draft last week by the general counsels of the companies comprising the Motion Picture Association of America, meeting at the MPAA offices here, the system moved a step closer to becoming an accomplished fact. The draft is now ready for submission to the Department of Justice for approval. Although it still must be okayed by the directors of the distribution companies, favorable action by them was considered assured. Herman M. Levy and Adolph Schimel, representing the joint exhibitor-distributor drafting committee, will probably make the formal presentation of the draft to the Justice Department.

The arbitration scheme earlier was approved by Theatre Owners of America and Independent Theatre Owners Association of New York.

NEW YORK—Columbia earnings in the current fiscal year extending to next June 30 should at least equal those of the previous year despite a decline in revenue in the first two quarters this year, it was predicted last week by president Harry Cohn at the company's annual stockholders meeting in the home office. The gross for the 1955 period tallied \$88,311,113. Earnings of the first quarter this year, ended Sept. 25, were 81 cents per share against \$1.24 a share for the same period in 1954; net profit was \$1,763,000 compared with \$2,553,000 earned in the same period last year. After estimated taxes, net profit for the 13 weeks was \$889,000, compared to \$1,204,000 last year.

Vice-president and treasurer A. Schneider, replying to a stockholder query, stated that Columbia cannot judge its business on a quarterly basis, pointing out that strong product coming up in the second half of this year should help to equal the gross of the last fiscal year. He also stated that Screen Gems, Columbia television film subsidiary, should attain an \$11 million gross by next June 30, compared with \$5 million for last year.

Other business taken up by the meeting included a discussion of actors' participation deals, the salaries of executives, called by one stockholder "excessive," the extension of the employment contract of executive vice-president Jack Cohn, and the voting of stock option rights to Lee Jaffe and Rube Jackter. Harry Cohn announced that Columbia has no immediate production plans using 65 or 55mm. CinemaScope wide-screen processes.

The shareholders unanimously elected Harry Cohn, Jack Cohn, Schneider, Abe Montague, Abraham Sonnabend, Alfred Hart, N. B. Spingold, L. M. Blancke, and Donald S. Stralem as directors. The directors, in turn, reelected the two Cohns and Schneider to office, as well as vice-presidents Abe Montague, N. B. Spingold, B. B. Kahane, Jerry Wald, Joseph A. McConville, Louis J. Barbane, Jaffe, and Paul N. Lazarus, Jr.; Charles Schwartz, secretary; Mortimer Wormser, assistant treasurer; Bernard Birnbaum and Duncan Cassell, assistant secretaries; and Arthur Levy, treasurer.

Paramount Unveils Newcomers

HOLLYWOOD—Paramount production head Don Hartman last week unveiled some of the studio's new talent players to the trade press and the industry at luncheon during which clips of new personalities in forthcoming releases were screened. Among those introduced were Carol Ohmart, to appear in "Scarlet Hour"; Shirley MacLaine and John Forsythe, "The Trouble With Harry"; Jeanmaire, "Anything Goes"; and George Gobel, "The Birds And The Bees." A special short, "Bing Presents Oreste," also was shown. Hartman announced the signing of Tony Perkins, 23, son of the late Osgood Perkins, to a long term contract which assigns him first to the title role of "The Jim Piersall Story," based on the best-seller, "Fear Strikes Out."



"All that Heaven Allows"

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A National Ad Campaign that completely covers the massive Women's Market

(just like "Magnificent Obsession")

...through the pages of every leading "Woman-appeal" publication!

...in the home...in the supermarkets

...in the beauty parlors

...for women...everywhere!



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AGNES MOOREHEAD

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Leading Magazines with a circulation of more than 40,000,000 ... a readership of over 140,000,000!

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JANE WYMAN · ROCK HUDSON
All that Heaven Allows

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VIRGINIA GREY · GLORIA TALBOTT Directed by DOUGLAS SIRK · Screenplay by PEG FENWICK · Produced by ROSS HUNTER

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...en stars

...dern screen

...reen stories

WOMAN'S HOME
COMPANION

PHOTOPLAY

seventeen

COSMOPOLITAN

Motion Picture

Filmland

**Silver
Screen**

WOMAN'S DAY

MOVIELAND

Family Circle

Hollywood Stars

MacLEAN'S (CANADA)



SHOWMANSHIP SWEEPSTAKES

1955-56 SERIES Finalists In Contest No. 23

George Nonamaker
Editor

"Brunettes" Eke Out Close Victory Over "Clowns" In Sweepstakes Test

PHILADELPHIA—In what proved to be one of the most closely judged contests so far in SHOWMANSHIP SWEEPSTAKES, H. G. Boesel, Palace, Milwaukee, Wis., eventually emerged the winner of the week with his entry on "Gentlemen Marry Brunettes." The matter of only two votes separated him from Ralph Donnelly, Playhouse, Bellmore, L. I., N. Y., who had an entry on "Just Cloning Around"; and James S. Howard, Jr., Air-Vue Drive-In, Goldsboro, N. C., whose entry was on an annual birthday celebration, and practically tied for second.

As usual, the submitted entries are published in full below, for the benefit and application of all exhibitors who might wish to avail themselves of them.

WINNING ENTRY

"GENTLEMEN MARRY BRUNETTES"

Submitted by H. G. Boesel
Palace, Milwaukee, Wisc.
2340 seats • \$1.10 top admission
General patronage.

Some of the exploitation stunts effected for the showing of this film included the picketing of the house by girl models bearing signs reading: "Gentlemen Who Marry Brunettes Are Unfair To Blondes And Redheads."

The same girls held a tug of war for a man, with three pulling on one side and three on the other. This stunt was held in front of the theatre and proved to not only be a lot of fun; but an attention getter of no little means.

In a tieup with Harlan's Super Market, each store was sniped with banners reading: "Brunettes, Blondes, Redheads ALL enjoy good food; but 'Gentlemen Marry Brunettes', Fox Palace, Now."



A total of 15 window displays in music shops featuring Coral Record albums of song hits from the film were obtained.

In a full-page ad tie-in two silver dollars were given to couples married 25 years, in addition to full course dinners at a local restaurant, and passes to see the film at the theatre. This stunt was labelled "no contest . . . no entries . . . no rules. Eligible married couples just appear together in person at any of the stores with their marriage certificate, dated September, 1930, for their free anniversary gifts."

A contest planted with WRIT radio resulted in over 1,000 submissions. This was a "name three tunes from 'Gentlemen Marry Brunettes'" contest. The first 50 entries received guest tickets; and 20 announcements were received gratis on the radio as a result.

Thirty-three disc jockeys were invited to the theatre to see the picture and were asked to plug tunes from the film.

Another stunt was the presentation on opening day of Coral recordings to the first 25 brunettes purchasing admission. This was a tieup with the recording company.

Increased ad space was taken in all newspapers; and a six-column scene strip was received gratis in the Milwaukee Journal three days before opening, with other newspaper publicity appearing in the Sunday Sentinel, and the Journal.

All radio spot announcements were, by arrangement, placed in news broadcasts and ran practically every hour on the hour on both local stations, WRIT and WFOX.

RUNNER-UP NUMBER 1

JUST CLOWNING AROUND

Submitted by Ralph E. Donnelly
Playhouse, Bellmore, L. I., N. Y.
600 seats • 75 cents top admission
Suburban Manhattan patronage.

Armistice Day, 1953, served to introduce to the children of the area Peter, the clown, a genial type funster, who fools with the kids in the lobby and on the stage. Peter's costume was designed and made by my cashier, who is handy with a needle and thread, from about \$7.25 worth of material.

Planned as a one-shot, and possibly for special occasions, Peter caught on like wildfire and was finally incorporated into

our regularly scheduled every Saturday matinee shows, where he has more than doubled the steady weekly attendance.

These shows consist of an approved children's feature selected by a local organization known as "The Parents Guide For Children's Films," a flock of cartoons, comedies, and a Birthday Club to which a local bank gives each birthday-ite a bank account with \$1.00 already in it.

Peter is a local drama student from neary Hofstra College, who gets \$7.00 for each performance. He now conducts our Birthday Club on stage and holds contests with prizes donated by local merchants. He has become known as Bellmore's "good will" ambassador. Last season we toured him through all of the local schools, where he conducted special assemblies in pretty much the same manner of the Saturday shows at the theatre. This enabled me to have a tremendous "in" with many of the principals since these visits cost the school nothing and supplied one of their best assembly periods. To this day principals welcome me with open arms when I want to have a special feature or Saturday show publicized.

As business will have it, Saturdays during the summer months fall off so we inaugurated a different type mid-week show. We are located very close to Jones Beach, so around the middle of June Peter departs for "Clownland" and is not seen until October.

During the past summer we conducted a kiddie column in the local weekly called "Peter, The Clown, In Clownland," which inaugurated the summer birthdays into the column along with mention of weekly contests, etc. This kept the kids in close contact with Peter and the paper was glad to have the feature. This gave up a guaranteed two columns of free space each week.

Peter, the Clown, returned to start his third year at the Playhouse recently and since I knew this had to be a big event I got the local Chamber of Commerce to sponsor a float parade that had each merchant sponsoring floats resembling various story-book and Walt Disney characters. Greeting Peter, who arrived at the railroad station from "Clownland," the parade went through the village shopping area to the theatre. A local photo studio took colored films of the event, and these were shown on our screen the following Saturday. A special trailer was used on our screen for three weeks before the event and colored cards were distributed in all schools for five towns surrounding Bellmore, while a sound truck circulated all streets for three days before the event, with the local paper coming through with page one attention. "Batman" also created a fuss by appearing at schools at break time.



The parade, with the merchants putting up the money, and the theatre supplying the help necessary to decorate them and stage the promotion, received a damp reception (it rained); but thousands turned out to welcome Peter home and needless to say we were sold out for two complete shows, with long lines waiting as long as two hours to get in for the second show.

But, most important, the entire event made this community and surrounding areas conscious of the fact that the Playhouse was back to their Saturday matinee children's shows again.

Children's admission to the Saturday matinees is 25 cents.

RUNNER-UP NUMBER 2

ANNUAL BIRTHDAY CELEBRATION

Submitted by James S. Howard, Jr.
Air-Vue Drive-In, Goldsboro, N. C.
440 cars • 50 cents top admission
Town and rural patronage.

This is held each year on Labor Day to foster better public relations. It is the only time of the year that we ask the merchants, with whom we do business to give us anything for free. The public has been paying all year for their meals and snacks in our snack bar, so we feel that this is the time to give them something on the house. A complete supper is served free to all comers that night. Each merchant who has been servicing us all year pays this time and they furnish everything.

The menu for the free supper consists of one hot dog, portion of barbeque, slaw, potato chips, pickels, potato salad, two sticks of chewing gum, one piece of candy, dish of ice cream, and a package of four cigarettes.

Each merchant also gives some large item to be used in a giveaway program that is held at the intermission time. For instance, the packing company, from whom we buy our franks, is giving away a large sugar cured ham. Foodland, where we buy our hamburger and other meats, furnished a \$15.00 gift food certificate. The bread company furnished free bread for a month to the winner of their certificate, etc.

A personal appearance of "Miss North Carolina," who was introduced by the Mayor, was another feature of the birthday party; and the Goldboro High School Band gave a 30-minute concert before the show and during the serving of the supper.

All cooperating merchants and participants were given credits both on a special screen trailer and on all outside advertising.

A local florist decorated the Snack Bar, and gave 500 tiny rose buds, which we presented one to each lady.

In addition, all boxes of popcorn contained special prizes this night, such as passes, balloons, money from one cent to one dollar, etc.

All in all we managed to have a ball.

NOTICE

Contestants are urged to watch carefully expiration dates of the offers now pending from the film companies on additional SHOWMANSHIP SWEEPSTAKES \$500 awards, so that they may get entries in before stated times.

RUNNER-UP NUMBER 3

A \$2.34 CAMPAIGN

Submitted by Virgil Galotta
Wilson, Arlington, Va.

650 seats • 70 cents top admission
Varied type audience.

A grand total of \$2.34 was spent on our campaign on "Love Me Or Leave Me." This was the cost of a rubber stamp.

I personally stamped grocery bags in six grocery stores, a total of about 6,000 bags; and also clothes bags in two dry cleaning stores, a total of another 400 bags.

Newspapers, both daily and Sunday, were stamped by newsboys. This was done two weeks prior to playing of the picture. The routes covered by the newsboys, of course, were in my immediate vicinity and they totaled about 2,500 stamped newspapers.

I placed a stamped sheet of paper on the bulletin board of 15 different drug stores; and also on the Colonial Village Apartment bulletin board. Five of these pieces of paper were taped to the cash registers of the Giant Food Store in the next block. These were directly in front of the customers as they paid their food bills. This store serves from 8,000 to 10,000 customers a week. These notes were placed two weeks prior to playdate.

Taped on the front door entrance of Progressive Cleaners were some 22 x 28's. These were directly in front of very person entering the store. The owner said they have between 3,000 to 4,000 customers weekly. This was done three weeks prior to playdate.

In the New Drug Fair, located in New Arlington Towers Shopping Center, and which is the largest drugstore in Arlington, I placed a 22 x 28 under a herald they used to plug the Ruth Etting album in conjunction with the picture. The top of the herald read: "See The movie, 'Love Me Or Leave Me'," with a picture of Doris Day beneath it. This was placed on the main entrance front door, two weeks prior to playdate.

A 40 x 60 on the picture was used in a lobby standee two weeks prior to playdate; and I personally talked to as many patrons as I could about the picture with my main point that I personally thought that James Cagney and Doris Day both could not miss for Academy Award Nominations.

The total cost was \$2.34 for the rubber stamp; and about 15 passes.

RUNNER-UP NUMBER 4

"THE DAM BUSTERS"

Submitted by Leslie E. Mitchell
Regent, Brockville, Ontario, Canada
974 seats • 55 cents top admission
Small town and rural patronage.

I arranged with the editor of our local newspaper to run gratis, four two-column scene cuts on the picture, as well as a number of short news items on local news pages prior to opening.

Arrangements were made through the local RCAF Ground Observer Corps Detachment to have four CF-100 aircraft "buzz" the town's main street on opening night. These aircraft came from the RCAF station at Ottawa, Ontario.

It was also arranged with the local RCAF Ground Observer Corps Department to hold a Wings Presentation on theatre stage opening night. These people

are civilian aircraft spotters and receive their wings from Group Captain F. R. West, director Operational Requirements for the RCAF.

An announcement of the film's showing was made at a local RCAF dance; and I also sent announcements to members of the local RCAF Association, comprised of veterans of the RCAF of World War II.

Application was made to the local City Council to have opening day proclaimed as "Dam Busters Day," knowing beforehand that such a move was frowned upon by the Council; but feeling that a newspaper account of their refusal would give us some extra publicity in any event.

It was planned to have the RCAF band from Ottawa parade on opening night; but
(Continued on page 26)



While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will pass additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

DISTRIBUTOR CASH PRIZES NOW IN EFFECT . . . are as follows:

PARAMOUNT PICTURES

\$500⁰⁰ on —

"WE'RE NO ANGELS"

(This Prize Offer expires Jan. 11, 1956)

REPUBLIC PICTURES CORP.

\$500⁰⁰ on —

"THE LAST COMMAND"

(This Prize Offer expires Feb. 22, 1956)

RKO RADIO PICTURES, INC.

\$500⁰⁰ on —

"The Treasure of Pancho Villa"

(This Prize Offer expires April 11, 1956)

COMPO Meeting Set To Discuss Problems

NEW YORK—Notices were sent out last week by the Council of Motion Picture Organizations for a meeting Dec. 15 at the Sheraton-Astor Hotel of the COMPO membership, board of directors, and executive committee.

The meeting of the members will open at 10 a.m., according to the notice issued by Sidney Schreiber, COMPO secretary, and will be held for the election of directors, adoption of a budget, and to receive a report on COMPO's affairs.

Immediately after the annual meeting, there will be a meeting of the board, at which there will be an election of officers for the coming year and the election of members of the executive committee.

The executive committee will consider "present and future COMPO status; recent proposed withdrawal from COMPO and consequent necessity for by-law revision affecting membership; COMPO management; the Audience Awards project; a renewed admission tax campaign; continued industry research; group and liability insurance; audience expansion; budget and financing; admission of new members and such other matters as may require attention."

Showmanship Sweepstakes

(Continued from page 25)

we were advised two days prior that the band would be required to meet some V.I.P. arriving in Ottawa on that day, so arrangements were quickly made to utilize the local Police Department's Girls' Bugle Band, who paraded from the other side of town to the theatre and gave a counter-marching and other drills on a lot at the side of the theatre just before our box-office opened.

The newspaper covered opening night ceremonies and stage presentation with a good picture and story running in the following night's paper.

The entire campaign was put on without any increase in our regular publicity budget.



**BIGGEST
OF THE
YEAR!**

CINEMASCOPE
Color by
TECHNICOLOR

THE LAST

Towering epic o

55mm. Bow Highlights 20th-Fox Release Slate

NEW YORK—The first motion picture filmed in the new 55mm. CinemaScope process, Rodgers and Hammerstein's "Carousel," will highlight a major lineup of six budgeted CinemaScope attractions scheduled by 20th-Fox for national release during the first quarter of 1956, it was announced last week. All six films are in color by De Luxe.

The multi-million-dollar filmization of the smash Broadway musical will be released in February preceded by a promotional campaign surpassing that introducing CinemaScope and "The Robe" two years ago.

Leading off the 1956 product roster will be "The Lieutenant Wore Skirts," and "The Bottom Of The Bottle."

Joining "Carousel" on the February agenda will be "The Man Who Never Was," filmed in actual locales in England and Spain.

Released in March will be "On The Threshold Of Space." The big Easter attraction from 20th-Fox will be "The Man In The Gray Flannel Suit," filmization of Sloan Wilson's best-selling novel.

An outstanding series of merchandising tieups and promotions of men's fashions will break for Easter providing tremendous advertising and exploitation backing the production's playdates.

"Marty" Ends Record Run

NEW YORK—Hecht and Lancaster's "Marty," acclaimed by film critics throughout the country as a leading contender for 1955 Academy Awards, will conclude its record-smashing world premiere engagement at the Sutton on Dec. 18, establishing an all-time long-run of 36 weeks at the showcase, it was announced last week by William J. Heine-man, United Artists vice-president in charge of distribution.

To date, in seven and a half months at the 561-seat Sutton, "Marty" has grossed \$495,088, the highest figure in the 21-year history of the Rugoff and Becker theatre.



Dana Wynter, star, 20th-Fox's "The View From Pompey's Head," recently visited Philadelphia and is seen with William Goldman, Goldman Theatres' head, and, right, Lester Krieger, Stanley Warner Theatres executive.

"African Queen" Suit Filed

NEW YORK—A suit seeking \$61,859 claimed to be owing from proceeds on "The African Queen" was filed here last week in Federal District Court by Horizon Enterprises against United Artists, the distributor of the feature. The action contends that UA, as a special inducement, agreed to give Horizon 2½ per cent of the domestic gross from UA's share for re-releasing "The African Queen," and that UA received \$4,074,366 as United States and Canadian revenues, of which the amount of the suit is still owed on the basis of the percentage provision.

20th-Fox Handles Disney Films

NEW YORK—Twentieth-Fox International Corporation will distribute in South Africa six features and a corresponding number of shorts produced by Walt Disney, it was announced last week.

The feature films include \$20,000 "Leagues Under The Sea" and "Lady And The Tramp," both in CinemaScope, and "The Vanishing Prairie," "The African Lion," "Davy Crockett, King Of The Wild Frontier," and "The Littlest Outlaw." The shorts include "Toot, Whistle, Plunk And Boom" and "Switzerland," both in CinemaScope, and "Siam" and "Arizona Sheep Dog."

UATC, Subsidiaries Income Is \$342,132

BALTIMORE, MD.—The United Artists Theatre Circuit consolidated income for the fiscal year ended Aug. 31 totalled \$44,394 under the new accounting practices adapted last year, by which the undistributed earnings of Metropolitan Playhouses and companies less than majority-owned are excluded from the consolidated income statement, stockholders were advised last week at their annual meeting. Had the other earnings been included, net income would have been \$342,132, it was explained.

It was further pointed out that the remaining 50 per cent interest in Rowley United Theatres was acquired prior to Aug. 31 and that if the purchase had been made at the beginning of the fiscal year, the consolidated net would have been \$233,920 additional to be added to the UATC and Metropolitan Playhouses figure.

All directors of the circuit were re-elected, including Charles Allen, Benjamin Bittenweiser, A. H. Frisch, James Landis, Douglas Moffat, Bertram S. Nay-fack, Edward H. Rowley, Joseph M. Schenck, Joseph M. Seider, Milton Shubert, George P. Skouras, George Texter, Milton C. Weisman, and Raymond V. Wemple.

Anti-Trust Suit Launched

PHILADELPHIA—An anti-trust action has been brought by Raymond Schwartz, operator, neighborhood Walton, against the major distributors, seeking injunctive relief, a first neighborhood run, and an unspecified amount in damages. The complaint charges that the defendants are engaged in a nationwide conspiracy which has deprived the Walton of the run to which it is entitled.

Plaintiff further charges that the distributors have used a competitive bidding system which has exacted excessive film rentals and that he will be forced to resort to discovery proceedings to ascertain the amount of damage he has suffered because that information is "peculiarly within the knowledge of the defendants."

FRONTIER

an era!... from Columbia!



The International Scene

Canada

Fisher Heads Odeon, Succeeding Griesdorf

TORONTO—Frank H. Fisher succeeded to the position of general manager, Odeon Theatres (Canada) Ltd., following an announcement by Leonard W. Brockington, president, of the "mutual termination" of an agreement between David Griesdorf and the company.

Fisher, who was general manager of the J. Arthur Rank Film Distributing Organization in Canada, was succeeded in his position by Frank Vaughan, formerly JARO general sales manager.

In his announcement, Brockington said that he and the directors "desire to express to Mr. Griesdorf their thanks for past services and wish him the best of luck and every success in his future activities."

There was no statement from Griesdorf as to what his future activities would be, although he has been active in both distribution and exhibition.

Canadian Comment

James W. Spence was elected chairman of the board and Donald C. Kerr was elected president and general manager of Canadian Kodak Company, Ltd., at a meeting of the board of directors. Spence, a member of the Kodak organization for 50 years, has been serving as treasurer and assistant general manager. He has been a board member since 1942. Kerr has been secretary and assistant general manager, and a board member since March, 1954. Kerr succeeds E. Stanley Currie, who died recently. R. Louis Christie was elected assistant general manager and also a director of Canadian Kodak. D. Douglas Lauder was elected secretary; R. Laird B. Joynt was named treasurer; and Kenneth Winter, comptroller.

A net profit of \$129,724 for the fiscal year ended Aug. 31 was reported by Marcus Loew's Theatres, Ltd. (Toronto). This compared with net profit of \$90,627 for the previous year. Working capital increased to \$919,832 from \$770,651. Operating profit increased to \$314,849 from \$265,586. Taxes increased to \$139,304 from \$114,850. Directors will ask shareholders at the annual and special general meeting on Dec. 9 to approve a proposed bylaw decreasing the company's capital by cancelling all preference shares (including those issued, all of which have been redeemed) and transferring the proceeds to the company's earned surplus.

CINE CHATTER: Sydney Johnston wrote a series of articles about Hollywood personalities and doings in the Montreal Star, beginning with Dore Schary. . . . With a gold watch as a prize, J. R. Chalmers, manager, Odeon, Ottawa, ran a competition which helped buy a bus for the Ottawa Handicapped Rehabilitation Association. . . . Maynard Gray, formerly projectionist, Plaza, Shaunavon, Saskatch-



Seen recently at the New York premiere of "Hill 24 Doesn't Answer," first Israeli-produced English-language film, World, were, left to right, Walter Reade, Jr., chairman of the board, Continental Distributing Inc., which is releasing the film; Michael Wager, who stars in it; Zvi Kolitz, executive-producer and writer; and Frank Kasser, Continental president.

ewan, was named supervisor of Rothstein Theatres' recently acquired theatres in Weyburn, Sask., the Soo, Hi-Art, and Twi-Lite Drive-In. . . . Under a new scheme of the National Federation of Canadian University Students, 40,000 of its members would be entitled to special discounts on theatre tickets, books, and clothes by showing a NFCUS identity card. . . . W. C. Powell was named manager of National Theatre Services' 598-seat Roxy in West Hill, Ont., which will get a face-lifting job. . . . Council of Port Credit, Ont., passed a new by-law requiring theatres to take out licenses at a fee of 20 cents per seat annually. Permit will have to be approved by the Chief of Police first. . . . Odeon, New Westminster, launched a new first-run policy starting with "Above Us The Waves." . . . Peter Meyers, 20th-Fox Canadian general manager, visited Vancouver to install Gordon Lightstone, Jr., as his British Columbia manager. . . . Ben Sommers, owner, State, Winnipeg, joined the staff of Sterling Films, Ltd., and will be Foto-Nite representative for western Canada. . . . J. G. Ganetakos was elected president, United Amusement Corporation, Montreal while first vice-president and managing



The successful cooperation between the Army and U-I in connection with the promotion of "To Hell And Back" was extended recently to the foreign film field when the film had its premiere at the Gaumont Haymarket, London, England.

New Film Agreement Concluded With Italy

NEW YORK—Eric Johnston announced last week the conclusion of a new three year film arrangement with Italy.

The MPEA president said the agreement maintains the present import level of 190 films per year for the eight companies operating their own distribution organizations in Italy. The agreement extends three years beyond Aug. 30, 1956.

The agreement also continues the remittances of \$3,000,000 per year at the official rate of exchange. The permitted uses of unremittable funds remain unchanged. As part of the arrangement, the U. S. companies will sell a major portion of their outstanding dubbing certificates for 470,000,000 lire, payable in installments. Proceeds of the sale will be remittable in dollars.

The Italian government has agreed to limit the increase in new dubbing fees, under the pending film law, to a total fee of 5,500,000 lire per feature film. The previous fee was 2,500,000.

Corkery To Colombia

NEW YORK—Robert J. Corkery, Motion Picture Export Association Latin America vice-president, departed last week for Colombia to confer on what was described as "administrative matters." The decision to dispatch Corkery was reached unexpectedly at a foreign managers meeting only the day before. The executive may also go to Rio de Janeiro, where the industry has been pressing for an increase in the admission price ceiling, and to Buenos Aires, where a new agreement must be negotiated.

director is W. G. Lester and second vice-president, W. H. Giles. . . . Capitol, Kitchener, and the Waterloo, Waterloo, introduced chinaware giveaways. . . . Hamilton Drive-In operated by J. Dydzak, opened for first time last summer, was the last outdoor survivor of the season in that district. It wound up by conducting shows Friday and Saturday nights only. . . . Don Summerville, manager, Prince of Wales, Toronto, B and F unit, was nominated again in the elections for civic alderman. . . . Agnes O'Neill, after 21 years service with Warners, retired from her post in the St. John office. . . . Amusement tax collections in Moose Jaw, Sask., at end of September totalled \$30,239, compared with \$38,425 for the nine months' period in 1954. . . . Mrs. Arthur F. Brown was named a member of the Board of Governors of the National Film Board. Also reappointed for their second three-year terms are Dr. Leon Lortie, director of extension services, University of Montreal, and H. L. Roper, Halifax, a construction executive. . . . Jerry Cass, who left 20th-Fox as a salesman, is now selling insurance. . . . Suburban Famous Players houses raised their admission price in the evening to 65 cents from 60 cents. . . . Jim Hardiman, Odeon publicity head, has documentary proof, in the form of a certificate, of having completed a TV production course. . . . Ted H. Abrams was recently appointed to advertising and promotion activities with Associated Screen News, Ltd.

—HARRY ALLEN, JR.

Konecuff

(Continued from page 9)

the increase. He has been told by newsmen that the public is not as interested in films as they once were, but he found that this did not hold true. Hollywood doings are still as much wanted as ever, but not enough useful material is being supplied newspapers as in the past. The editors need help in giving the public what they want. They are getting "warmed-over, hackneyed material" with the TV stuff more interesting.

The fledgling producer felt that local theatremen and publicity representatives should work harder in putting the films across. He thought that industryites have created the impression in the public's thought that the ranks of the industry are closed to new creative people while TV on the other hand welcomes them. This opinion should be reversed. He urged the active searching for new people and new ideas so that the future can be dealt with properly. We cannot rest on the present or the past.

Goldwyn hit at those in the industry who are the greatest broadcasters of gloom today, and he thought that they must stop creating the impression that films are not being seen or not fit to be seen. He has been asked by newsmen why industryites are always running the business down. He couldn't answer, but he hoped it would stop for the betterment of the business.

AMPA prexy Dave Bader also spoke. Aboard the dais in addition to those mentioned were Hans Barnstyn, Karen Sharpe, and Lige Brien.

PARTY 'N' PREVIEW: Columbia Pictures and the NYC Convention and Visitors Bureau jointly hosted a reception and preview showing of Columbia's CinemaScope featurette, "Wonders Of Manhattan," at Toots Shor's last week. It might be noted that this is the first time to our knowledge that CinemaScope has ever been shown in a restaurant which should make some historians jump with glee.

On hand to view the highly entertaining short that shows the isle of Manhattan during a 24-hour period were members of the city government, leading figures from the civic, business, and entertainment fields. While George Jessel is credited as narrator, the real narration is sung by Bill Hayes and a chorus.

Bernard Gimbel paid tribute to Columbia for the fine job done on behalf of the city and he presented a special citation to Jack Cohn, executive vice-president of Columbia, on behalf of the city. Cohn accepted on behalf of those who made the film.

Incidentally, we'd like to pay our own tribute to print department head Bill Brennan, who with spit, polish, and some ingenious know-how put together a wonderful screen and adjusted the projector's aperture plates so that they were able to show the CinemaScope entry, all this with only minutes at his disposal. He's really one of the unsung necessary men behind the scenes in the company's operation.

PROMOTIONS: Actor Tom Ewell is going all-out to promote his latest for 20th Century-Fox, "The Lieutenant Wore

This Was The Week When

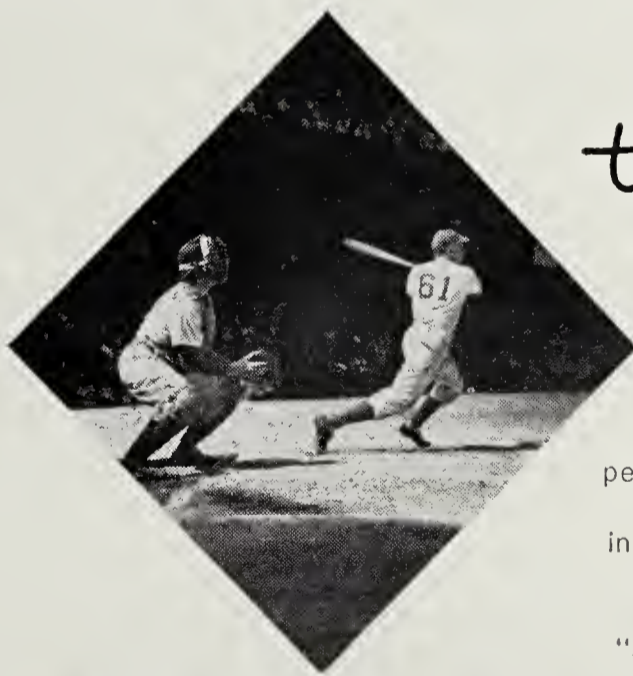
United Artists slated Otto Preminger's "The Man With The Golden Arm" for its world premiere in New York's Victoria on Dec. 15. . . . The Noel Meadow presentation of Luis Bunel's "This Strange Passion" had its American premiere in the English version at the Trans-Lux 52nd Street, New York. . . . Paramount president Barney Balaban was named keynote speaker for the dinner tonight (Dec. 7) for the Federation of Jewish Philanthropies in the Waldorf Astoria, New York. . . . Continental Distributing announced a Dec. 19 American unveiling at New York's Sutton for the Michael Redgrave starrer, "The Night By Number Came Up." . . . Warners directors declared a dividend of 30 cents a share on common stock, payable Feb. 4 to holders of record Jan. 13. . . . Astor Pictures head Robert M. Savini announced the acquisition of the Ingrid Bergman "Fear" from Park Pictures.

Columbia announced that "Picnic" and "The Eddy Duchin Story" will be showcased shortly at the Radio City Music Hall, New York. . . . Buena Vista set Walt Disney's "The Littlest Outlaw" for its premiere Dec. 26 at the Trans-Lux 52nd Street, New York. . . . Two gala invitational press previews were scheduled for U-I's "The Benny Goodman Story," this week in the Pantages, Hollywood, next week in the RKO 86th Street, New York. . . . Warners started preparations for a simultaneous, two-theatre world premiere of "The Court Martial Of Billy Mitchell," at the Weller and Liberty, Zanesville, O., as a tribute to that city, which sold the most National Tuberculosis Association Christmas Seals. . . . New York's Roxy prepared to unveil 20th-Fox's "The Rains Of Ranchipur" on Dec. 15. . . . The Alec Guinness starrer, "The Prisoner," was set by Columbia to bow this week at New York's Plaza. . . . Bryna's "The Indian Fighter" was booked by United Artists for a gala premiere in the Mayfair, New York, Dec. 22.

Skirts." Thus far he has appeared on three national TV shows bringing the WORD on the film to an estimated audience of 60 millions. . . . One thousand executives of the National Council of Women of the U. S., as well as affiliated council groups overseas are receiving notice to watch for, see, and get others to see "Good Morning, Miss Dove."

The Numbers Game

HARTFORD, CONN.—George E. Landers, Hartford division manager, E. M. Loew's Theatres, arranged a newspaper contest, offering guest tickets to writers of 10 longest lists of film titles containing a number, in conjunction with "Count Three And Pray."



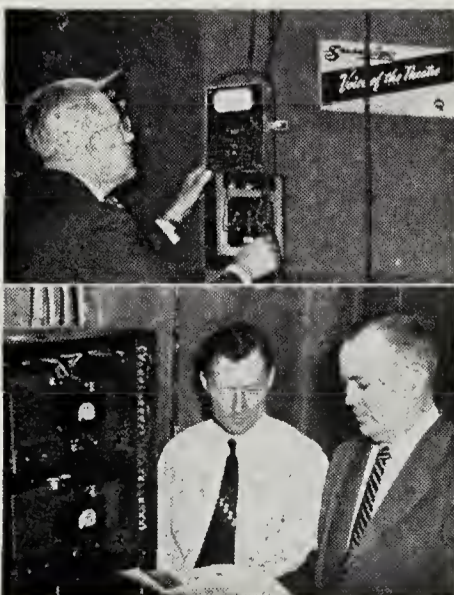
that extra
"something"

A certain indefinable quality sets people, pursuits, products apart.

In the automotive world, Cadillac is in this exclusive "quality" category.

In the field of stage, screen and sports, a select few have that certain "something" that sets them aside from their fellow performers.

Thus it is with ALTEC service. Over and above its superb technical skill, its special instruments, tools and devices, its extensive research and development laboratories, ALTEC service offers that extra "something" which adds a "plus" value to every ALTEC service contract.



SPECIALISTS IN MOTION PICTURE SOUND

161 Sixth Ave., New York 13, N.Y.

NEWS OF THE TERRITORIES . . .

Atlanta

R. P. Davis, sales representative, Columbia, is in an Atlanta hospital, very sick. . . . At U-I, Ralph Bergquist, office manager, was appointed sales representative. Allen Rainwater succeeds as office manager. . . . E. D. Martin, president, Martin Theatres, was guest speaker at the luncheon meeting of the WOMPI at the Variety Club. The luncheon was presided over by Stella Poulnot, WOMPI president, and Martin was introduced by Mildred Castleberry, booker, Martin Theatres, Atlanta. . . . Harry Blotto, manager, Bradenton, Fla., has, for the sixth successive year, been appointed head of the polio fund drive for 1955. . . . The new Jomac Drive-In, Europa, Miss., now under construction, is expected to be ready for opening about Dec. 15. Joe Wofford is manager. . . . Mrs. W. A. Barrett, mother of Jack Barrett, sales representative, Allied Artists, died at her home in Cartersville, Ga.

W. S. Shelton was appointed projectionist, Jefferson, Monticello, Fla. He formerly was with Floyd Theatres. . . . Central Theatres, Inc., owners, Beachman and Rialto, Orlando, Fla., has purchased the old Floyd residence. . . . Ralph Mann, manager of the theatre in Monroeville, Ala., has resigned to go with the Baldwin Times, Bay Minette, Ala., as assistant manager. . . . Otto Gross, Bailey Theatres, has returned to his home after a stay at the hospital. . . . Mrs. Frank Biereley, has closed her Charles, Marysville, Tenn., due to poor business. . . . The Wood's, Newville, Ala., has closed. . . . Riley P. Davis, 50, died last fortnight in a private hospital after an illness. Davis was sales representative, Columbia, and before that was with other exchanges. He was also a member of the Motion Picture Coliseum of America and the Atlanta Variety Club. Survivors are his wife and a son.

Boston

Plans for the launching of Walt Disney's "Song Of The South" in the New England territory were announced at a luncheon at the Sheraton Plaza Hotel, hosted by Buena Vista. District manager Herbert Schaefer and sales manager John Feloney greeted exhibitors. . . . Joseph E. Levine, president, Embassy Pictures Corporation, which has world-wide distribution of "Wiretapper," arranged to have the world premiere of the film in the Los Angeles area this week in 35 theatres. The saturation booking is backed by a strong TV and radio campaign, with Fred Stein of Los Angeles as the west coast distributor. . . . Robert Whitten, who operated the Opera House, Millbridge, Me., closed the house last week to devote full time to the operation of a store. . . . The Bomes brothers will permanently close the Jamestown, Jamestown, R. I., on Dec. 10. Now that RCA is handling the distri-



Samuel Goldwyn, Jr., and Mrs. Goldwyn recently visited Boston for press interviews and TV appearances in connection with his first UA production, "Man With A Gun." Left to right are Harry Segal, UA branch manager; Tom Fermoyle, ATC official; Karen Sharpe, who stars in the film; Goldwyn, Jr.; Mrs. Goldwyn, Jr.; and Henri Schwartzberg, ATC official.

bution nationally of the products of Signs, Inc., Boston, screen towers, marquees, and directional signs manufactured by the company can be purchased through Capitol Theatre Supply Company here. During the trade show in Chicago, the announcement was made that Dave Siegel, Signs, Inc., had arranged with RCA to have them handle the distribution of the company's products. . . . John O'Dwyer is Jack Saef's new assistant at the Metropolitan, Paramount, and Fenway, replacing Bob Silverman, who was promoted recently to assistant manager, Metropolitan. . . . William T. Powell, Jr., son of district manager Bill Powell, Smith Management Company, has closed the ABC Drive-In, Pittsburgh, and is making his home with his parents in Framingham, Mass., where he is doing relief managing for the Smith drive-ins in the area. . . . Samuel Pinanski, president, American Theatres Corporation, was reelected president, Hebrew Free Loan Society of Greater Boston at the 42nd annual meeting. His father, the late Nathan Pinanski, founded the Society. Among the directors elected are Benjamin Trustman, industry attorney, and Julius Meyer. . . . Edward X. Callahan, Sr., former district and division manager, 20th-Fox, suffered a heart attack and is a patient at the Newton-Wellesley Hospital.

IATSE Tenders Testimonial To Representative Scanlan

BOSTON—The Third District of IATSE tendered a testimonial dinner to William Scanlan, for 30 years New England representative, on Dec. 4 at the Hotel Bradford. Every local in the district was represented at the gala occasion, Scanlan was given a diamond-studded IATSE pin as a memento of the day. Richard Walsh IATSE president, came from New York to speak, while Ken Kelly, secretary-treasurer, Massachusetts AF of L, also spoke. Hy Fine, district manager, England Theatres, Inc., was the toastmaster. John J. Miller and Walter F. Diehl were co-chairmen of the affair.

Buffalo

Peter Bifarella, owner, Joyland, Springville, N. Y., and his wife celebrated their golden wedding with an anniversary mass and a reception. Nearly 300 guests honored the couple. . . . Roger Baker, well-known sportscaster, WGR radio and TV channel 2, was the speaker at a stag luncheon in the Variety Club's headquarters. Dave Cheskin and Richard T. Kemper, entertainment committee, planned the event, one of the highlights of which was a roast beef buffet. . . . Harry Altman and Harry Wallens, owners and operators, Town Casino, and members of the Variety Club, cooperated with the Lions Club in entertaining some 300 sightless persons at the Lions' 10th annual Thanksgiving party for the blind. Performers in the Casino show, headed by MGM's Howard Keel, donated their time and talent under the auspices of Alfred LoCastro, president, American Guild of Variety Artists of Western New York, and Salvatore A. Rizzo, president, Local 43, musicians' union. . . . WBUF-TV, Buffalo channel 17 station, has filed a statement with the Federal Communications Commission showing a deficit of \$272,745 as of Oct. 31. The statement was filed in answer to a request by the FCC in connection with its consideration of the sale of WBUF-TV to the National Broadcasting Company for \$312,500. The Commission has granted a construction permit to Frontier Television, Inc., to build new a UHF TV station on channel 59.

Richard T. Kemper, zone manager, Dipson Theatres, announced managerial changes. Jerry Germaine, who managed the Palace, Jamestown, N. Y., for several years, has been appointed manager, Capitol, Steubenville, O., and George McPherson takes over the Jamestown post. Carl Degenhart, former manager, Olean, Olean, N. Y., is now managing the Abbott here. The circuit has re-opened the Bradford, Bradford, Pa., with Timothy Valanos, as manager. . . . The directors of Tent 7, Variety Club, honored Elmer F. Lux when the new 1956 board selected him at chief barker for the third time. Lux also has been appointed to select a committee to plan for the celebration of Buffalo's 125th anniversary in 1957. . . . Carl E. Bell who has been manager of the Buffalo office of Perkins Theatre Supply Company for many years, purchased the branch at 505 Pearl Street from Perkins Electric Company, Ltd. The latter company has branches in Toronto and Montreal and had also been operating the Buffalo branch, which Bell now takes over. . . . Whittington and Bellefonte have re-opened the World, Rochester, N. Y. . . . The Playhouse, Clyde, N. Y., has been sold to C. Belcher.

Chicago

Ken Prickett, Jackson, Tenn., was named Piccadilly manager, with Norbert Sterling as assistant. He had been with the Paramount Gulf division of ABC Paramount for two years and previously for ten years, with MGM as publicist. . . . The Lake and Oak Park cooperated with the Infant Welfare Association in benefit programs. . . . The Plano, Ill., Chamber of Commerce is guaranteeing, with \$1,700 for 17 weeks, the success of the Plano, which had been closed for 14 months. . . .

(Continued on page 32)

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Christmas **SALUTE**

Will Rogers Hospital gratefully acknowledges the contribution of advertising production by Columbia Pictures, and of space by this Publisher.

Drive-In Pair Fined In Obscenity Charge

DURHAM, N. C.—John D. Garner and Raymond A. Toler, manager and projectionist, respectively, of a Fayetteville, N. C., drive-in, were convicted in Cumberland Superior Court, Fayetteville, of showing immoral and obscene motion pictures and each was fined \$100 and costs. Jesse Wellons, principal stockholder and president of the corporation that owns the drive-in, was acquitted.

All three were convicted last summer in Cumberland County Recorder's Court and fined \$1,500 each. They appealed to Superior Court contending, among other things, that the Recorder's Court did not have jurisdiction because the drive-in is inside the city limits.

The pictures on which the charges were based were shown publicly and included "Striporama," and "Cinderella's Love Lesson." The Superior Court jury saw the films in question, but did not decide what to do with them.

Chicago

(Continued from page 30)

Loop attorney Arthur Sachs reports that his new company, La Salle Productions, is ready to make "The Four Seasons." The firm is composed of a dozen local business men. . . . James R. Thompson, 76, who operated the Community, Raymond, Ill., died recently at Rollo, Mo. . . . Mrs. Zelma Unger was named Belasco manager, Quincy, Ill., succeeding Louis Magner, resigned. . . . Simon Bucharo, 74, composer, musical editor, and orchestrator for Warners Studios, Hollywood, died here while visiting a brother and a sister. . . . Jack De Wiggins, Lakeside manager, is conducting the Pantheon until B and K appoints a permanent manager to succeed the late Sam Soible.

The Chicago Daily Tribune, which printed ballots for Audience Awards votes, and the theatres which passed out ballots in their lobbies, report heavy, satisfactory returns. . . . The showing of movies in taverns was halted by Police Commissioner O'Connor unless they have public amusement licenses and the films have been previously submitted to the police censor board. His action was approved by the city corporation counsel office. . . . The Chicago is scheduled to receive the premiere of "The Benny Goodman Story." . . . Les Stepner, in addition to his managership of the Evanston, will handle the publicity for "Oklahoma!" He was appointed by Aaron and John Jones, operators, McVickers, where the film will be shown starting Dec. 26. . . . Get well cards are pouring in at Michael Reese hospital for Harry M. Rouda, Rhodes co-manager. Operated on seven weeks ago, he returned to the hospital for further treatment. . . . Mr. and Mrs. J. A. Bailey reopened the Royal, Danville, Ill., after leasing the house from Mrs. Elsie Blessing. . . . Publicist Dale O'Brien is better following surgery. . . . Rani Pedrucci, Frisina Amusement Company, booker, is receiving condolences over the recent death of his mother.

Cincinnati

Away on business were Milton Gurian, Allied Artists branch manager; Philip Fox,



United Artists' Buffalo branch manager, Stanley Kositsky, far left, rear, and his staff recently greeted Jack Palance during his visit at the exchange while in town for the opening of UA's "The Big Knife," Shea's Buffalo.

Columbia branch manager; P. K. Wessel, treasurer, States Film Service, accompanied by president Meyer Adelman, Philadelphia; Robert McNab, 20th-Fox branch manager; and Jack Garner, Buena Vista salesman. . . . In were Burton Robbins, New York, National Screen Service vice-president in charge of sales, and Jack Haynes, Detroit, Northio salesman. . . . L. C. Stone has reopened his house in Sophia, W. Va. . . . W. T. Elsworth is the new owner of the house in Belle, W. Va. . . . Max Matz has sold the Colonial and the Skyway Drive-In, Bluefield, W. Va., to the Newbolt Circuit. . . . Thanksgiving Day kiddie shows attracted good boxoffice at numerous area houses. . . . Margaret Woodruff, Columbia head booker, an Ohio State football fan, was a spectator at the OSU game with Michigan in Ann Arbor. . . . Rita Walters now heads the U-I contract department, replacing Grace Barger, resigned because of ill health. . . . Dorothy Habel is now secretary to Sam Sherman, U-I office manager.

COLUMBUS, O., NEWS—Suit against the Huntington-Cincinnati Trucking Company for recovery of overcharges and treble damages over a two year period by several southern Ohio exhibitors was scheduled to be tried in the Portsmouth, O., municipal court Dec. 2. Plaintiffs in-

New RKO Albee Manager Welcomed To Providence

PROVIDENCE, R. I.—Receiving a hearty welcome from local theatre owners and operators, the press, and representatives of radio and TV stations, Philip Nemirow, new manager, RKO Albee, arrived to take over his new duties. Nemirow replaces Dave Levin, who, for over 14 years, managed the house before being promoted to RKO city manager, Grand Rapids, Mich.

Nemirow started in the industry over 25 years ago, as a page boy, Franklin, New York. He rapidly rose to chief-of-service, Royal. Other assignments in New York included assistant's posts at the Empire, Alhambra, Proter's 125th Street, and the RKO 23rd Street, and 68th Street houses. He eventually took over the manager's post at Proctor's 125th Street. His most recent assignment was at the Chester, which he managed for about four years.

Ohio Special Session Not For Censorship

COLUMBUS, O.—Governor Lausche indicated strongly that he will not initiate proposals for a movie censorship law at the special session of the Ohio Legislature Jan. 16, called to enact legislation implementing the bond issue for mental hospitals.

The governor said he had received a dozen or more proposals to put other questions before the building program session. He said, in answering the movie censorship proposals, that he had "vigorously urged enactment of such legislation in the last session, but was turned down." He cited further that, in the past, he had refused to call special sessions for consideration of other than genuine emergency matters.

cluded Pearl DeLong, State, Ironton; Stanley Warner Theatres, Portsmouth; Chakeres Theatres, Jackson and Wellston; James Malavazos, Ohio, New Boston; J. Henry Davidson, Atomic Drive-In, Waverly; and Charles Sugarman, Waverly Drive-In, Waverly. . . . James Malavazos, Ohio, New Boston, O., purchased the LaSalle Hotel at Portsmouth, O., from his father. The younger Malavazos will continue to operate the Ohio. . . . Ed Ramsey, operator, Plymouth Drive-in, Plymouth, has been named a member of the board of directors of the Independent Theatre Owners of Ohio. Ramsey succeeds Walter Burget, Lincoln Drive-In, Van Wert, who resigned after the sale of his situation to Nate Schultz, Cleveland. . . . Thirty firms have signed contracts for 50 booths at the National Drive-In Convention to be held Feb. 21-23 at the Hotel Cleveland, Cleveland, announced Robert Wile, secretary, Independent Theatre Owners of Ohio.

Cleveland

The Audience Awards Poll got off on time with varying results. The downtown theatres, which centered the drive with enthusiasm, were getting results with managers reporting the voting is heavy. However, comparatively few neighborhood houses participated, and those which did reported an almost total lack of interest on the part of patrons who, they said, threw the ballots on the floor without marking them. They attribute this to the complicated set-up of the ballots, too many categories, and too much duplication of names in different categories. . . . Through the courtesy of Columbia branch manager Jerry Safron, the Variety Club held a membership screening of "Queen Bee," after which the scene of the entertainment was shifted to the Hollenden Hotel club rooms. . . . When Ken Veach, owner, Twilight Drive-In, was in town recently, he contracted with Ben L. Ogron, Ohio Theatre Supply Company, for installation of a wide-screen and CinemaScope. . . . Abe Schwartz, one of the owners of the Lexington, surprised his friends with the announcement of his marriage to Mrs. Rose Goldstein of this city.

It is reported that Labonte is negotiating with Marvin Harris for the Avalon, Toledo, O. Recently he acquired the Strand, Fremont, O. . . . Howard Reif,

Modern Theatres, has started his season of commuting between Cleveland business interests and his Florida winter home. . . . Irwin Pollard, Imperial Pictures, announces he will soon have prints of his new package program, "The Day The World Ended" and "The Phantom From A Thousand Leagues." . . . Mike Gould, Paramount salesman, is now a member of the Paramount 100 Per Cent Club. Before coming to Cleveland three years ago, Gould was affiliated with the Paramount sales force in New York, Philadelphia, and Cincinnati. . . . Newscasters report that when the special session of the state legislature meets in January, business will be confined to the state welfare policy as determined by the November bond election. If Governor Frank Lausche sticks to this program, he will not give consideration to any proposal at this time to introduce a new state move censorship bill. . . . Mrs. Alexandria Blazeski, 78, mother of Ed Graves, RKO booker, died following an illness of 15 years.

Denver

Variety Tent 37 expects to be in its new quarters in time to stage a grand opening party on Dec. 10. With the rooms turned over to them by the Cosmopolitan Hotel, the Tent is racing against time to finish the decorating and furnishing. Just at the time it looked as if the date would be easy to make, the city insisted on the installation of a sprinkler system. The Tent holds its annual election Dec. 15. . . . Azteca Films set up an office here at 927 21st Street, and has assigned Art Burnham, formerly branch manager, Chicago, to make a survey to determine the needs of the territory. . . . Rodney Knox, city manager, Knox Theatres, Durango, Colo., and his wife became the parents of their first child, Ronald Keith. This makes Ted and Elsie Knox, Service Theatre Supply, grandparents for the third time.

Des Moines

Stephen A. Oellerich has sold his interest in the Starlite and Skyvue Drive-Ins, Waterloo, Ia., to Central States Theatre Corporation, Des Moines, effective Dec. 1. The Starlite was built in 1947, the first drive-in in Iowa, and the Skyvue two years later. Central States purchased the interests of Philip E. Winslow, original partner with Oellerich, in June, 1954. . . . Cliff Shearon, theatre owner at Genoa and Fullerton, Neb., has purchased the Norka, Akron, Ia. The house has been closed since June, following the death of the former owner. . . . The Iowa, Keokuk, Ia., has been reopened by the Frisina Amusement Company after being completely renovated. . . . Paul Webster, Republic branch manager, Omaha, and formerly Des Moines manager, has been transferred to Indianapolis; Ken Weldon branch manager here, will handle the Omaha offices also.

Detroit

The Music Hall, which is showing "Cinerama Holiday," was host to over 1,200 nuns from the Catholic Parochial Schools in Detroit and surrounding communities. Arrangements for the event were made by William Green, publicity director, and the Rev. Carroll F. Deady, superintendent, Detroit archdiocese schools. . . . Milton Zimmerman, branch manager, Columbia, is back at his desk after an operation on



During a recent personal appearance at the Albee, Cincinnati, Danny Kaye met some exhibitors from the area and discussed plans for Paramount's "The Court Jester." Left to right are James McDonald, TOC; Lou Wiethe, Valley; Kaye; Phil Charekes, Charekes Circuit; William Onie, Mariemont; William Meier, Cincinnati Paramount branch manager; and Vance Schwartz, Distinctive Picture Corporation.

his kidneys. . . . Sid Cooper, United Artists, was in from Washington to confer with branch manager Sidney Bowman. . . . Detroit Theatre Enterprises has closed the Victory. . . . George Fletscher has closed his West End. . . . Jack Zide, Allied Films president, is recovering from a recent operation. . . . Stanley Baran is a new booking agent, Paramount. . . . Herb Schloss and Herman Kass, Columbia exploitation, were in town.

The 5,500-seat Fox will be extensively remodeled, according to Robert Bothwell, newly-appointed managing director. The theatre will spend approximately \$50,000 for new equipment, including boxoffice, marquee, tapestries, lounge, carpeting, and other items. . . . The motion picture industry will be the theme of several meetings of the Greater Detroit Motion Picture Council, representing more than 60 civic, educational, and religious groups in the metropolitan area. According to Mrs. Francis B. Van Deusen, president, meetings scheduled into April will deal mostly with the industry itself. Dillon Krepps, managing director, United Artists, spoke recently on the "New Look In Motion Pictures." Other speakers scheduled include William Green, Music Hall, and Arthur Herzog, Jr., independent publicist.

After a long history, the city's best-known art house, the Cinema, will reopen but under a new name and new ownership. William Flemion, Studio The-



Russ Tamblin, MGM player, recently visited Denver in connection with the Audience Awards Poll, and is seen here with members of Women of the Motion Picture Industry.

ITOO Approves Allied COMPO, Tax Stands

COLUMBUS, O.—Resignation of the Independent Theatre Owners of Ohio from COMPO and endorsement of National Allied's action in deferring until 1957 any attempt to obtain further relief from the admissions tax were approved by the board of directors at a meeting here.

The board said that resignation from COMPO will remain effective until "reforms in management and changes in personnel have been effected as will insure the organization's operation in conformity to the bylaws and in accordance with the intent of the founders and until the Allied States Association renews its membership." The Ohio board commended the National Allied board of directors for establishing a national tax committee consisting of Colonel H. A. Cole, Trueman Rembusch, and Abram F. Myers. The Ohio board pledged "heartily support" and cooperation with the national committee.

Action in deferring the tax reduction attempt until the 1957 Congressional session was prompted by reports that if any tax cut is voted in 1956 it would be a general income tax slash for the public, not for special groups. Since the film industry got tax relief in 1954, it would be difficult to convince Congress that an additional cut should be made in 1956, said the board.

atre Corporation, has taken a lease on the building and plans to spend about \$35,000 to renovate and remodel the house, which has been closed for nearly a year. The opening date has been set for January and the name of the theatre will be the World. Booking and buying will be handled by Flemion. . . . Jane Reddin has left the United Artists as publicity director. . . . Jack Palance was feted by the Detroit Free Press recently in its "New Faces" contest. . . . Danny Kaye is appearing at the Shubert Lafayette. . . . Paramount division manager M. Stoner was in town to visit Kaye. . . . Allied Theatres of Michigan is holding its regular board of directors meeting this week to make plans for Christmas parties for the benefit of underprivileged children.

Houston

Jack Farr, owner, Trail Drive-In, is showing marked improvement following his recent heart attack. The Trail is being operated by T. J. Cheney, manager. . . . The Bellaire High School staged "Curtain Call Of 1955," a musical revue at the Bellaire. More than 50 teenagers performed in the musical. . . . Lloyd Edwards, executive assistant to Harry Ballance, 20th-Fox division manager, Atlanta, was a recent visitor. . . . The Houston Independent Theatre Association has unanimously adopted a constitution and by-laws drafted by a committee. The organization is for theatre owners and their executive personnel in the area. Election of officers was to be held at a meeting scheduled for last week. Lowell Bulpitt is currently president of the group. . . . The Air View Drive-In, also known as the Chocolate Bayou Drive-In, was held up and robbed at gun point, with about \$200 reported taken.

Warners Short Gets Gala World Premiere

DETROIT—An important world premiere was accorded "24 Hour Alert," a Warners special short subject, starring officers and men of the United States Air Force and Jack Webb, at the Michigan last week.

Festivities, set up with the cooperation of the Air Force Command and local civic and service organizations, included the presence of bands, lights, and all the trimmings of a Hollywood premiere. Brigadier General Arno Luehman, Wright Field, Dayton, O., and Brigadier General Ben Webster, Air Defense Commands, Selfridge Field, Mich., supervised activities.

Mayor Albert Cobo presented Wings Awards to outstanding members of the Ground Observer Corps on stage of the Michigan and pilots and ground personnel at Selfridge Field selected a "Miss 24 Hour Alert," who participated in the ceremonies.

Produced by Cedric Francis, directed by Robert Leeds from a screen play by Beirne Lay, Jr., and Richard J. Breen, "24 Hour Alert" was filmed at major U. S. Air Force bases and shows the latest jet aircraft in action never before photographed for the screen.

Jacksonville

Nearly 100,000 patrons paid to attend the Agricultural and Industrial Fair staged by the Variety Club, Tent 44, with help from the Chamber of Commerce, according to Ted Chapeau, Fair president. As a result, many thousands of dollars have been added to the coffers of Variety's Blind Children's Foundation. . . . A new Variety Club crew was to be elected this week from among 22 candidates on the slate. . . . Dixon Regan, Paramount office manager, became a member of his company's 100 Per Cent Club on the basis of sales achievements in the past year. . . . All 20th-Fox workers here have subscribed to the buying of U. S. Savings Bonds, declared Thomas Tidwell, branch manager. . . . Maurice Shaaber, Wil-Kin Theatre Supply technician, is now selling equipment for Wil-Kin. . . . Mark DuPree, FST executive, returned from a south Florida field trip. . . . Praise for the motion picture excellence of "Good Morning, Miss Dove," was expressed in a letter written by State Superintendent of Education Thomas D. Bailey, to 20th-Fox. . . . Florida newspaper editors devoted many pages of free space to publicizing the Audience Awards elections and theatres were prodigal in the use of Audience Awards newspaper ads. . . . Chief marker C. H. Deaver initiated 30 new members into the Variety Club last fortnight.

Minneapolis

Fire completely destroyed the Isis, Fargo, N. D., operated by S. D. Dietz. Loss was estimated at \$50,000. Plans to rebuild the house are uncertain. . . . Reno Wilk, operator of drive-ins in the area, left for Florida. . . . A new water line was installed at the Valley, Browns Valley, Minn., for an air conditioning plant. . . . The Mac, McLaughlin, S. D., has reopened after extensive remodeling, which included adding 30 feet to the building. . . . Employees of the Lake and Hollywood, Devils Lake, N. D., sponsored three oper-



Jarma Lewis, MGM starlet, who appears in "The Tender Trap," recently attended the Detroit premiere of the film at the Adams. She is seen above with contest winners of "The Tender Trap" contest and a master of ceremonies of station WXYZ on stage of the theatre.

atic films for the Variety Heart Hospital here. . . . Ray S. Hanson is pushing preliminary work on his drive-in near Fertile, Minn. A spring opening is planned.

Jim Ender, formerly manager, Chief Drive-In, Willmar, Minn., has been named manager, State, Willmar. Both are operated by W. R. Frank. . . . John Jessen, Strand, Spread Eagle, Wis., succeeds Norm Enquist as manager, Towne, Florence, Wis. . . . Three houses in the territory closed recently because of poor business. They are the Rialto, Chester, S. D.; Pix, Pickstown, S. D.; and Park, Pelican Rapids, Minn. . . . Ted Galanter, national press representative for Sam Goldwyn on "Guys And Dolls," Ivan Fuldauer, MGM midwest press representative, and Norm Levinson, local press representative, met with Harry Weiss, RKO Theatres district manager, and the managers of the Orpheums in Minneapolis and St. Paul to set up a campaign for the film, which opens at both houses Dec. 23. . . . Independent Film Distributors will handle distribution of American Releasing Corporation's double feature, "Day The World Ended" and "The Phantom From 20,000 Leagues" in the Minneapolis and Milwaukee territories.

New Haven

Among the speakers at the Waterbury, Conn., Police Commissioners parking meeting recently was Roger Mahan,



The recent 50th anniversary dinner-dance of Local 400, Hartford Musicians Union, AFM, was attended by, left to right, William H. Mortensen, Bushnell Memorial manager; Joseph Dorenbaum, Local 400 secretary-treasurer; Mayor Joseph V. Cronin; Michael C. Rogers, Local 400 president; Rube Lewis, stage manager, Loew's Poli Palace and business agent, Local 84, IATSE; and Henry Zaccardi, assistant to the president, AFM.

Tower. He spoke in behalf of the Watertown Avenue Business Men's group. . . . The first section of the Norwalk, Conn., parking area, directly in back of the Norwalk, is now open. . . . Loew Poli Bijou is being torn down to make room for a bank and parking. Spectators viewing the demolition state that when S. Z. Poli built the theatre, he really must have built it for eternity because the demolition crew is having trouble getting it broken apart. . . . Good response was reported to the Audience Awards Poll and results have been gratifying to the managers who have been working hard to make it a success. . . . Exchanges are planning Christmas parties. At Donat's on Dec. 13, personnel from Allied Artists, United Artists, Republic, and RKO join in festive activities. Another group planned a buffet-style affair for Dec. 19 and exchanges reported formulating plans for this event included 20th-Fox, MGM, Paramount, Columbia, and U-I.

HARTFORD, CONN., NEWS—Fred McCarthy has been named assistant manager, SW Strand, replacing Robert Miller, resigned. . . . Doug Amos, district manager, Lockwood & Gordon Theatres, has named Don McPhee, assistant manager, Danbury Drive-In, to the managerial post at the situation, replacing John O'Sullivan, who becomes the circuit's district manager for Rhode Island, Massachusetts, and New Hampshire. Harry Sullivan, East Windsor Drive-In manager, has been assigned to a similar post at the Pix Drive-In, Bridgeport, Conn. No manager has been assigned permanently to East Windsor. . . . A. J. Bronstein, president, Bronstein Drive-In Enterprises, disclosed that both local and out-of-state interests will be associated with him in construction of a \$2,500,000 multi-purpose sports arena in the North Meadows. Seating capacity will be upwards of 10,000.

New Orleans

The WOMP's contribution to the several needy families who have been under the club's wing for many months were Thanksgiving baskets loaded with canned goods, vegetables, fruits, and a turkey. . . . Ralph Mann, manager, Fred T. McLendon's Alabama, Monroeville, La., resigned to take over the assistant manager's post on the Baldwin Times newspaper, Bay Minette, Ala. . . . Branch manager Bill Holliday, Paramount, entertained actress Mary Murphy at a screening of "The Desperate Hours" during her visit here. It was the first time Miss Murphy viewed the picture, in which she plays an important role. . . . Tommy Thompson, Paramount sales, was inducted into the company's 100 Per Cent Club by southern division manager W. G. Bradley. . . . Harold F. Cohen is in Hollywood to confer with Irving Levin, Filmmakers. . . . Harry Weise, RKO Orpheum division manager, with headquarters in Minneapolis, visited here with manager Asa Booksh and staff. . . . Mr. and Mrs. John Caldwell, Royal, Bernice, La., were in to buy and book for the Kay, Farmersville, La., which they have taken back and start operating on Jan. 1. . . . Mamie and Milton Dureau, Masterpiece Pictures, announced the release of the dual bill, "The Day The World Ended" and "Phantom From 10,000 Leagues" in early January.

46 Skouras Houses Sell "Oklahoma"

NEW YORK—Patrons of 46 Skouras theatres, residing within a radius of 50 miles of New York City, can now purchase tickets to see Rodgers and Hammerstein's "Oklahoma!" directly from the boxoffice of any of the theatres.

By arrangement with Magna Theatre Corporation, distributors of the film now playing at the Rivoli, all of the Skouras houses are equipped to secure any number of tickets desired for any showing up to eight weeks in advance.

"This plan has been put into effect by Skouras theatres as a public service," revealed Nicholas John Matsoukas, Magna national director of advertising and publicity. By taking advantage of the plan, anyone wishing to see "Oklahoma!" does not necessarily have to come to the Rivoli and wait in line. The plan is in effect now and operates seven days a week.

New York

Sam Krellberg, Principle Films, is recuperating from an operation. . . . Dan Triester, Warners booker, was hospitalized. . . . The Regent, Paterson, N. J., took on a new look when it switched to a policy of bringing top notch specialty films to the area. Manager Dick Josephs announced that the first picture under the new policy was Verdi's "Aida." . . . The Montauk, Passaic, N. J., in conjunction with the Herald News, will hold a theatre party for the Herald-News carrier boys and their parents on Dec. 20. . . . Frank Costa, manager, Warner, Ridgewood, N. J., is home after being hospitalized. . . . Mike Simons, MGM director of customer relations, was chief speaker at the annual convention banquet of Quebec Allied Theatrical Interests, Inc. The Canadian exhibitor group is headed by William Lester, who extended the invitation to Simons through Hillis Cass, MGM general sales manager, Toronto.

The Independent Motion Picture Distributors Association gave a luncheon for Joseph Maternati, director, French Cinema Center, at La Valois Restaurant last week. Arthur Mayer, president, IMPDA, said the Association welcomes Maternati's arrival here and will offer him complete cooperation in his efforts to increase the market for French pictures in the United States. . . . Allied Artists vice-president Alfred W. Crown and producer-director John Huston left for Hollywood to confer with studio executives on plans for Huston's initial film for the company. . . . The 20th-Fox Family Club held its Thanksgiving party at the Village Barn. . . . Sheila Conackey has joined Republic in a secretarial capacity. . . . Columbia booker Irving Baron recently celebrated his 25th wedding anniversary. . . . Head inspectress May Malone and inspectress Ceil Weiner were presented with gold watches by Columbia in recognition of their 25th year with the company.

Philadelphia

Mrs. Arthur Goldsmith, Philadelphia Motion Picture Prevue Group, is recuperating at home following hospitalization at Lankenau. . . . Al Frank, secretary and treasurer, Hammonton Theatres,



Seen at the recent preview of Columbia's "Picnic," Loew's 72nd Street, New York, were, top row, left to right, Harry Fellerman, Lopert Theatres; Jack Cohn, Columbia's executive vice-president; Mrs. Eugene Picker and Eugene Picker, vice-president, Loew's; A. Montague, Columbia vice-president; Sol Schwartz, president, RKO Theatres; Paul N. Lazarus, Jr., Columbia vice-president; and Rube Jackter, Columbia assistant general sales manager; and, bottom row, left to right, Lou Astor, Columbia sales executive; Lou Segal, Ted Schlanger, Ted Minsky, and Harry Goldberg, Stanley Warner Theatres; and Howard LeSieur, Columbia's advertising and publicity director; Phyllis Newman, of the cast of "Picnic"; and Robert Shapiro, managing director, New York Paramount.

Inc., announced that a 1,000-car drive-in will be built on the outskirts of Ocean City, N. J., on a recently acquired 20-acre site. Construction is to start immediately after completion of the Circus Drive-In, Amato, N. J., which is set to open Christmas. The same plans and the same contractor will be used. This new drive-in will be made ready for an early April opening, with all the latest innovations. . . . Mae Murray Bergin is now hoding down the post of chief clerk, Pennsylvania State Board of Censorship. . . . Republic screened "No Man's Woman" at Variety Club, Tent 13; and Paramount screened "Artists And Models." . . . The luncheon honoring Victor H. Blanc on his election as District Attorney proved to be a big success, held in the grand ballroom of the Bellevue-Stratford Hotel. . . . David Silverman, owner, Towne, Wrightstown, N. J. died last fortnight. He was interested in many New York City building projects.

John William Richley, 81, pioneer auto dealer and one-time racing car driver, died at his York, Pa., home after a long

Roxy Inaugurates Service For Reserved Seat Policy

NEW YORK—Robert C. Rothafel, managing director, Roxy, last week announced another "Roxy service" for the convenience of patrons. As regular policy, 1000 reserved seats in the mezzanine will be available for all performances for those who wish advance assurance of seating. Tickets may be purchased at the boxoffice or by mail.

This service is being inaugurated with the theatre's new stage and ice shows, "Happy Holiday—Anywhere, U.S.A.," together with 20th-Fox's "The Rains Of Ranchipur."

illness. He retired from the auto business in the 1930's and later operated a theatre and sports arena. He had been retired from business about 10 years. . . . In Harrisburg, Pa., Mayor-elect Nolan Zeigler cast his vote for his favorite movie stars in the Audience Awards Poll as Bill Riding, manager, Loew's; Spike Todorov, manager, State; Bernard Bispeck, manager, Senate; and Jack O'Rear, manager, Colonial, looked on. . . . In York, Pa., Sidney J. Poppay, manager, SW Theatres, is in an improved condition at his home after suffering a heart attack recently. . . . The local United Artists exchange is in first place in the third lap of the company's current sales drive. . . . Alex Stiefel, brother of Sam Stiefel, Uptown, underwent serious surgery in Lankenau. . . . Marilyn Cohen, daughter of Mr. and Mrs. Albert Cohen, will be married to Max Bernstein on Dec. 22 at Beth David Congregation.

CinemaScope equipment is being installed in the Variety Club screening room. "Artists and Models" will be screened through the courtesy of Paramount as the first film on the new installation. . . . The annual Christmas party for the Variety Club Campers, sponsored by The Daily News and Tent 13, will be held in the clubrooms on Dec. 17. . . . A gala New Year's eve celebration is being planned with the affair to be held in the clubrooms.

Roy Sullender's National Service is now handling the buying and booking for Roxy, Nesquehoning, Pa.; Capitol, Jim Thorpe, Pa.; Stony Brook Drive-In, York, Pa.; and Lincoln Drive-In, Thomasville, Pa.

Benny Harris announces that Dave Weinstein, veteran theatre manager, has now become a partner in American Film Exchange. Weinstein will handle the out-of-town selling of American product to begin with. Incidentally, American is doing

(Continued on page 38)

Gimmicks And Glamour Sell "Guys And Dolls"

BY bringing out their heaviest artillery, Samuel Goldwyn and MGM launched "Guys And Dolls" with such successful promotion salvos that it already has smashed boxoffice records in key cities and, like an eager animal straining at the leash, seeks new fields to conquer. With one of the most elaborate and far reaching pre-release campaigns

ever devised, the producer and distributor underlined the importance and quality of their major release.

The "Guys And Dolls" program started with national magazine breaks as early as last spring and, to date, fan magazine coverage alone tallies more than 100 pages of feature material. In addition, there were any number of front page newspaper stories describing the production and the 11-week, 60-city tour of the five Goldwyn Girls, who covered 10,000 miles in the United States and Canada attending innumerable civic and state functions as well as those directly related to heralding the film. Goldwyn's beauteous proteges from his production became his goodwill ambassadors and his best advertisement as their activities were covered by radio, television, syndicated columnists, and fashion editors.

A unique series of tie-ups with department stores was arranged by MGM's Howard Dietz and his staff. These included a cooperative arrangement with Macy's in New York, through its vice-president, Frances Corey, who set aside a full week for storewide promotion which proved so successful that it was continued into the Christmas shopping period. Simi-

lar extensive programs were undertaken by Gimbel's in Philadelphia and by other large stores across the country, and more than 50 manufacturers were represented in other special setups.

We present herewith a few examples of the many activities which assisted in bringing the picture's qualities to the public attention.



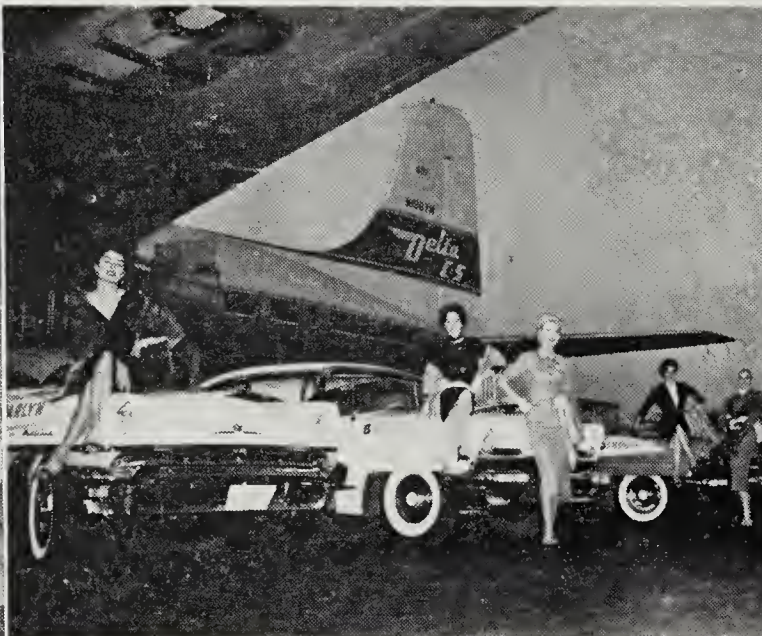
Dan S. Terrell, MGM home office publicity, and Harry Loud, MGM studio trailer department, confer with Ed Sullivan on the latter's appearance in a special trailer promoting "Guys And Dolls."



The Lucky Guy and the Lucky Doll who won the contest sponsored by the Capitol in advance of the "Guys and Dolls" premiere get professional advice on their prize, a honeymoon in Havana.



The five original Goldwyn Girls, Jann Darlyn, Larri Thomas, Madelyn Darrow, June Kirby, and Barbara Brent, appearing in 60 cities in advance of the "Guys And Dolls" world premiere, meet Lau C. Ingram, MGM



Memphis branch manager. Center, at Memphis, as elsewhere, a separate car met each of the Girls, bearing her name banner. In New Orleans, they find MGM branch manager C. James Briant conducting business as usual.



Enormous crowds gathered in front of the Capitol, despite inclement weather, the night of the premiere. The comparative calm above turned into bedlam when Marlon Brando arrived. Some spectators were injured.



In the Capitol before the "Guys And Dolls" premiere, Stubby Kaye, who appears in a lead supporting role, enjoys the attention of the Goldwyn Girls. The newest Girl, Phyllis Jeritza, selected by Goldwyn, is at left.



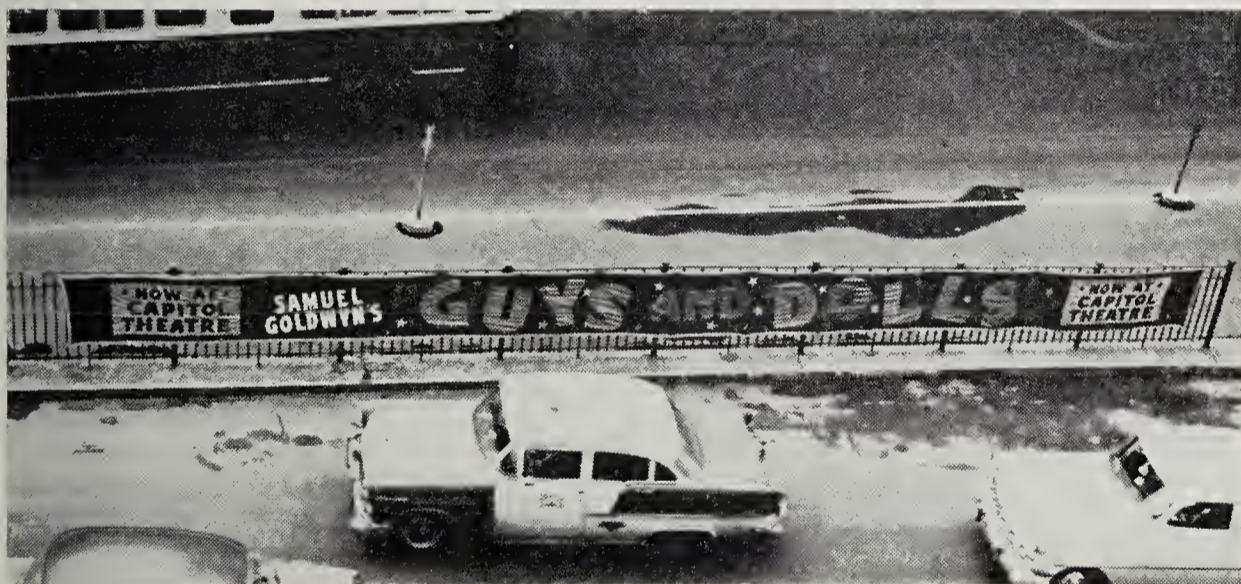
Jean Simmons is escorted to the Capitol premiere by Dave Golding, Goldwyn publicity head.



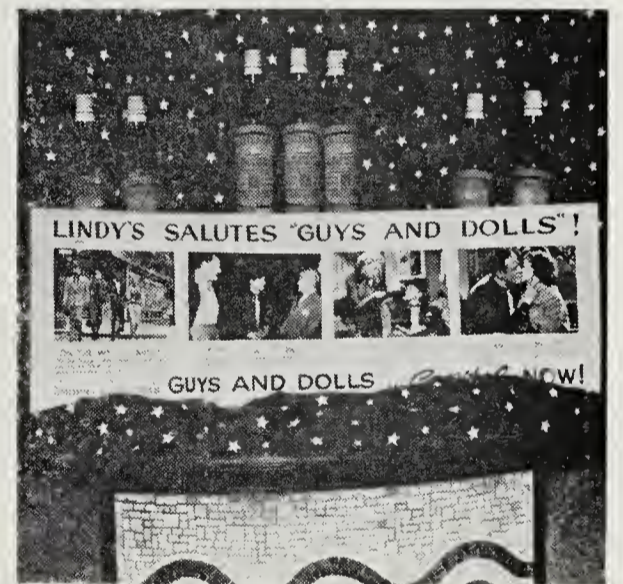
In its third day at the Capitol, the Goldwyn production continued to draw capacity crowds. This was the first indication of the success of the promotions, proved in other key spots.



A few promotions are illustrated above. Top, the Girls pose with Samsonite luggage provided each; Delta, an airline used on tour, offers window display; at Macy's, New York, the Girls model new fashions. Center, a window display by Gittleman's, Philadelphia; a New York display; and Gimbel's, Philadelphia. Bottom, the Girls admire Martex towel sets; a tieup with a local gas company; and a fur show.



The traffic island dividing Times Square avenues is adorned by a banner heralding "Guys and Dolls."



Window at Lindy's Restaurant, B'way landmark.



Among the prominent industry figures who attended the gala Capitol launching of the Samuel Goldwyn "Guys And Dolls" were Nicholas M. Schenck, Loew's, Inc., president, and Mrs. Schenck; James P. Byrne, MGM

eastern sales manager, and Edward M. Saunders, MGM assistant sales manager; Robert O'Donnell, Texas' Interstate Circuit, and Mrs. O'Donnell; and Mr. and Mrs. Harold Rinzler, and Sam Rinzler, Randforce Circuit.

Philadelphia

(Continued from page 35)

nicely with their combo, "The Blonde Pick-Up" and "Jail Bait." . . . Viola Honig former cashier, Screen Guild, is now a patient at Deborah Sanitarium, Browns Mills, N. J.

SCRANTON, PA., NEWS—George J. Riester, general manager, Buckley Amusement Enterprises, recently arranged a special supplement with the Shamokin Citizen in connection with "The History Of Motion Picture Theatres In Shamokin," which, incidentally, dates back to the old

Star in 1905. Featured in the layout were articles on L. J. C. Chamberlain, George F. Higgins, and George W. Turner, the three men credited with bringing motion pictures to Shamokin 50 years ago, and an article on the Nickelodeon. . . . Joseph Churlilla, Lehighon, has leased the Capitol, Jim Thorpe, Pa. Kenneth Ocker, former manager, Capitol, Jim Thorpe, has joined the Paramount staff, and is scheduled to become the manager, Capitol, Bloomsburg, Pa. . . . John Mulkerin, assistant manager, Comerford, is mourning his mother, who was 88 when she died recently.

Sunday Shows Place Drive-In Men On Spot

READING, PA.—An inquiry into the Sunday rights status of the new Sinking Spring Drive-In started last week. Two detectives sent by District Attorney Henry M. Koch verified that it was being operated and got a list of employes on duty, including manager Frank C. Kennedy. The latter cooperated fully with the detectives. He said he had previously heard a report about illegality of operation without an election having been held by the South Heidelberg Township residents, and had promptly notified the owners. Court House records showed that no election has been held in the township. Kennedy notified Clarence C. Mendelsohn, Reading attorney for the owners, Pavilion Drive-Ins, Inc., Batavia, N. Y.

It was said that as the operators are not Pennsylvania residents, they were unfamiliar with Pennsylvania laws. Mendelsohn was quoted as saying that the move places the operators in a difficult position, because it might not be profitable to run the theatre if Sunday operations are prohibited.

Theatre men say it is difficult to understand why the owners did not know about the election law. It was said that if the owners had known about the law, they would have had an election last month in the township. Work started on the drive-in more than six months ago and it opened in August.

An election in this township, in which there are no towns and few places as big as a village, might result in a defeat for Sunday movies, some observers believe. Mendelsohn said he was hopeful Sunday operation will be permitted until the issue can be voted on in 1956. He asserted that a school tax on the drive-in receipts averages \$1,000 a month.

Koch said later that he had directed William H. Wynn, one of the two detectives who checked on the drive-in's Sunday operations, to notify Kennedy to suspend operations until the status of the theatre could be clarified, but that the order was ignored. Koch announced he would issue warrants against the operators.

Finally, William P. Piper, a Lincoln Park justice of the peace, issued warrants for the arrest of the manager and five employes of the drive-in, Kennedy; Horace Good and Arthur Boyer, projectionists; Mary Ann Correll, cashier; Janice Mountz, ticket taker; and Daniel Sonon, parking lot supervisor. A hearing will be held shortly on a charge of "unlawful operation of a motion picture exhibition on Sunday." A mandatory fine of \$50 would be imposed on each summary conviction.

WILMINGTON, DEL., NEWS—The annual pledge of the Legion of Decency was taken by Catholics at all masses in the Diocese of Wilmington last Sunday. The moral tone of motion pictures coming from Hollywood, as well as from abroad, has been going down during the past year, the Most Rev. Dr. Edmond J. FitzMaurice, bishop of the diocese, told the fall clergy conference attended by about 80 priests, including representatives of religious orders of men in the diocese. Pastors were asked by the bishop to recommend use of the Legion of Decency ratings and classi-



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Lapidus Heads Meet Of Warners Execs

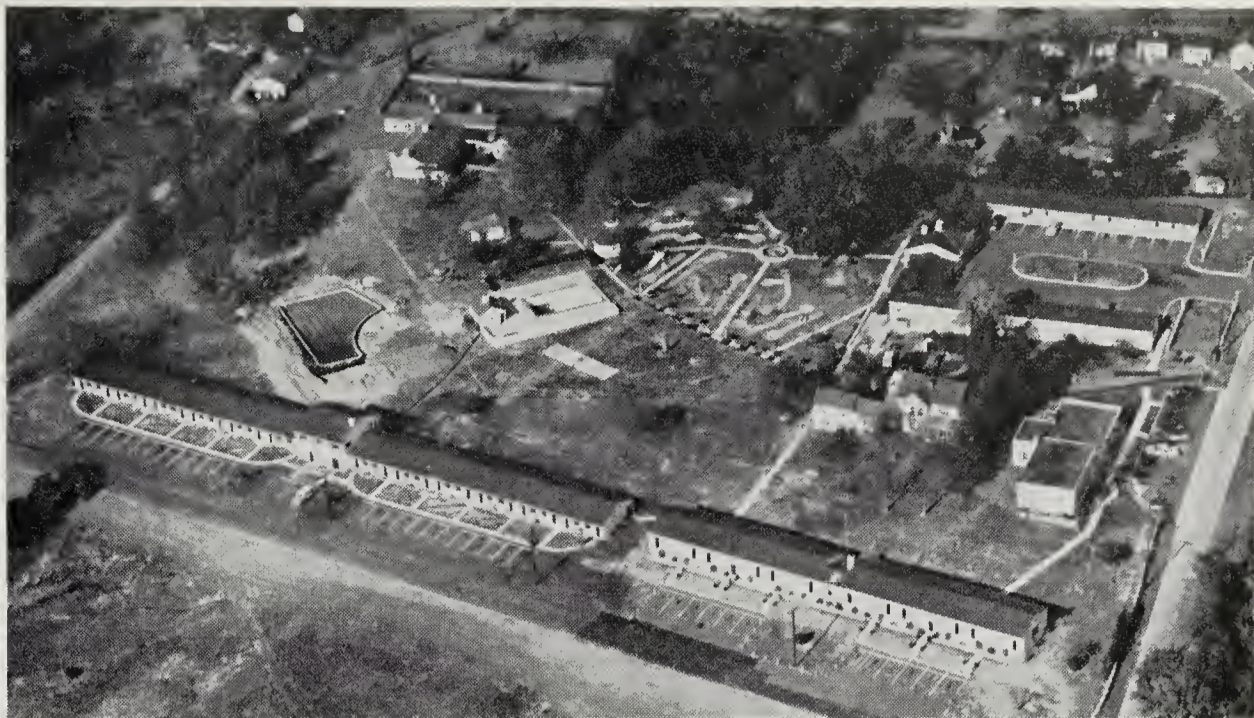
PHILADELPHIA—Jules Lapidus, Warners' eastern and Canadian division sales manager, presided over a meeting of the company's eastern and metropolitan district and branch managers last week, with discussions of the company's forthcoming winter and spring releases highlighting the talks.

Attending the meeting here were central district manager William G. Mansell; branch managers James S. Abrose, Cincinnati; William Twig, Cleveland; C. W. McKean, Indianapolis; Charles Beilan, Philadelphia; Jack Kalmenson, Pittsburgh; metropolitan district manager Ben Abner; New York branch manager Ernest Sands; Robert Smeltzer, district manager, with headquarters in Washington; and Ben Bache, Washington branch manager. Home office executives present included Norman H. Moray, short subjects general salesmanager, and Robert A. McGuire.

fications of motion pictures. The bishop emphasized the parents have a special duty in regard to their children to protect them from morally objectionable films. . . . Mrs. Elizabeth Sholly, manager, Rialto, was pleased when a steady patron, Leonard T. Waldron, brought to the theatre, during the showing of 20th-Fox's "The Girl In The Red Velvet Swing," a well-preserved copy at the Boston Evening Record of April 11, 1907, with a big front page headline, "Thaw Jury Disagrees Over Verdict."

Pittsburgh

Bert Freese, who came here from Syracuse, has been named Allied Artists' line sales representative. He broke in under the supervision of Charles Mergen, West Virginia salesman. . . . Although weather has not been too good for outdoor construction, work has been going on rapidly on footings for the new 20th-Fox exchange building, which will go up between the Paramount and the UA and NTS buildings. . . . The McKean, Bradford, Pa., a Shea circuit house, closed. . . . John W. Way, Sr., 77, died recently in the DuBois, Pa., Hospital, after an illness. He had been associated with his brother Albert P., theatre owner, in the DuBois Advertising Company and Way Theatre Enterprises. . . . The Penn, New Castle, Pa., operating for many months



William J. (Bill) Clark gave up the management of Clark Film Service, Philadelphia, some months ago, and after 35 years of activity in the movie industry, has purchased the above 70-unit motel-resort on U. S. Route One, three miles south of Alexandria, Va. The Wagon Wheel is a member of Quality Courts; is A.A.A. recommended, and its restaurant carries Duncan Hines endorsement. The spot is completely air conditioned, has TV in every room, boasts of three swimming pools and has an 18-hole miniature golf course, and a southern mansion for the owner. A former chief barker, Philadelphia Tent 13, Variety Club, Clark has many friends in most film territories. He promises "one-on-the-house" to any movie men who drop by.

without a contract with IATSE Local 451 but employing two members of this union while a dispute remained unsettled, signed a new contract which calls for employment of only one man in the projection booth. This ended picketing at the theatre. Under terms of the new agreement, projection costs have been reduced 25 per cent, according to Ernest Stern, Associated circuit official, operator of the theatre. . . . Columbia representatives are collecting autographs of exhibitors who are subscribing to the Cohn Drive. Fourteen exhibitors representing 147 theatres were luncheon guests of Columbia at the Variety Club and they also made a voice recording for the film executive.

San Antonio

A \$149,746 judgment has been awarded the Fidelity Union Life Insurance Company, against John C. Foster, Jr., and O. B. Laird, owners, Texas and Plaza, Midland, Tex., and the Twin-Vue Drive-In, near Midland. The award was made by District Judge Dallas A. Blankenship, who found that Foster and Laird had defaulted on a promissory note made Feb. 27, 1953 for \$160,000. To satisfy the judgment, liens were order foreclosed on tracts
(Continued on page 40)

Variety Banquet Fetes Four Award Winners

PITTSBURGH—Four awards were made at the 28th annual banquet of the Variety Club last fortnight. The Tent itself received an award from the international organization for its charity work at Roselia Hospital. Marc J. Wolfe, international main guy, who made the presentation, was followed by George W. Eby, second assistant international chief barker, who presented the tent with \$150,000 on behalf of the Murray Foundation. The prize is awarded to the charity fund of the tent which wins the charity award.

The tent's annual heart award went, for the first time, to a member of the organization. William Rowswell accepted the award on behalf of the late Albert Rowswell, former international chairman, humanitarian award committee. Symbolic of the tent's charitable activities was the presentation of the groups' new "baby," Catherine Variety Sheridan VII, the tent's 15th baby. I. Elmer Ecker, who was also honored during the affair, entrusted the child to Ray Scott, newly-elected chief barker. Earlier in the day, the cornerstone of the new Roselia Hospital building was laid. The building was constructed with funds raised primarily by the Catherine Variety Club, Inc.

Myron Cohen and Larry Parks, star of the "Jolson Story" and "Tea House Of The August Moon," headed the evening's entertainment program which was staged and produced by Joe Hiller. Toastmaster was Dean N.R.H. Moor, and the banquet chairman was Howard Lund. Other guests included Bobby Bragan, new manager, Pittsburgh Pirates; Johnny Michelcson, head coach, Pitt Steelers; James Balmer, one of the original members of the Pittsburgh tent; David J. McDonald, president, United Steel Workers of America; Dr. Alton Kloss, past recipient of the Heart award; George W. Eby, second assistant international chief barker; Edward Emanuel, international property master; and Ralph Pries, international representative.



Seen recently at the presentation of Variety Clubs International 1954 "Heart Award" to Tent One, Pittsburgh, were Norman Mervis, 1954 chief barker; I. Elmer Ecker, 1955 chief barker; George Eby, president, "Catherine Variety Fund"; and Marc Wolf, VCI main guy. On the right is a shot of Variety Club officials at the cornerstone laying at the Tent-sponsored wing at Roselia Hospital.

Steve Allen Named "Personality Of Year"

WASHINGTON—Steve Allen, host of NBC-TV's "Tonight" show was named winner of the seventh annual Personality Of The Year Award by the Variety Club, Tent 11, last fortnight. Allen, who is to star in U-I's "The Benny Goodman Story," was presented the award by Nathan D. Golden, for his "creative and unique form of entertainment, for the high standard maintained in its presentation, and for the patriotic and humanitarian causes which he sponsored." Previous winners of the award have been Al Jolson, Jane Froman, Arthur Godfrey, Joe E. Brown, Perry Como, and Eddie Fisher.

Seated at the head table were Ed Emanuel, international property master; Phil Isaacs, first assistant chief barker; Frank Boucher, Tent 11 property master; Morton Gerber, heart chairman; Ralph Pries, international representative; Colonel Alvin Q. Ehrlich, Tent 11 chief barker; Jack Beresin, Hirsh De La Viez, Mrs. Gerber Mrs. De La Viez, Mrs. Beresin, Mrs. Golden, Mrs. Lane, Mrs. Isaacs, and Mrs. Ehrlich. Chairman of the dinner, and newly-elected chief barker of Tent 11, was Orville Crouch.

San Antonio

(Continued from page 39)

of land on which the theatres are located. Chattel mortgages on property inside the theatres also were foreclosed. Liens for \$12,000 due as federal taxes also have been filed against the properties by the U. S. Government. . . . The Texas, Kileen,



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Baltimore Variety Unit Hails Leaders At Dance

BALTIMORE, MD.—Variety Club, Tent 19, held its 17th annual dinner dance last week at club headquarters. Jack Whittle, chief barker, acted as toastmaster and introduced George Hoover, Variety Clubs International chief barker, who spoke of the progress being made by the Baltimore Tent in its charity endeavors in many fields.

The Police Athletic League, PAL, has received \$241,000 in the past nine years. The Tent's new charity is a project is a project to furnish a 133-bed clinic in the Lutheran Hospital for Pediatrics. Jack Whittle presented the new non-sectarian hospital's administrator, Robert Hoyt, with a check for \$40,000 as its first payment toward a \$100,000 pledge.

Rodney Collier was presented with a plaque, "in appreciation of his splendid leadership as chief barker of tent 19 for 1944, 1950, and 1954," and his 20 years of active service to the Tent. Also in attendance were Edward Emanuel, property master, Variety International, and Ralph Pries, International representative.

Tex., now being remodeled, is scheduled for reopening shortly before Christmas. As part of the project, the rear of the building is being set back 20 feet to allow for 100 additional seats. A wide-screen and air conditioning unit are to be installed and the front of the building is being modernized. . . . D. W. Trisko, operator, Runge, Runge, Tex., is now having matinees on a one time basis each Saturday and Sunday. . . . Percentage suits have been filed by eight distributors in U. S. District Court at Gavelston, Tex., against John G. Long, Bryan Powell, and various corporations and partnerships with which Long is associated. The Long Circuit has operated about 40 theatres in Bay City, Houston, Alvin, Edna, El Campo, Freeport, Gebbronville, Texas City, Victoria, Wharton, and other Texas cities. The plaintiffs are Paramount, Loew's, Warners, 20th-Fox, RKO, United Artists, Universal, and Columbia. . . . Three men have been charged by police in Corpus Christi, Tex., with the fatal robbery-beating of F. O. Nance in February, 1954, for 25 years manager, Hall Industries Theatres, Beeville, Tex. One of the trio has also confessed to the bombing last year of two Corpus Christi theatres. . . . Weldon Hood, assistant manager, Rowley-United operated Brazos at Mineral Wells, Tex., is the proud father of a baby girl. . . . Irving Hanower, auditor, and exchange operations manager H. C. Kaufman, both out of the New York office, were visitors to the Houston Columbia exchange office.

St. Louis

Thomas F. O'Neil, chairman, RKO Radio, and president, Mutual Broadcasting System and General Telradio, Inc., last fortnight was one of the principal speakers on a program commemorating the 137th anniversary of the establishment of St. Louis University. Also, he was presented with an honorary doctor of laws degree by the Very Rev. Reinert, S.J., president of the university. The afternoon preced-

ing the presentation, O'Neil visited the branch office of RKO Radio, where he conferred with Tom Williamson, manager, and met everyone in the organization. . . . The Apollo has closed temporarily for alterations and installation of CinemaScope. It will soon reopen under new management, it was announced. The theatre is owned by Mrs. Grace Viviano Piccione and the lease held by Joseph Litvag and the Fred Wehrenberg Theatres expired recently and was not renewed.

Seattle

An all-expense trip to Hollywood for two will be the prize of the lucky Audience Awards Poll voter, with transportation provided by United Air Lines and accommodations at the Hollywood Plaza Hotel. . . . The Variety Club Bingo party at the New Washington Hotel drew close to 200 persons, including members and guests. After the Bingo session was closed down, there was dancing to music furnished by Film Row's own Dixieland Band. Jack Engerman played the sax and clarinet, Bud Saffle the piano, and Butch Leonard the trombone. Other members of the unit included Dr. Grisweld, clarinet; Tom Kelly, drums; Raleigh Baxter, bass; and Miles Dickinson, trumpet. The next Bingo party is planned for today (Dec. 7) at the Norselander, 8 p.m. Special prizes and a giant jack pot will be awarded.

Washington

In Roanoke, Va., the Rialto was closed Dec. 3. The house had been playing westerns, and will now be converted to a parking lot. . . . Arthur Manfredonia, who was with Stanley Warner for 24 years, and for the past year with the Roth Circuit, has been appointed sales representative, IFE Releasing Corporation, in the area. . . . Jerry Dawe, formerly with Warner's Metropolitan, is now relief manager, K-B circuit. . . . Howard Lindamood, Warner's Metropolitan, is Sid Hoffman's new assistant. . . . Hal Marshall, Atlantic division representative, 20th-Fox, was here in connection with a special screening of "Good Morning, Miss Dove," at the Loew's Palace. . . . Delegates to the international convention of Variety Clubs from Washington will be Alvin Q. Ehrlich and Jake Flax. Alternates are Morton Gerber and Jack Fruchtman. International canvasman is Orville Crouch. Alternate canvasman is Marvin Goldman. . . . New members approved for Variety Club membership are Albert Abramson, David Rothberg, William G. Brooks, Philip Berne, Kenneth Friede, Irwin Lust, and Theodore P. Noyes.

BALTIMORE, MD., NEWS—The Audience Awards Poll attracted unusual attention among the moviegoers, according to Rodney Collier, manager, Stanley. Voting was surprisingly heavy at the display set up in his lobby, with special significance placed upon the fact that almost 2000 girls from the city's high school, adjoining the theatre, voted during the Stanley's participation. . . . The Allied Motion Picture Theatre Owners of Maryland, Inc., at its most recent meeting, decided to appoint a committee to make a formal protest against what the league regards as excessive prices for film rentals and trailers. It was expected that Meyer Leventhal, Lord Baltimore, will be named committee chairman.

PHYSICAL THEATRE*



The RKO Orpheum, Denver, recently completed a major remodeling project which converted this 2600-seater into a bright, modern looking house. Seen here is the brand new front that has been installed.

Devoted exclusively to the theatre structure, its design, construction, furnishings, maintenance, and specialized equipment, with a special section for drive-ins, devoted to their design and operation.

Arnold Farber, Editor

Vol. 10, No. 13 December 7, 1955

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LAYING IT

On The Line

The Road Ahead

In less than four weeks the year of 1956 will be ushered in, and as always it brings up the question, what will the new year bring?

For that part of theatre operation with which this department is most concerned, the next 12 months could bring almost anything. There are some theatre operators and equipment manufacturers who have been saying that 1956 will be a lean year. Perhaps part of what they say is true. Certainly, unless something completely unforeseen at the moment occurs, there will be no mass demand for new equipment as has been the case in the past two or three years. This is no real reason to paint a gloom streaked picture, however. What is happening is that theatre operation, and therefore theatre equipment purchases and needs, is returning to normal.

Concrete proof that there is more concern in many circles than seems called for was found at the recent TESMA-TEDA-IPA trade show. True much of the hysterical demand of recent shows was missing, but the important thing was that exhibitors did visit the displays, examined the equipment carefully, and a goodly number placed orders or made definite plans to take up the matter when they returned home.

What is very likely to happen in the next 12 months, when the trend towards normalcy should make itself strongly felt, is a greater emphasis on remodeling and refurbishing areas of the theatre other than the projection booth, with the latest products on the market.

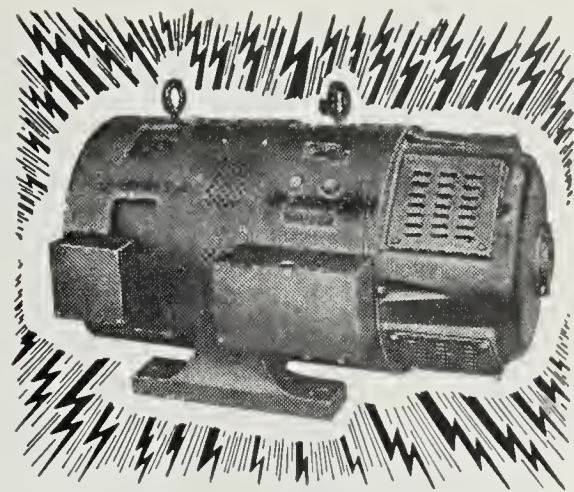
As for projection and sound, you probably will not be asked to equip for any brand new process. The move on the part of production to the use of 55mm., 65mm., 70mm. and other large size negatives should not mean any new expenditures for the exhibitor. It does mean that the reduced 35mm. release prints should give sharper and distortion free images, whether the process is CinemaScope or VistaVision.

The year 1956 will again see that by now perennial strong boy of exhibition—the drive-in—continue to flex its muscles. However, the saturation point has been reached in a good many sections of the country, and it is not impossible to see the number of drive-ins built begin to taper off a bit.

One trend in the drive-in field which should continue is that of building bigger and more deluxe operations. Today there are very few drive-ins on the planning boards with a car capacity of less than 1000 cars. The increased competition and the costs of construction appear to be the two major reasons for this move to the large drive-in on such a wide scale.

To sum it up, 1956 should see a gradual return to normal pre-wide screen conditions in reference to equipment; remodeling and renovating of indoor theatres should increase; drive-ins will have larger car capacities and offer more patron services than ever before, and there will be no major change in projection and sound equipment needs.

PHYSICAL THEATRE • A sectional department of MOTION PICTURE EXHIBITOR, published every fourth Wednesday by Jay Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.



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When Purchasing Carpet Be Sure To Consider

Wear, Style, Maintenance

THE purchase of theatre carpet is a major expenditure and should, therefore, be given a great deal of consideration. Three primary factors to be looked into are wearability, style, and maintenance.

Wear

When is a carpet worn out? A carpet is considered in most cases, worn out when the face or pile yarn is worn down so that the backing is visible. Carpet will never wear out from the back. The wear is always on the surface because the resilient pile yarns protect the back and thus the face or surface yarns only receive the abuse and wear. It is for this reason that for heavy traffic areas, such as theatres, the face yarns must be compact and resilient.

Style

A plain or solid color is usually not suitable for theatre carpet because when this type of carpet is spotted, soiled, or stained the marks show too readily, whereas patterns properly colored tend to camouflage such handicaps, and make maintenance easier.

Maintenance

For the greatest economy in maintenance, the pile yarns should resist soiling that is not readily removable by vacuuming and surface cleaning. Since it has been fully demonstrated that the most economical flooring to maintain is a pile carpet which can be maintained in good appearance by vacuum cleaning, the carpets for theatres should be chosen so as to have the easiest cleanability by physical methods. Wool fibers, on the basis of long experience, appear to be the most

practical from the point of view of continued maintenance.

Type Of Weave

There are various weaves of carpet that can give more wear on the dollar cost basis than others.

Velvet weave ranks first. All the yarn that is used in this weave is entirely on the surface where all the wear occurs, but velvet can be made only in solid or nearly solid colors. Designs are not possible. Therefore, although velvet weave meets the first requisite of wearability, it falls short on style and maintenance, and therefore, is not usually used in a theatre installation.

Axminster or converted Axminster is a very close second in wearability, and because of its unlimited style possibilities is a very possible choice. Here, also, all the yarn used is on the surface and any number of colors and shades of colors can be used in any type of theatre carpet design.

Wilton weave is next to be considered, but to obtain the same amount of surface yarn it is necessary to bury 10 to 25 per cent more yarn in the back to produce the design, and besides there are definite limitations on the number of colors that

can be used. Therefore, for a given dollar of surface yarn, additional cost must be added because of the buried yarn. Wear is only on the surface not the back.

There are other weaves such as chenille and tufted. Chenille is the most expensive weaving process and, therefore, rarely suitable for theatre installations. Tufted is a type of fabrication which has expanded rapidly in the past few years but because it is not normally used for carpets with high density and because in general it is in solid colors, it has too many limitations to be feasible for theatre use.

Fiber Content

All the above points should be carefully considered when buying theatre carpets, but that's only half of the salient points. You can have the best of Axminster weave, and the densest pile but the carpets can go to pot in a short time if the yarn fibers are wrong. So equally important is the fiber content of the yarn.

Wool, real carpet wool, still is the basic fiber in the manufacture of carpet yarns. Scientists in the past 20 years have developed many new man made fibers. Some of these have proven of value in carpet fabrications. In theatre carpet use, since wear and maintenance are the prime requisites, only two of these fibers have been adopted by leading theatre carpet manufacturers. Nylon and rayon have been used in blends with wool to add their properties of increased wear of the surface yarn. Since neither of these synthetic fibers possess all the qualities of coverage, maintenance and durability inherent in wool and yet will outwear wool, they are only successfully used in theatre carpets

(Continued on page PT-15)

PHYSICAL THEATRE

Vol. 10, No. 13 December 7, 1955



The new 55mm. CinemaScope camera is seen in left hand corner of picture as it is being used in a scene during the filming of 20th-Fox's *Carousel*.

**New Advances
Make Possible**

CinemaScope In 55mm.

LAST month 20th Century-Fox presented the first public demonstrations of the new 55mm. CinemaScope process in Chicago during the convention and trade show of Allied, TESMA, and TEDA. The company also announced that demonstrations will be held in major cities throughout the country. This is an important new step in film presentation, and of great interest to the thousands of exhibitors who have, or will be, equipped for the showing of CinemaScope. The following are excerpts from the remarks made by Darryl F. Zanuck, 20th-Fox production head, at the initial demonstration.

"From the beginning we have carried on a determined search to improve CinemaScope . . . so that it would ultimately become the supreme standard of motion picture projection, and at the same time could be used in every theatre in the world now equipped for regular CinemaScope.

"We have experimented with all sizes

of film—70mm., 65mm., and 55mm. We made extensive tests over a period of many months before selecting 55mm. film.

" . . . The frame or picture on the 55mm. film is four times the area of the frame on the 35mm. film. This four times area on the negative has been found by experiment to give all the information in the picture that can be practically used.

"Once our tests had proved the superiority of 55mm. film, it was necessary to build cameras and all the other related machines to handle this larger film. It was necessary for us to obtain the manufacture of 55mm. film, and to reconstruct a laboratory to develop and process this film. The first 55mm. cameras . . . will cost \$50,000 each. The other expenditures, including the conversion of the laboratory projection rooms, and special equipment will amount to several millions of dollars.

"20th-Fox has borne all these expenditures, and has no intention of passing them on to the exhibitor.

"I am sure that you are asking the

question: If this new 55mm. CinemaScope film is as remarkable as you say it is, then how can I exhibit it in my theatre which is equipped with 35mm. projection machines? Will I have to change my equipment again? The answer is *no*. Our scientists in their development of 55mm. CinemaScope have made it possible to photograph on 55mm. film with 55mm. cameras and then be able to reduce it without the loss of quality to regular 35mm. film.

"Any amateur photographer knows that when you enlarge a snapshot or a piece of film, the more you enlarge it the more the grain becomes apparent . . . Our scientists have reversed the process. By shooting it on large film and reducing it to 35mm. we have totally eliminated grain . . . We have (also) eliminated the bothersome fall-off in focus on the right or left sides of the screen.

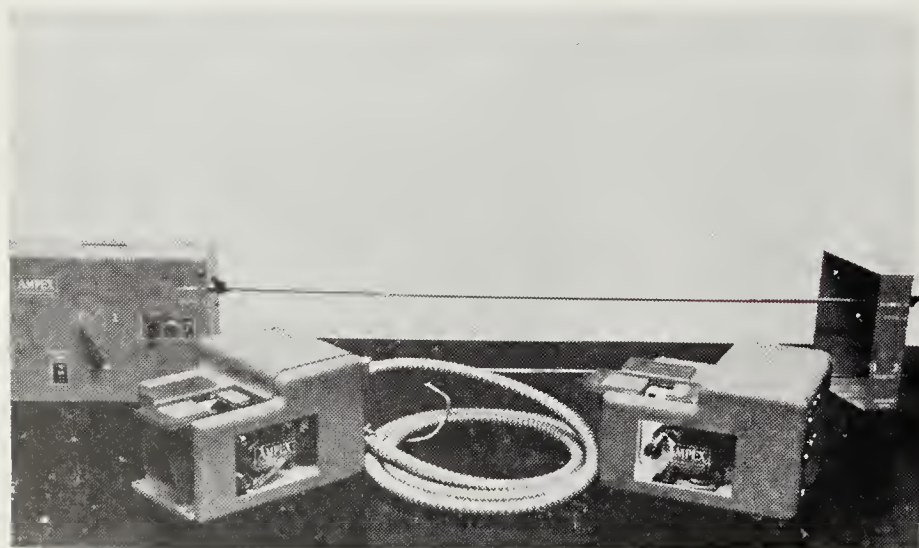
"It is our plan to exhibit certain of our big attractions in a few specially equipped theatres on full 55mm. projection machines, but . . . our main objective in developing the new 55mm. CinemaScope is to bring the perfection of photography into every theatre, large or small."

It was later revealed that the Century Projector Corporation, New York, was given the task of designing and building the projectors necessary to show the 55mm. release print. One of the pioneers in theatre equipment manufacture, Century performed a similar job for Paramount when it designed and constructed special projectors for the showing of horizontal VistaVision in just four weeks time.

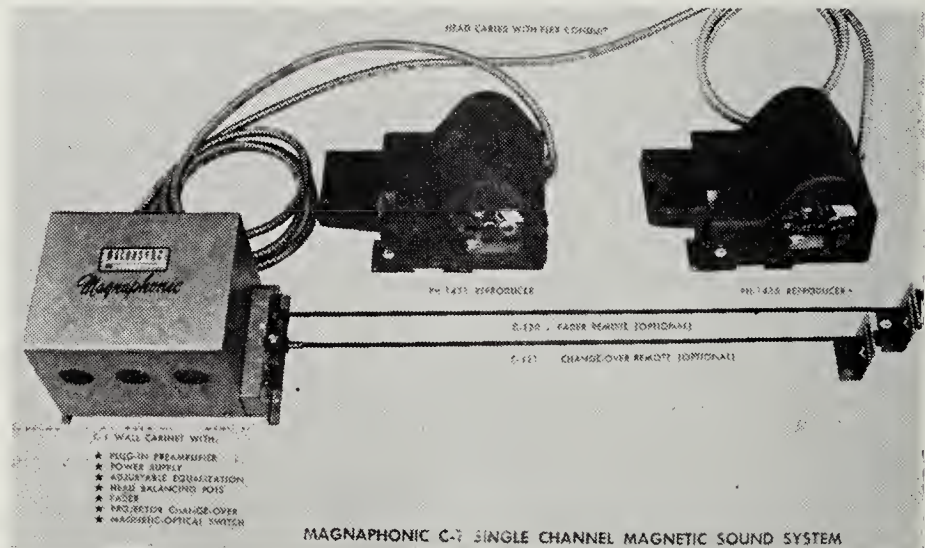
Single-Track Magnetic Sound

Another important subject which was given attention at the first demonstrations of the new CinemaScope process was the use of single track magnetic sound with the 20th-Fox anamorphic process. Spyros Skouras, company president, described a single penthouse attachment for one track magnetic sound that would enable CinemaScope to be shown in theatres in the proper 2.55 to 1 aspect ratio. The price for this new attachment was fixed at about \$900, including installation. Although the name of the manufacturer (or manufacturers) of this attachment was not disclosed, a press kit

(Continued on page PT-17)



The Ampex single-track magnetic theatre system is seen. It has been designed so that CinemaScope prints may be used with optical sound systems.



The component parts of the Magnasync single channel magnetic theatre system are seen here. It too may be used with theatre optical sound systems.

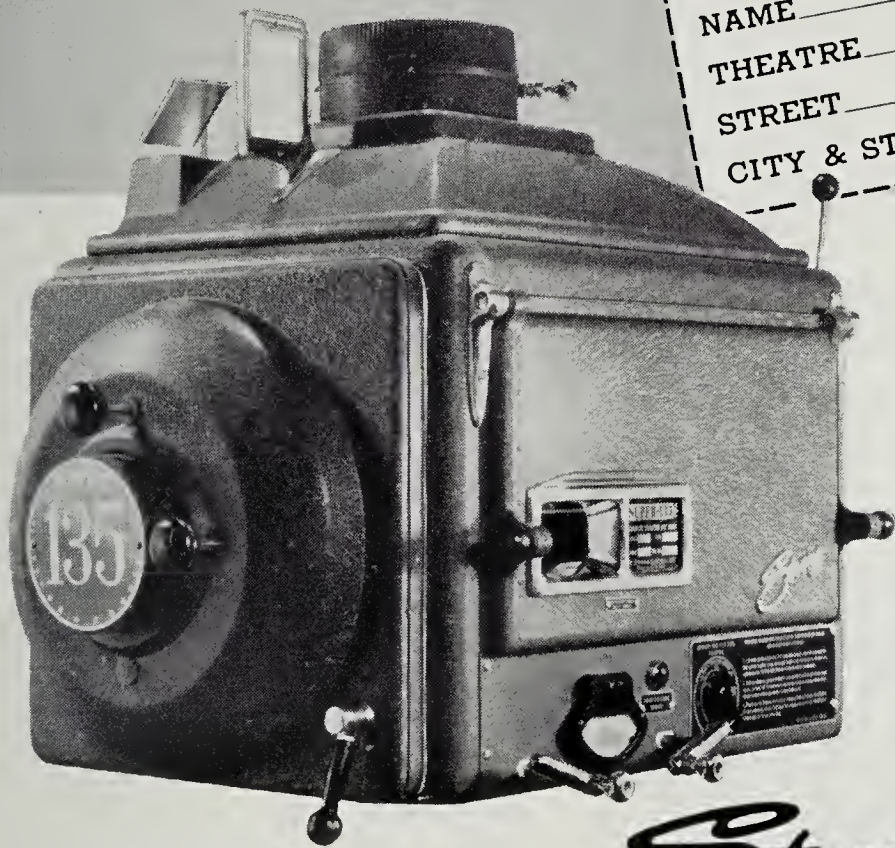
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An Examination of Trad's New Equipment For

Portable Theatre TV

AFTER having been out of the spotlight for the past two years because of the introduction and development of new projection and sound methods, theatre television is again making itself felt as an attraction which can stimulate box-office sales.

One of the early manufacturers of theatre TV equipment was the Trad Electronics Corporation. In keeping with the renewed interest in this form of entertainment, this firm recently introduced a new completely portable unit.

The cabinet of this new projector contains a complete audio and video system with power unit, monitor, and all controls. No additional wiring is said to be necessary. The set need only be plugged into any convenient electrical outlet, with a connection to a suitable antenna when

"off-the-air" broadcasts are to be used. The unit may be easily connected with a theatre's sound reproducing system. When it is desirable to have the dual optical system in a fixed position at the desired distance from the screen, and with the cabinet located in the projection room, it is necessary to have a cable connection between optical systems and the set itself.

According to the manufacturer and Motiograph, Inc., distributors of the Trad unit, the best type of screen to be used in indoor installations is a non-perforated beaded or other high-grain screen. The use of a perforated screen materially reduces the picture brightness. Any clean drive-in screen with a highly reflective surface will give good results at an outdoor theatre. If it is desired, rear projection is also possible.

The size of the picture depends upon the length of the throw used; the longer the throw the larger the screen image. To maintain the desired picture brightness and the most effective contrast, the projection throw should be limited to an absolute maximum of 75 feet. It is to be noted that the smaller the picture image, the brighter the projected picture will be. If the picture desired is an exceptionally large one, it is absolutely essential that the screen be highly reflective and non-perforated, the manufacturer cautions. The following may be used as a guide to determine the proper throw for the desired picture size:

Picture Size	Approximate Throw
4½ feet high by 6 feet wide	12½ feet
9 feet high by 12 feet wide	25 feet
18 feet high by 24 feet wide	50 feet
22 feet high by 30 feet wide	62½ feet
27 feet high by 36 feet wide	72 feet

The new Trad series uses a regulated and metered 40,000 volt adjustable high voltage power supply, as compared to the 30,000 volt power supply used in earlier Trad big screen television equipment. This permits more efficient operation of the present projection tube. It will also permit the use of the newly developed projection tube which should improve screen illumination by 30 per cent. The manufacturer indicates that these new tubes will be available very shortly.

One of the features of this unit is that it is not restricted to closed circuit television exclusively. The set includes a VHF receiver, and is also UHF adaptable so "off-the-air" broadcasts can be projected with the use of an acceptable aerial.

Features and Specifications

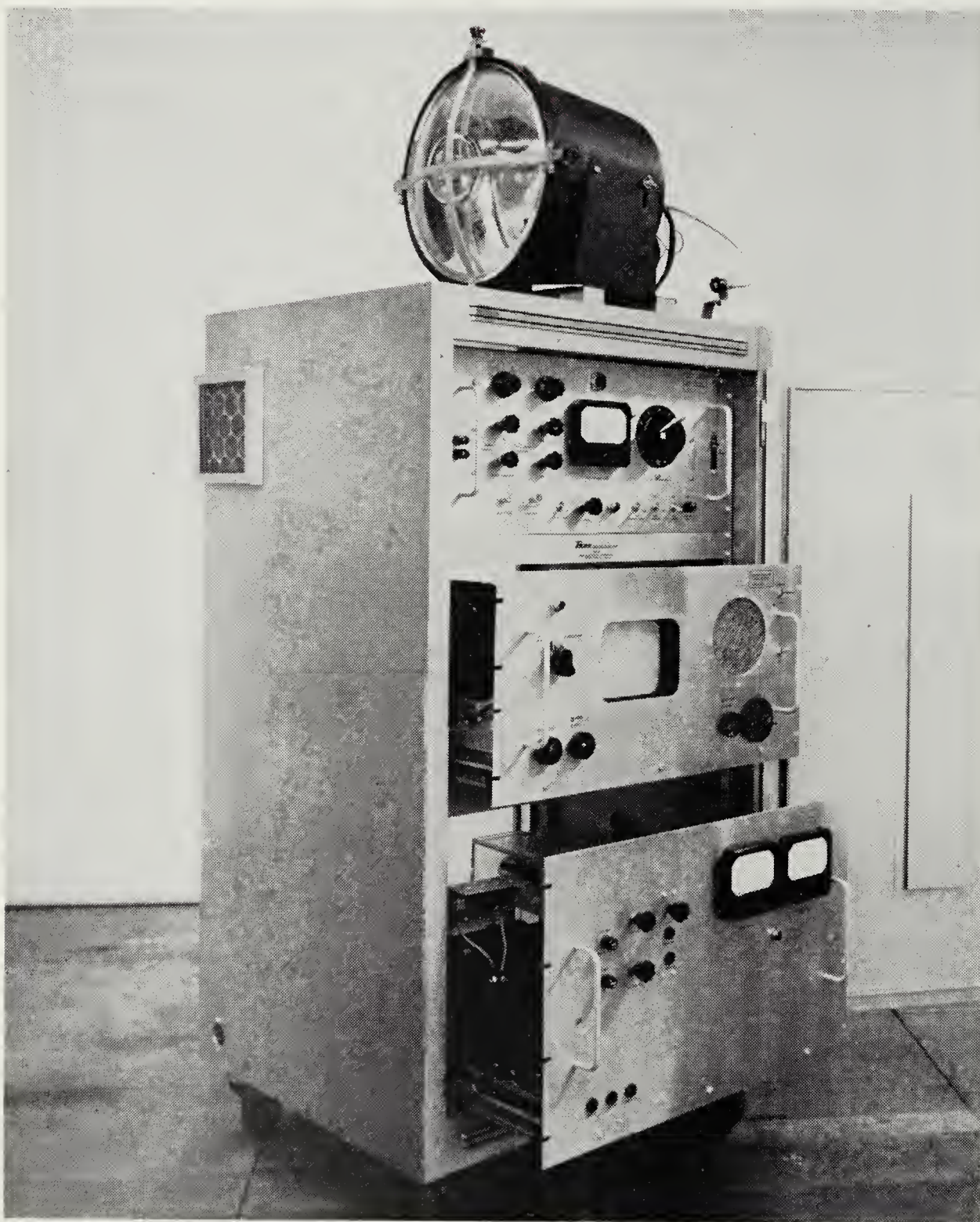
The Trad series of portable theatre TV equipment has a number of new and improved features.

An improved Schmidt optical system is employed. The optical barrel elevation angle is adjustable, and it may be used with portable or fixed type of screens. The complete system includes 12 watt public address amplifier with multi-match output for use with closed circuit sound or incidental music.

The equipment includes a visual monitor and a local speaker. All operating controls, video, audio, and synchronizing, are located in the upper portion of the unit, and require no stooping. The focus at all contrast ranges is immediately adjustable on the control panel.

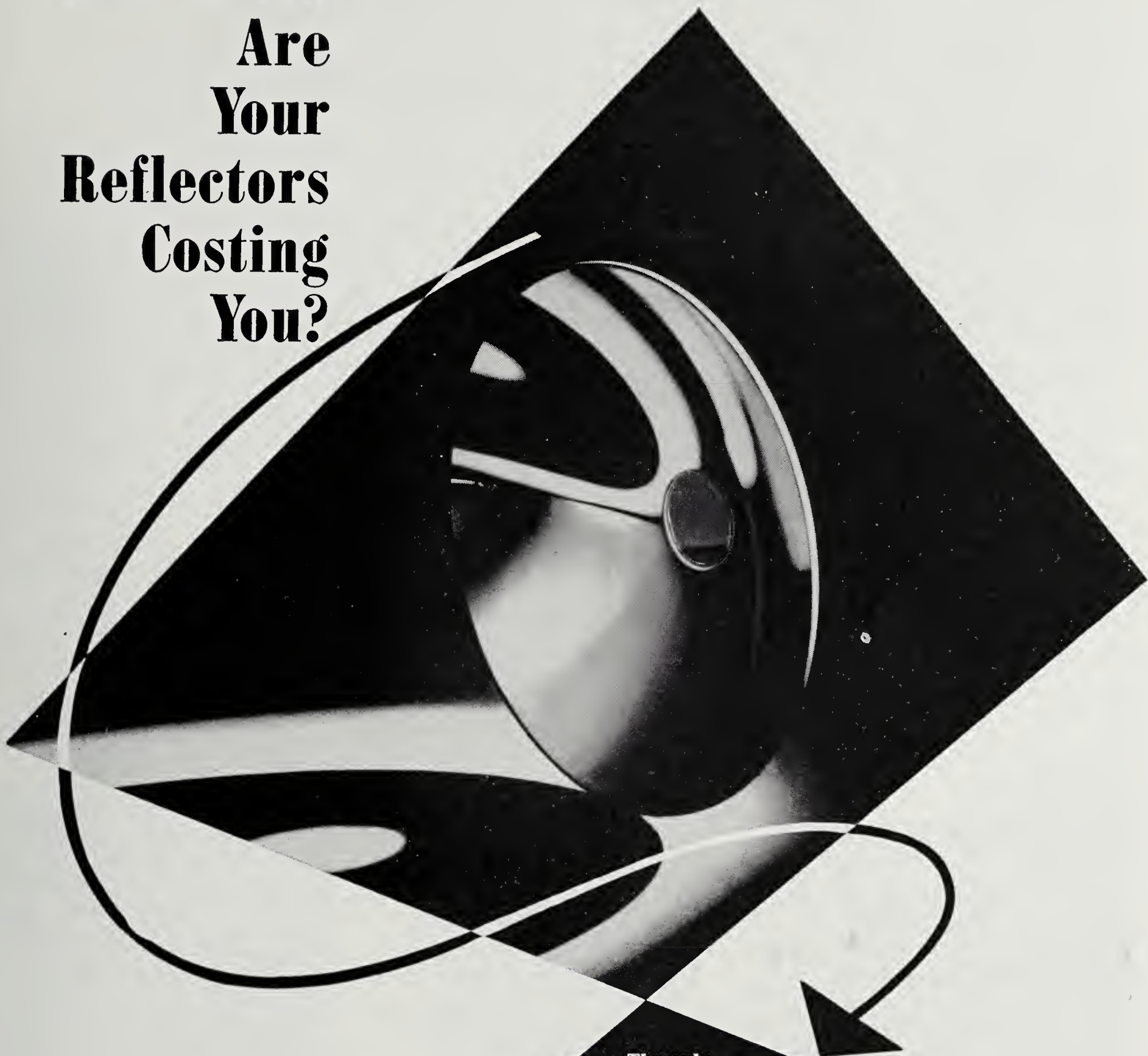
To provide full protection and safety each unit completely fused with the overall power line is protected by a magnetic circuit breaker. There is also a variable line adjusting auto-former with a line meter to compensate for poor line voltage conditions.

Single unit construction presents a square package for easy crating and shipping.



The new Trad series of portable closed circuit or "off-the-air" television projectors have been designed to give a satisfactory picture size up to 27 by 36 feet. It is distributed by Motiograph, Inc.

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ALTHOUGH many more drive-ins than ever before are finding it practical and profitable to extend their season by providing heaters for their patrons, the great bulk of drive-ins in areas which are frequented with snow and cold winter blasts are closed, or soon will be closed for the season. When closing down an outdoor theatre for the winter, there are a few important things to remember. This article is brief review of some of the necessary steps which must be taken by the exhibitor to protect his property and equipment.

Factors To Consider When You Are

Closing The Drive-In

Booth

In locations subject to extreme cold weather, a thermostatically controlled electric heater can be installed in the booth and set to maintain a temperature of approximately 50 degrees. Another method of preventing moisture in your machines is to run regular extension cords with 60 watt bulbs in the projection lamps and others in the sound heads. Next, you should remove the projector heads, lenses and condensers and place them in safe, dry storage. At the same time all mechanisms should be packed with vaseline or another suitable lubricant. It is advisable to put a coat of vaseline over the entire exterior of the machines as well.



When closing the concession stand make sure the fixtures are coated with vaseline, or another lubricant, and the counter covered and protected.



Display and name signs should also be boarded up during the winter shut-down period. However, the bulbs should be left in or sockets will corrode.

After this has been done, the entire remaining equipment should be covered with blankets or tarpaulins.

Speakers

Many operators remove all speakers and place them in dry storage, but experience of others has proven this is not absolutely necessary. Waterproof bags made to the measurements of your own speakers can be obtained from theatre supply stores. These are simply slipped over the top of the speakers, gathered into the shape of the speaker post and secured with a stout cord. A few small holes

should be punched in the under side of the bag to relieve condensation.

Rest Rooms and Offices

All water pipes should be drained, flush boxes should be emptied, and anti-freeze or salt should be placed in all traps.

Ticket registers should be removed from the boxoffice, heavily greased and placed in warm storage.

All signs should be covered and/or taken down, wrapped and stored inside to prevent cracking of paint.

The attraction sign can be set up to announce the reopening. Then posts should be erected at each end and the entire sign covered with very small mesh wire, or the entire sign can be covered with lumber.

Neon and light bulbs should not be removed. If removed the connections or receptacles will corrode. If it is judged necessary to remove light bulbs, place corks in the sockets.

If your drinking fountains are in the open, they should be covered with a waterproof material to prevent snow melting and bursting the pipes.

If practical, spotlights and floodlights should be removed and stored in the booth or refreshment building.

Refreshment Stand

All equipment should be thoroughly cleaned, greased and stacked on counters or tables. If possible, wrap equipment thoroughly in cloth or canvas.



The boarding up of box offices, concession buildings, etc., will keep these areas safe from the weather, and help discourage breakage and theft.

Consult your refrigeration service man as to the care of your refrigeration equipment.

After everything is completed, thoroughly close all the portholes in the booth and the doors and windows in all other buildings. If possible, seal these doors both inside and out.

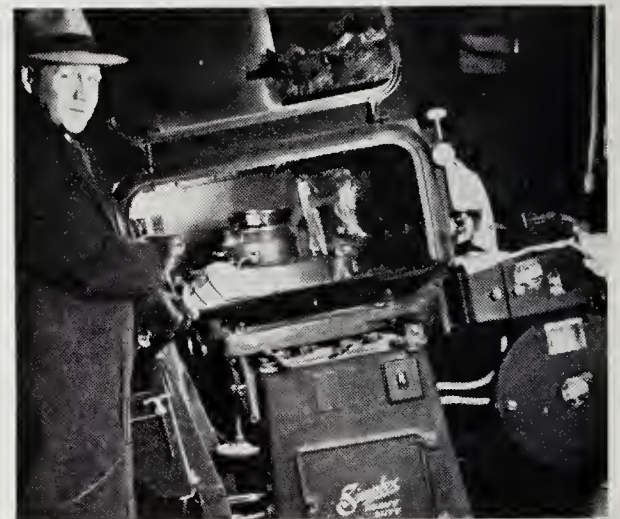
All exposed padlocks should be well greased and then covered with a tobacco sack, drawn tight, and tied. This will give you easy access to the lock, should it be covered with snow or ice on your mid-winter inspection visits.

Tickets remaining on hand at the end of the season should be carefully audited checking the number sold during the season against the combined total of those still on hand when the season started, plus any additional purchases. After auditing, they should be removed to the main office, or some other place where they will not be stolen if someone should break into the theatre.

Your policy and concession trailers should be rewound and placed in metal cans, which, in turn, should be removed to dry storage.

To thwart those who picked up unauthorized keys while the drive-in was open additional padlocks should be hung on the doors. Glass preservation is also a problem of the closed down drive-in. It might be wise to hire a carpenter to cover glass at the boxoffice, storeroom, concession stand, and office so that the possibility of weather and theft breakage can be kept to a minimum.

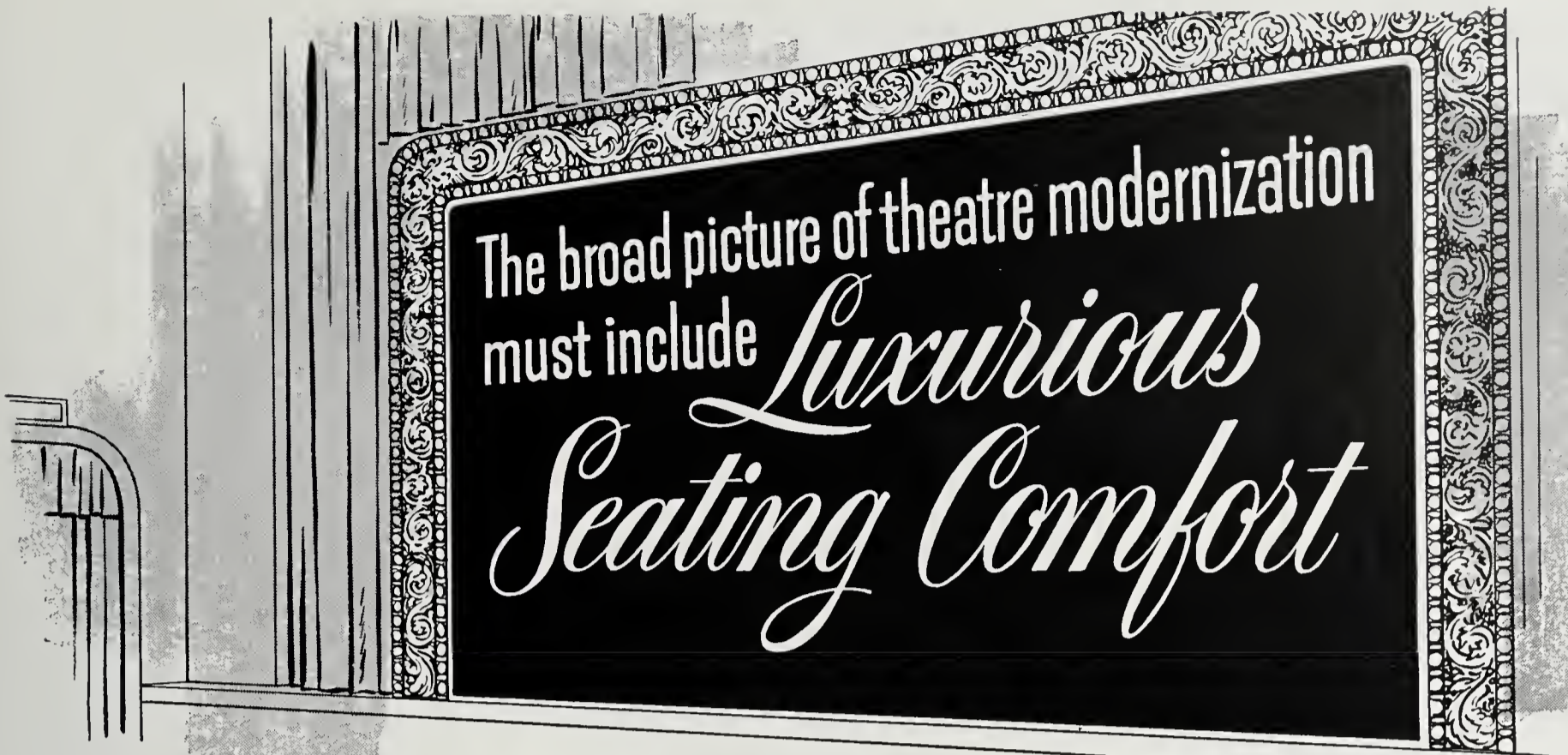
About 10 days before the shutdown, utility companies should be notified since it often takes that long to get telephone and other services disconnected.



The valuable projection equipment should be very carefully covered, and a heater or incandescent lamp used to prevent any damage from moisture.



If the exhibitor does not wish to remove speakers he may protect them from damage by covering all of them with specially prepared bags.



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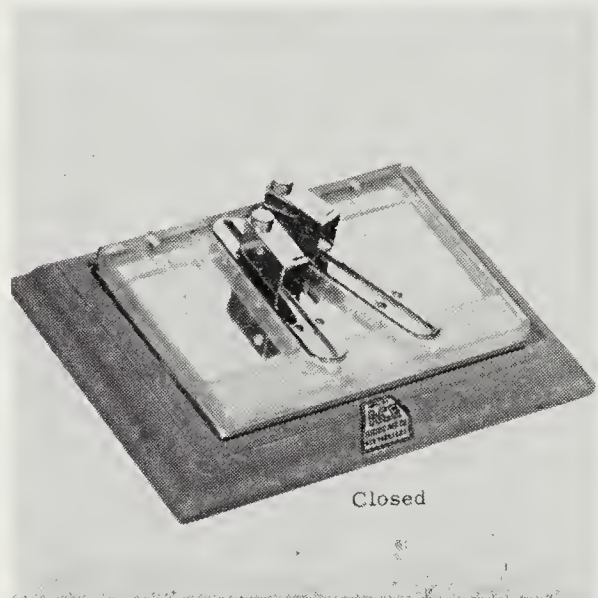


Film Splicer

A new method of film splicing, designed not only to splice presently standard acetate film, but also du Pont's new Cronar polyester film base, has been developed by the Ace Electric Manufacturing Company.

In addition to splicing all types of 35mm. film, the new splicer can also handle film of any width from 16mm. to 70mm., it is claimed. No magnetic materials are used in the splicer's construction, and therefore it can not harm magnetic sound tracks.

The splicer is constructed of aluminum, lucite and turbine bronze. The only ferrous metal used is in the non-magnetic stainless steel cutting blades. Instead of cement, du Pont's extremely thin Mylar splicing tape is used as the splicing agent.



Designed to splice all sizes of film, from 16mm. to 70mm., this new film splicer can handle acetate film, and "Cronar" polyester film base.

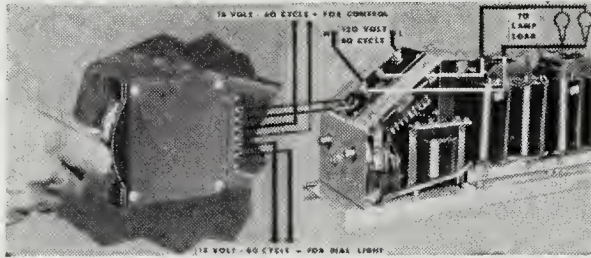
To summarize the features of this film splicer, it will make strong splices on the acetate film base now used in theatres; it will splice acetate film to the new Cronar film base; splice acetate base to Cronar base; splice CinemaScope film with magnetic tracks without any danger of injuring the sound tracks by demagnetizing; it may be used for splicing any width of film from 16mm. to 70mm.; it will splice the sound tape used in magnetic recording and reproducing.

Register pins are set in the aluminum plate and positioned in such a way that any type of film can be registered. When the plastic cover plate is clamped tight, the cutters appearing at top are drawn across the film to prepare ends for the splice.

Miniature Light Dimmer

A miniature light dimmer control with all the facilities of a large switchboard installation was introduced recently by The Superior Electric Company.

Known as the Luxtrol magamp light controller, it offers several unusual features, it is said, including presetting to



This new miniature light dimmer control is said to have all the facilities of large switchboard installation, and it has many unusual features.

any number of presets, proportional mastering, proportional grand mastering, instantaneous switching from preset to preset, proportional fading at any desired speed from preset to preset, "pile-on" of preset on preset either instantaneously or proportionally, and control from one or more stations.

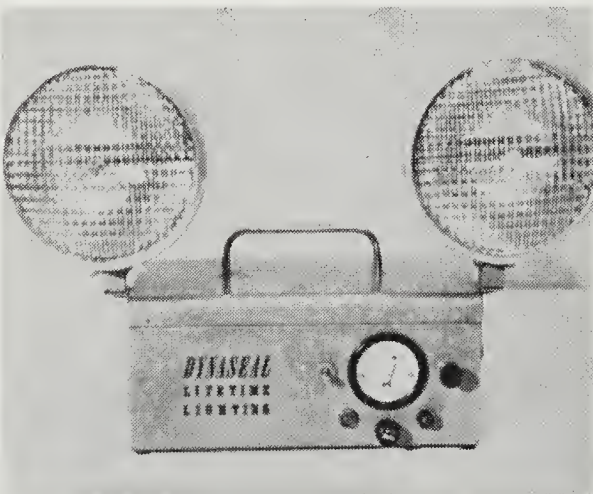
The new system is adaptable to large or small installations from a single selector station controlling a single magnetic amplifier dimmer to a complete switchboard in miniature, it is claimed. It may be installed in any out-of-the-way space, and the selector station may be located in the place most convenient for control.

The Luxtrol magamp light controller has no moving parts and no electronic tubes. It consists only of static-fixed ratio transformers, selenium rectifiers and remote selector control. All the components have inherent long life, it is said, and there should be no maintenance and no parts replacement problems.

Safety Light

An emergency lighting unit, using a new hermetically sealed nickel-cadium battery, was marketed by the Dynaseal Lighting Corporation. The lighting unit includes automatic charging facilities which keep the battery fully charged at all times. It turns on automatically when power fails and rapidly restores full battery energy once power is resumed, it is said.

The Dynaseal power unit is hermetically sealed, requires no addition of liquid at any time, can be recharged over 1000



A lifetime battery that will give many years of maintenance-free service is one of the key features of this automatic emergency lighting unit.

times without essential loss of power, and can be stored indefinitely either charged or discharged.

Fully automatic, the unit provides full illumination to complete battery discharge. An automatic high and low rate battery charger restores full charge in the battery once emergency lights are used, and a charge indicating meter and testing facilities on the front panel are also provided to check operation.

This emergency lighting unit is 17 inches long, seven inches wide, 11½ inches high, and weighs 13½ pounds.

Safety Treads

A new line of aluminum alloy stair treads was recently introduced by Wooster Products, Inc. These treads are made with a base of heat-treated extruded aluminum, and with ribs of abrasive grits similar in composition to the material used in the manufacture of grinding wheels. The non-slip grip of the abrasive grits in the ribs provides safe, sure footing, it was claimed.

These treads are available in one-piece construction which simplifies stairway installation. The aluminum construction won't corrode or rust, and the treads may be used on all types of stairs including wood, concrete, marble, slate, terrazzo, etc.

The treads are drilled and countersunk and shipped complete with aluminum screws. Lead shields for applying treads to masonry steps are available.



Easily installed, these all-aluminum stair safety treads help to make theatre stairs skid-proof, as well as adding to the beauty of these stairs.

WANT FURTHER INFORMATION ON NEW PRODUCTS

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ISSUE OF DECEMBER 7

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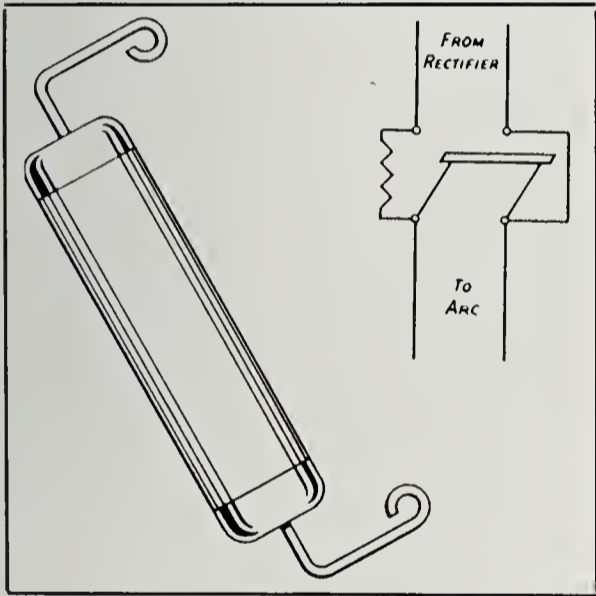
MOTION PICTURE EXHIBITOR
246-48 N. CLARION ST., PHILADELPHIA 7, PA.

Device Increases Rectifier Efficiency

TOLEDO, O.—The Kneisley Electric Company, announced the development and production of "the arc striking current minimizer" to be used in connection with their line of high current selenium rectifiers.

All heavy duty selenium rectifiers provide heavy inrush currents at the moment of striking the arc, ranging from 250 to 300 per cent of full load current. This places a severe load on the selenium stack, damages the positive crater of the arc, and blows soot and fine particles into the reflector, the firm said.

The arc striking current minimizer connects across one blade of the lamphouse table switch, as shown in the schematic diagram. The switch is opened prior to striking the arc, so that the minimizer is in series with the load. Immediately after striking the arc, and separating the carbons one-eighth inch, the switch is closed, shunting the minimizer, and supplying full load current to the arc. With this arrangement, the arc is established at approximately 85 amperes, and runs at 120 amperes on a 135 ampere rectifier, instead of striking at 300 to 400 amperes as generally occurs. The manufacturer believes that the use of this unit will add hundreds of hours of life to any selenium stack.



The arc striking current minimizer will be furnished as standard equipment on all heavy duty units furnished by The Kneisley Electric Company. It is also available through supply dealers for use in connection with any heavy duty selenium rectifier now in use, or may be purchased direct from the company.

Air Conditioning Equipment "Trade-In" Promotion Started

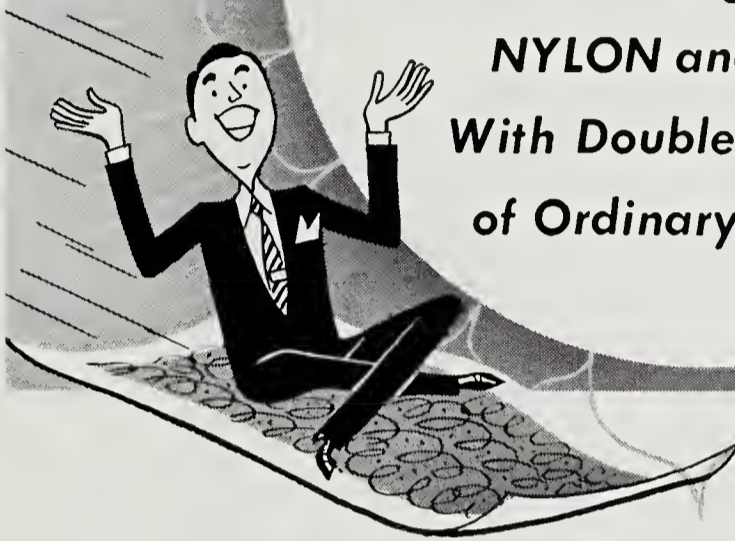
DAYTON—The Airtemp division, Chrysler Corporation, announced recently that dealers affiliated with the company have initiated a nationwide "trade-in" promotion program.

The dealer "trade-in" promotion, first of its type for the industry, has been announced by Sydney Anderson, Jr., commercial and industrial air conditioning sales manager for Airtemp, one of the nation's largest manufacturers of air conditioning equipment.

NOW A New Hit "Floor Show" For Your Theatre!

NYLWOOD

An Amazing Blend of
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With Double the Wear
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This is it! A *magic carpet* for your theatre! A carpet with long, *long* years of amazing wear! The secret? NYLON! Nylwood contains 20% nylon — and wear tests prove this *doubles the life* of your carpet! Besides keeping your theatre better looking longer, this wonderful wearability drastically reduces replacement costs! What's more, Nylwood's deep, high pile dresses up your theatre! ...gives it a rich, luxurious atmosphere! ...gives you a theatre you can be *truly* proud of!

IMMEDIATE DELIVERY! Nylwood is available for *immediate shipment* in four beautiful patterns: Leaf Scroll, Swirl Effect, Modern Leaf, and Oversized Scroll. *Whatever* pattern you choose, Nylwood will add new life, new beauty, new warmth to your theatre!

FOR ALL YOUR FLOOR-COVERING REQUIREMENTS, SEE YOUR MAN FROM...



Your Guarantee

of consistent quality
and outstanding service

NATIONAL THEATRE SUPPLY • 29 BRANCHES COAST-TO-COAST

RCA Expands Its Line of Drive-In Equipment

CAMDEN, N. J.—A comprehensive line of drive-in theatre screens and functional lighting equipment, including screen towers which can be adjusted for any degree of tilt for any length of projection throw, will be distributed nationally by RCA it was announced by A. J. Platt, manager, theatre equipment sales, RCA theatre and industrial equipment department.

The new line includes, in addition to screen towers, moonlight towers with

staggered ladders and rest platforms; attraction boards or outdoor marquees; and a variety of multi-colored directional signs, illuminators, ramp indicators, and decoration lamps for use in traffic control, patron convenience and safety, and theatre beautification.

The equipment, Platt said, will be manufactured by Signs, Inc., Boston, Mass., a major producer of screen towers and associated drive-in theatre display equipment.

The new RCA drive-in equipment and features includes:

Screen Towers: available in two sizes, 45 by 100 feet and 50 by 120 feet, and featuring box truss steel fabrication and cantilever screens. Special screen sizes can be made to order. The towers are designed to withstand wind velocities in excess of 90-miles per hour; are delivered with primer and top-coats of paint applied; and can be adjusted at the point of installation to meet the tilt and projection requirements of the individual drive-in.

Moonlight Towers: available in 60, 80, and 100-foot heights, and designed to provide maximum area lighting without distracting patrons during show. The towers feature staggered, sectionalized ladders, separated every 10 feet by a rest platform, and a waist-high guard rail on the top platform to provide maximum safety for personnel changing light bulbs. The first ladder begins at the 10-foot level to discourage climbing by unauthorized persons. The towers are designed for 90-miles-per-hour wind velocities.

Attraction Boards: Three types of attraction boards, or outside marquees, are available. Each board is complete with letter-mounting equipment and utilizes standard types of display letters.

Illuminated Signs: The RCA line includes a broad range of multi-colored lights and signs, with variety in each category. Included are directional signs, to mark entrances, exits, rest rooms, and concessions; illuminators, mushroom-type lights to illuminate driveways for guidance of incoming and outgoing traffic; ramp indicators, to provide directional numbers on each ramp; and numerous types of enhancing decoration lamps.

In-Car Heaters

Individual in-car heaters, which will enable drive-in theatres to extend the season to virtually a year-round operation were also announced by Platt.

"In-car heaters," he pointed out, "have proved to be quick self-liquidating investments for drive-in theatres, since they enable all outdoor houses to gain the plus business of extended seasons. Heaters which can be taken into the car and operated by the patron permit all drive-ins to open their seasons earlier and close them later. In many sections of the country, individual in-car heaters make possible operation around the calendar."

RCA Dyna-Heat in-car heaters will be distributed by RCA theatre supply dealers and include 500- and 750-watt types, available for 130-, 208-, or 230-volt operation. All types have Underwriters Laboratory approval.

Small, compact, and lightweight for maximum ease of handling by patrons, said Platt, the in-car heaters feature calrod heating elements with heat-radiating aluminum fins. The fins provide quicker, more uniform heat diffusion within the car and maximum safety. The heaters feature automatic safety switches.

The individual in-car heaters, can be installed and suspended by a hanger on the drive-in's individual in-car speaker post. Sturdily constructed of die-cast mounting, the heater is complete with an 11-foot coil cord and has a two-tone finish which matches the motif of RCA drive-in equipment.

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at the Rivoli Theatre,
New York**

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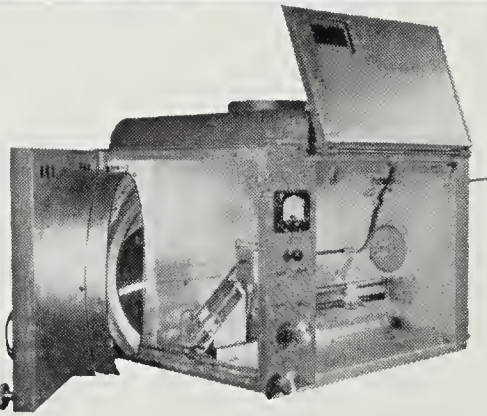
RAYTONE Screen Corp. 165 Clermont Ave., Brooklyn 5, N. Y.
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Insurance Relief Seen For D-I Exhibitors

NEW YORK—The National Council on Compensation has made a decision whereby members of Theatre Owners of America and all other owners of drive-ins will benefit by a new single rate and classification for compensation insurance premiums. The special new rates will be promulgated in each State, probably by June, 1956. This ruling will result in lower compensation premiums for drive-ins. At the present time, drive-in theatre employes, except for booth operators, are classified as auto attendants.

The National Council has jurisdiction in 30 states, but it is expected that the remaining states will follow their recommendation.

The entire matter of rating and classification was recently reviewed at a hearing of the Council here. Representing the industry was a special TOA committee composed of Philip Harling, Fabian Theatres, Milton Blumberg, broker of Walter Reade Theatres; Robert Rawley, broker of Michael Redstone Theatres; Jack G. Wallens, A. Yarchin Insurance Company; and Joseph G. Alterman, TOA.

As a result of this committee's presentation and efforts, it is estimated that premium savings for drive-in operators may reach a quarter of a million dollars a year.

Combination Prints From U-I

NEW YORK—In line with its announced policy of making all types of pictures for all types of theatres and all types of screens, Universal-International announced that the newly developed magoptical prints will be made available on all of its future CinemaScope pictures, starting with "Pillars Of The Sky."

Theatres already equipped for four-track magnetic sound will be able to use magoptical prints without any changes whatever. Other theatres merely will have to change their projector sprockets to the narrow CinemaScope sprockets on which magoptical or any other type of print can be run.

Wear, Style, Maintenance

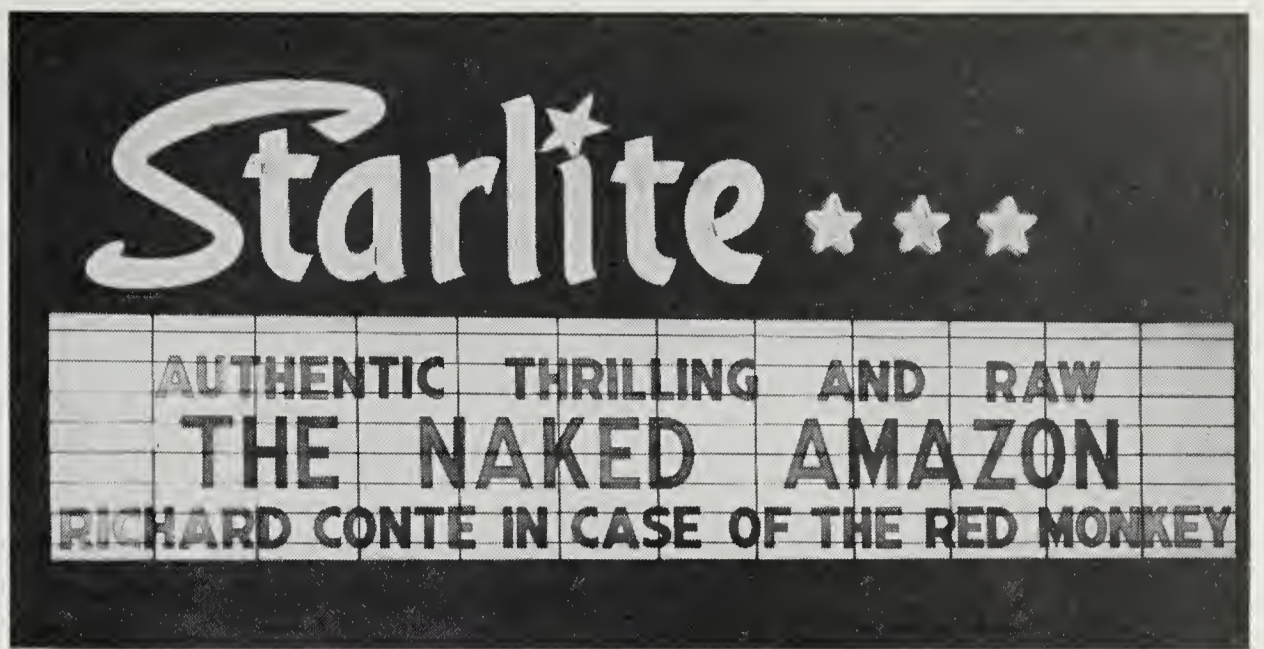
(Continued from page PT-5)

in properly engineered blends with wool. Blends of these fibers with wool have by experience and tests resulted in an approved carpet yarn for wear life. Blending of materials to obtain better qualities than the sum of either of the materials used is a standard practice in human experience.

Carpet made of blended wool and rayon yarn will outwear considerably one made of all wool and likewise cost less, while carpet made of blended wool and nylon will give still greater wear but the cost is greater because the nylon fiber is still very expensive.

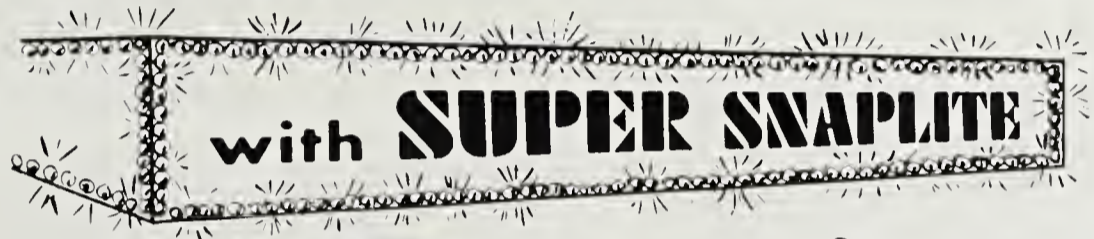
This article is only a synopsis of the advantages and disadvantages that can be found in theatre carpets as manufactured today. We urge each prospective buyer to consult with the leading theatre carpet manufacturers for more details.

The information and illustrations used in this article were furnished by Alexander Smith and Sons Carpet Co.



The Starlite Drive-In, Fresno, Calif., installed an attraction panel which is double-faced and has changeable copy areas of 2 feet 4 inches in length and 57 inches in height. Wagner frames, glass and 10-inch red plastic letters are employed. The board was fabricated and erected by B. F. Shearer Co.

Lens Showmanship



f/1.7

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Trade Show and Equipment Forums Prove Valuable To Theatremen

CHICAGO—Last month's trade show and convention of TESMA and TEDA, held in conjunction with Allied, proved once again that the manufacturers and suppliers of equipment have the ability and know how to furnish theatremen with the tools necessary to keep up with the great advances that are still being made in methods of film and sound presentation, and the hundreds of other facets of modern theatre operation.

There had been some talk, prior to the trade show, that exhibitors were not in a buying mood, since most of them had already converted to wide screen. However, the majority of those who exhibited at the show reported that the theatremen were extremely interested in what there was to see, and also anxious to purchase those things which they believed would help their operation. Much of the hectic activity that characterized recent shows was missing. In its place was a calm, determination to be brought up-to-date on the technical advances made in the 12

months that had expired since the last trade show. The general opinion was that the show was a great success.

One of the intangible reasons for the success of such a complex thing as a trade show, in which scores of manufacturers attempt to show and demonstrate literally thousands of items, many of which have absolutely no relation to each other, was that it was the ninth consecutive year that TESMA and TEDA had worked together to present theatremen with the opportunity to study the market in one place, and in a relatively short period of time. In these nine years the various firms that exhibit have learned to cooperate without lessening the competition. This valuable teamwork was very much in evidence at the Morrison Hotel last month.

The displays were appealing to the eye without being offensive. The booths were manned by experts who, while certainly anxious to do as much business as possible, were equally as anxious to answer the questions of theatremen who were "just looking."

Forums

In addition to the trade show, the past few years have seen a great deal of importance attached to the equipment forums and clinics that are held, and this year was no exception.

Ever since the initial technical breakthrough was made with the introduction of 3-D and Cinerama, motion picture

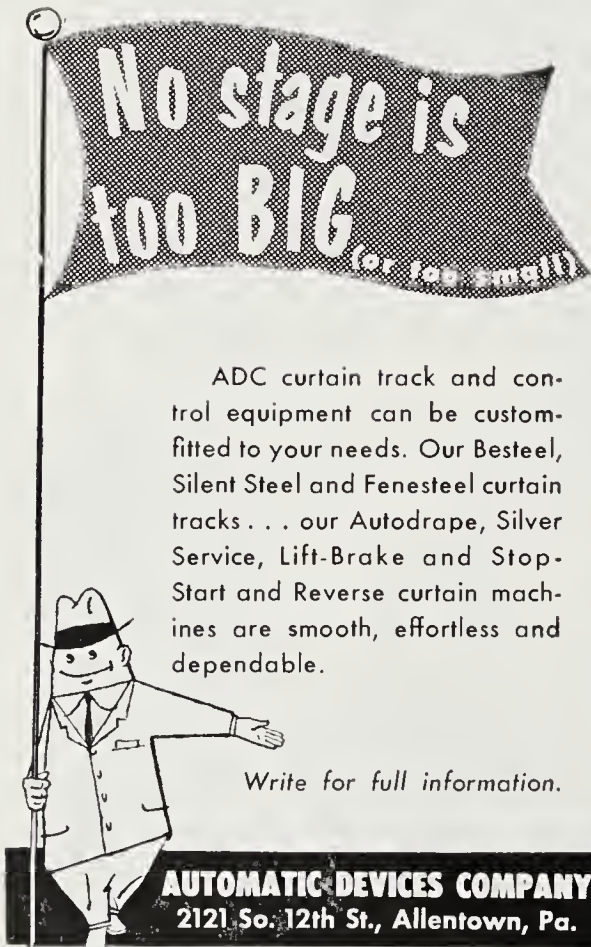
presentation methods have changed at an amazing rate of speed. It is imperative, therefore, that theatremen have the chance to not only see the new equipment on the market, as was possible at the trade show, but also to hear from the engineers, designers, and manufacturers how to best utilize these new products, as well as get some indication as to what may be on the way. This is the job that was performed by the equipment clinics.

The scope of subjects covered at last month's meeting can be gotten from a listing of who was available on the dais. The moderator was Larry W. Davee, of Century Projector and retiring vice-president of TESMA. The others included A. Boudouris, Eprad; J. R. Johnstone, National Carbon Co.; Arthur Hatch, Strong Electric Co.; Ross Snyder, Ampex Co.; J. F. O'Brien, RCA; J. A. Fetherstone, Kollmorgen; Leonard Satz, Raytone Screen; Fred Aufhauser, Projection Optics; Fred Dickley, Altec Service; F. W. Keilhack, Drive-In Theatre Manufacturing Co.

One point brought out at the forum which should be of major importance to theatre operators was that no major studio is going to break away from the standard 35mm. print size for any but a very few offerings which will probably be presented on a roadshow basis. This was reassuring to many who envisioned themselves having to strip their booth and install completely new equipment.

It seemed pretty definite, however, that most producers would turn to a larger negative that would be reduced to standard release size in order to get more information on the film, and reduce dis-

(Continued on page PT-17)



No stage is too BIG
(or too small)

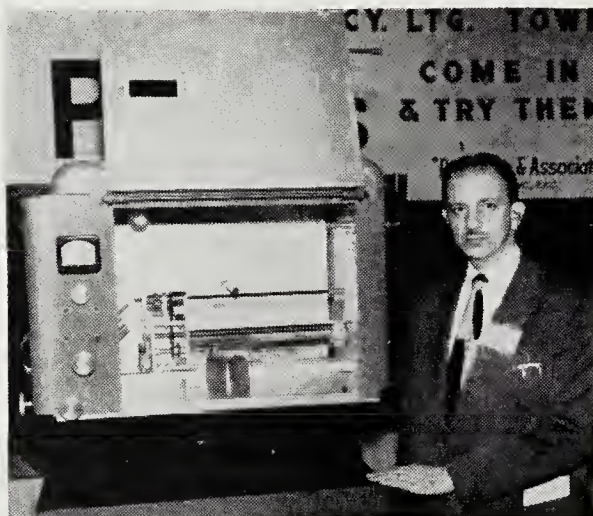
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Pictured are some typical exhibits which were found at the recent TESMA trade show in Chicago. The new Conematic projection arc lamp is seen (upper, left) with "Doc" Faige, whose firm will distribute the lamp. The Altec booth (upper, right) supplied beauty and secretarial service in the person of Marilyn (Miss Altec) McMann, seen with Marty Wolf, company sales manager. Leonard Satz (lower, left) Raytone Screen Corp., is seen with Jack Mitchell, Tennessee exhibitor at the Raytone exhibit. The DAWO booth (lower, right) was visited by Morris Seider, Seymour Seider, Nancy Jason, Dave Wolf, and Edward Seider. The Seiders are from the Prudential Theatres Circuit, New York.



55mm. CinemaScope

(Continued from page PT-6)

distributed by 20th-Fox dealing with the subject included information about single track magnetic attachments developed by Ampex, Magnasync, and National Theatre Supply. It would appear to be worthwhile, therefore, to pass this information along to the reader.

National Theatre Supply

The Simplex single channel magnetic sound system consists of a magnetic soundhead, pre-amplifier, power supply, a changeover assembly and a system selector box. The soundhead utilizes a multi-track pickup head which plugs in for instant replacement. The tight loop system used eliminates all gears and belts. The adjustable pick-up mount permits alignment in all direction. A roomy white interior assures adequate finger room.

A roomy well ventilated cabinet housing the power supply, assures longer life and less tube replacement. It is equipped with selenium rectifiers, and the power unit is self-regulating so that a constant load level is automatically maintained. Effects track switchers plug in allowing quick and convenient service or replacement.

The multi-channel changeover assembly is small, compact and easy to mount on the front wall at each projector location. Noiseless positive changeover switching is accomplished by means of a mechanical-electrical push button control.

The system selector box makes it possible to switch from single magnetic, to optical to full magnetic simply by pushing the correct button.

Ampex

The Ampex single-track magnetic theatre system is a centralized facility making possible the use of CinemaScope prints with existing optical sound systems. In a single compact package—arranged for maximum ease of installation, operation, and maintenance—are located the following units:

- Pre-amplifier for magnetic sound;
- Changeover switching for two projectors;
- Optical-magnetic selector switch;
- Gain control for magnetic operation;
- Self-contained power supply.

The unit is designed to be mounted on the wall of a projection booth. Cut-outs on the top and bottom of the cabinet permit convenient conduit runs to be made. Terminal boards for connection to external mabling are located convenient to the cut outs, simplifying internal wiring problems. Louvers on the top and bottom panels of the cabinet provide the necessary cooling.

The operating controls have been designed and arranged for maximum ease of operation, with minimum opportunity for error. The gain and changeover controls have been combined into a single operating knob, located on the right-hand side panel of the cabinet. An auxiliary changeover control and indicator is also located on the front panel. The optical-magnetic switchover control is also located on the right-hand side panel of the cabinet. Both the gain-changeover and optical magnetic switchover control shafts may easily be extended along the projection booth wall to the second projector station

(Continued on page PT-19)



The officers and board of directors of TESMA are seen. Standing, in usual left to right order, are Larry Davee, Century Projector Corp., retiring vice-president new board member; Clarence Ashcraft, C. S. Ashcraft Mfg. Co.; J. A. Fetherston, Kollmorgen Optical Corp.; William A. Gedris, Ideal Seating Co.; E. Wagner, Wagner Sign Service; Merlin Lewis, executive secretary; V. J. Nolan, National Carbon Co.; Fred C. Matthews, Motiograph, Inc., retiring president and honorary board member; Fred W. Wenzel, Wenzel Projector Corp. Seated, in usual order, Ben H. Adler, Adler Silhouette Letter Co., E. H. Wolk; Oscar F. Neu, Neumade Products Co., honorary life board member; Lee Jones, Neumade Products, new president; Tom LaVezzi, LaVezzi Machine Works, new vice-president; J. Robert Hoff, Ballantyne Co., honorary board member. Not present were A. E. Meyer, IPC; J. F. O'Brien, RCA; and M. H. Stevens, Bausch & Lomb. The new officers and board members were elected at recent convention.

Trade Show

(Continued from page PT-16)

tortion and grain.

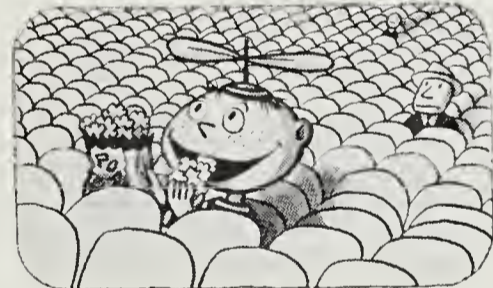
Another statement which pleased the many exhibitors who attended the forum was that modern sound systems purchased today will not become obsolete for many years to come since any changes that might be made could easily be adapted for on the current sound systems.

By now the exhibitors have all returned to their theatres and are beginning to put

the new knowledge they acquired at the trade show and forums to profitable use. It was another job well done, and it is a pleasant chore to look ahead to next year, which should be one of the largest and most exciting equipment expositions ever held in the industry. As previously announced TESMA will meet in New York's Coliseum Sept. 19-25 with the Theatre Owners of America.

It is likely that TEDA and the newly renamed International Popcorn and Concessions Association will join TESMA.

Your popcorn may taste terrific...



Your seats may be softest...



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STILL
MUST BE PERFECT!**

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Camden, N.J.

Photoelectric Automatic Feed Mechanism Is Key Feature of Conematic High Intensity Arc Lamps

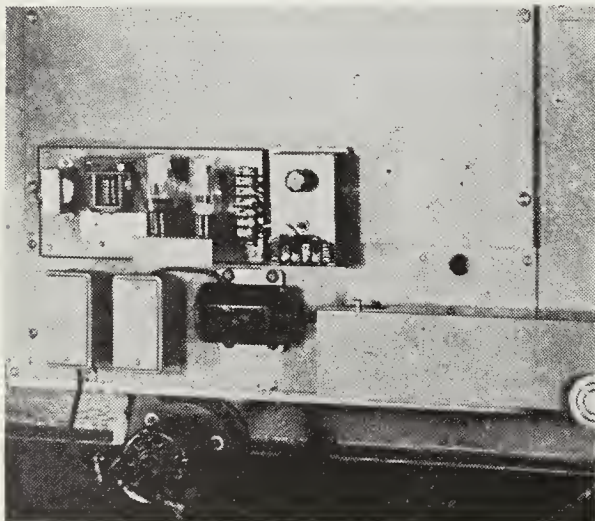
THE LATEST member of the growing family of high intensity projection arc lamps was recently introduced. Known as the Conematic, this new lamp series is manufactured by the Murch Electric Co., Franklin, Me., and is being distributed by "Doc" Faige and Assoc., New York.

The Conematic 70-140 ampere lamp has a rotating-positive carbon arc and a photoelectric automatic feed mechanism.

The uncoated positive carbon rotates as it feeds, and the copper-coated negative is inclined at an angle of 40 degrees. The arc is readily struck with a twist of the large knob on the operating panel, it is said.

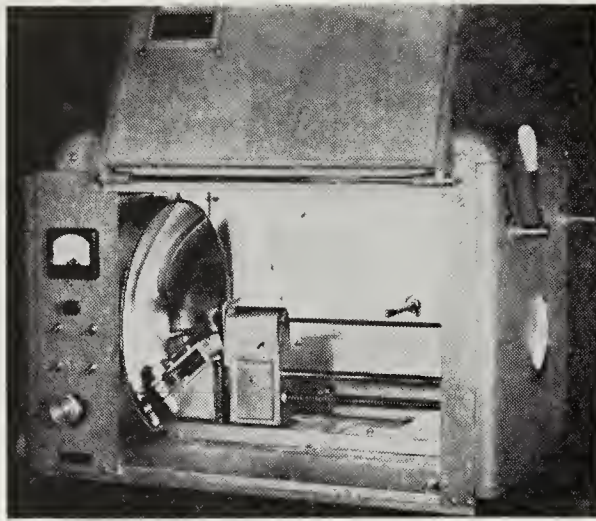
There can be no slippage of the carbon feed, it is claimed. The positive carbon is firm in its holder and the whole lamp is rotated by means of a chain and sprocket assembly which also rotates the positive feed screw pusher mechanism.

Most of the light emitted by a high intensity arc emanates from the ball of luminous gas in the crater of the positive carbon, and the greatest illumination is naturally in the center of the positive crater. Therefore, the light on the screen is brightest in the middle, falling off on the sides. With the new Conematic, side-to-center light distribution on the screen is said to range from 80 to 85 per cent, when focused for maximum efficiency.



The photoelectric feeding mechanism with cover removed to show standard equipment that is used.

A light output of 20,000 lumens may be obtained with the standard soundfilm aperture and coated f/1.9 lens, burning a 9mm. black positive carbon with 5/16 inch coated negative, in the 75-80 ampere



View of the interior of the Conematic arc lamp. It is seen here with a 16 1/2-inch mirror installed.

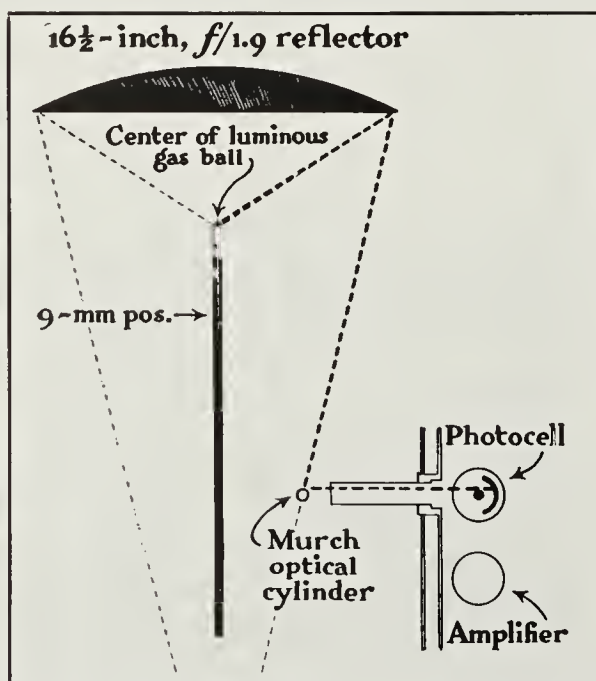
range. With 10mm. and 11mm. positive drawing up to 135 amperes, and using an 18 inch reflector, the Conematic is said to deliver the highest practicable light output.

The reflector used in the Conematic lamps are 16 and 18 inches, working at geometric speeds of f/1.9 and f/1.7 respectively. The working distance is said not to be critical, but may be varied over a range of about two inches without seriously affecting the light on the screen.

One of the chief new features of this lamp is the photoelectric arc-feeding and crater positioning mechanism, which is said to eliminate the problem of changes in the arc gap and wandering of the positive carbon from tolerated limits.

A constant level of screen illumination is maintained by the Conematic photoelectric control, it is claimed. In operation the beam passes from the center of the positive crater to the edge of the mirror, and then to a small cylindrical reflector made of stainless metal with a semi-diffusive surface. This optical cylinder intercepts the edge of the beam and reflects the light to a photocell at the side of the lamphouse. The photocell is of the standard cesium type used for sound reproduction.

Should the positive crater advance toward the mirror, the beam of light reflected by mirror becomes slightly wider and results in stronger illumination of the



A diagram explaining how the photoelectric cell operates to control the feeding and positioning.

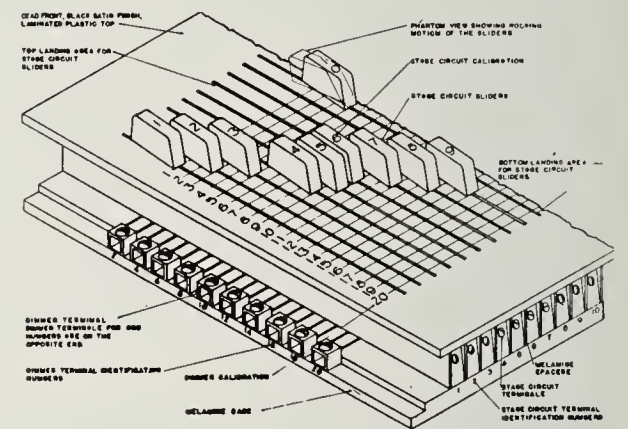
Stage Lighting Equipment

SALT LAKE CITY—A simplified method of connecting individual or combinations of stage light circuits to any of the dimming control circuits of a switchboard, has been made available by the Ariel Davis Manufacturing Company.

Called the Quick-Connect panel, the new unit is designed for easy operation. It is said to do away completely with patch cords and plugs. Cross-connection is accomplished with a series of vertical sliders connected to the stage light circuits. These are calibrated to make contact with horizontal busses connected to the dimmers. The mechanism is completely enclosed for safety and dead front operation, it is said.

Among the advantages claimed for this unit are split-second connection of any stage circuit to any dimmer; complete flexibility for all stage circuits; accident-proof; shows complete lighting layout at a glance; can be cleared in one sweep.

The Quick-Connect panel is presently available in a console model and a wall model. Both of these unit have 15 dimming constant circuits and 30 flexible stage circuits.



A sketch showing the working parts of the new Quick-Connect panel which is said to simplify the connecting of the theatre stage light circuits.

photocell. This causes the feed motor to slow down until the crater burns back to the point of correct geometric focus. Conversely, if the crater recedes from the mirror, the photocell gets less light because the beam has been slightly diminished in diameter. The photocell immediately speeds up the motor and restores the crater to its proper focal position.

Readjustment of the large reflector is not necessary, it is said, once the Conematic lamp has been installed and lined up with the projector mechanism. However, should it ever become necessary to re-center the spot upon the aperture, adjustment screws make it a simple matter to swing the mirror sidewise and tilt it vertically within a small range of movement.

Such an adjustment of the mirror may or may not require repositioning of the optical cylinder. Actually, the position of the cylinder is not too critical, the manufacturer states, since the positive feed rate control automatically compensates for over or under illumination of the photocell. Provision is made for the moving of the optical cylinder to and from the light if the need ever did arise.

A separately powered blower is built into the lamp to maintain a low operating temperature and to insure complete combustion and removal of gas.

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LONG-LASTING ECONOMY!**

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High Intensity
SCREENS**

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Typhoon To Merge With Hupp Corp.

BROOKLYN, N. Y.—Typhoon Air Conditioning Company and Hupp Corporation are to merge it was announced in a joint statement by Don V. Petrone, president of Typhoon, and John O. Ekblom, chairman of the executive committee of Hupp. According to the statement, the directors of each company have approved the merger agreement and it is expected that the merger will be consummated before the end of the year.

Hupp Corporation manufactures air conditioning equipment, electronic equipment and sub-assemblies for the automotive and aircraft industries.

Recently Hupp Corporation merged with Perfection Industries, Inc., manufacturers of a complete line of gas and oil fired warm air furnaces, space heaters, appliances, infra-red heating and numerous items for defense.

Hupp Corporation now operates plants at Chicago, Detroit, Cleveland, Carlisle, Pa., and Waynesboro, Ga.

Typhoon Air Conditioning manufactures residential and commercial packaged air conditioning equipment from two to 40 tons. The Typhoon line of products will be increased to include winter air conditioning and other special heating equipment.

55mm. CinemaScope

(Continued from page PT-17)

for operation at either position, through the use of optical extension rods. Gain indication is provided on a dial, visible from the front of the cabinet. All power functions, including POWER ON—OFF switch, indicating pilot lamp, and fusing, are located on a panel mounted on the rear wall of the cabinet, accessible through the front panel.

The front cover may be removed for access to the interior of the cabinet. Equalization connections are conveniently arranged on a terminal board mounted directly on the amplifier. The preamplifier design is based upon a proved and reliable design used by Ampex in thousands of magnetic recording applications and will give long-term trouble free operation with a minimum of attention.

Magnasync

The Magnaphonic C-1 single channel magnetic theatre sound system is delivered complete with two penthouse reproducers, one wall cabinet including self powered preamplifier, fader, projector changeover, optical-magnetic selector switch and all cables for interconnecting reproducers and wall cabinet. The system includes special equalizer arrangements adjusting the frequency response to obtain the best possible reproduction in those theatres where the equalization of the power amplifier has been designed or modified for the peculiarities of optical reproduction. By the addition of these equalizers minimum changes of the optical system will be required when installing this equipment. All such equalization change points are readily accessible. The component parts of the package are shown in the photograph. Remote linkage assemblies for the fader and projector changeover are optional items which may be ordered separately from the factory.

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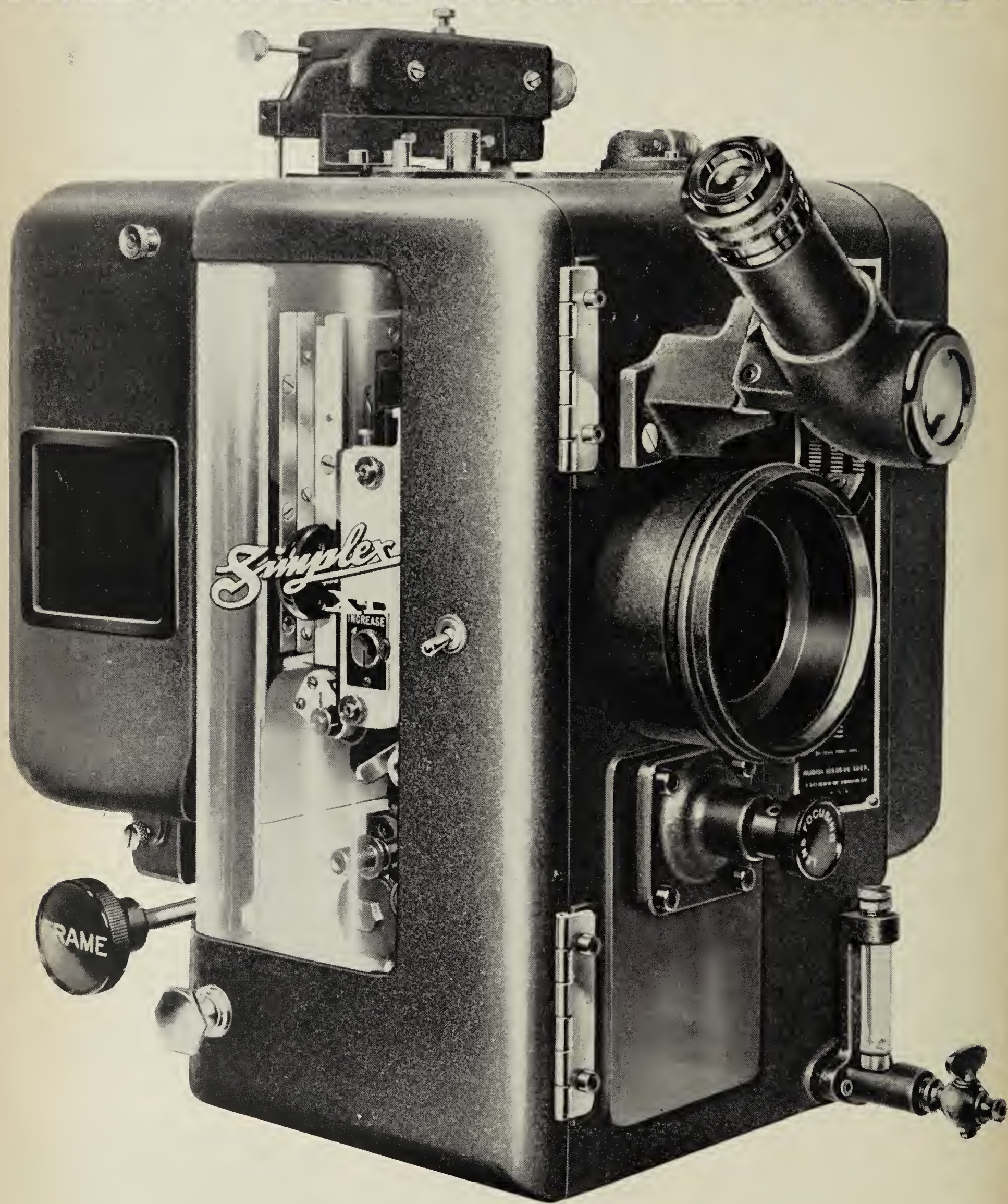
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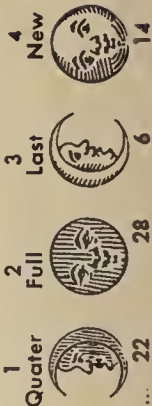


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titles in order of release, with principal players, are listed in the margin of release. All dates are subject to change. Series releases are indicated by a star following the title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

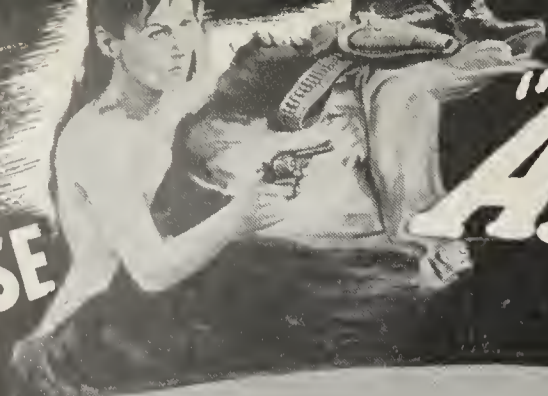
ALLIED ARTISTS	COLUMBIA	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS	
NOVEMBER At Gun Point F. MacMurray, D. Malone (Technical) (CinemaScope) Bobby Ware Is Missing N. Brand, A. Franz, W. Reed	NOVEMBER Queen Bee J. Crawford, B. Sullivan, J. Ireland Three Stripes In The Sun A. Ray, M. Kimura, P. Carey (Made in Japan) 'Teen Age Crime Wave T. Cook, F. Griffin, M. McCart	NOVEMBER The Tender Trap F. Sinatra, D. Reynolds, D. Wayne (Eastman Color) (CinemaScope) Guys and Dolls M. Brando, J. Simmons, F. Sinatra (Eastman Color) (CinemaScope) (Goldwyn) (Special engagements only) A Guy Named Joe 30 Seconds Over Tokyo (Re-releases)	NOVEMBER The Desperate Hours H. Bogart, F. March, M. Scott (VistaVision) Lucy Gallant J. Wyman, C. Heston, T. Ritter (Technical) (VistaVision)	NOVEMBER Texas Lady C. Colbert, B. Sullivan (Technical) (Superscope) The Vanishing American S. Brady, A. Totter, F. Tucker Jaguar Sabu, Chiquita, B. MacLane	NOVEMBER The View From Pompey's Head R. Egan, D. Wynter, C. Mitchell (DeLuxe Color) (CinemaScope) The Deep Blue Sea V. Leigh, K. Moore, E. Portman (DeLuxe Color) (CinemaScope) (English made) Good Morning, Miss Dove J. Jones, R. Stack, K. Hamilton (DeLuxe Color) (CinemaScope)	NOVEMBER The Big Knife J. Palanca, I. Lupino, S. Winters (Aldrich) Killer's Kiss F. Silvera J. Smith, I. Kane (Kubrick-Bousel) Man With The Gun R. Mitchum, J. Sterling (Goldwyn, Jr.)	NOVEMBER Hold Back Tomorrow C. Moore, J. Agar Lady Godiva M. O'Hara, G. Nader, R. Reason (Technical) The Naked Dawn A. Kennedy, E. Inglesias, B. St. John (Technical) (Made in Mexico)	NOVEMBER I Died A Thousand Times J. Palanca, S. Winters, L. Marvin (WarnerColor) (CinemaScope) Sincerely Yours Liberace, J. Dru, D. Malone (WarnerColor)	NOVEMBER Running Wild W. Campbell, K. Case, K. Wynn Tarentula J. Agar, M. Corday, L. G. Carroll The Second Greatest Sex J. Crain, G. Nader, B. Lahr (Technical) (CinemaScope) Kiss The Blood Off My Hands Johnny Stool Pigeon (Reissue)	NOVEMBER The Court Martial of Billy Mitchell G. Cooper, R. Bellamy (Technical) (CinemaScope) Target Zero R. Conte, P. Castile
DECEMBER Shock Out On 101 T. Moore, F. Lovejoy, K. Wynn Sudden Danger B. Elliott, T. Drake, B. Garland	DECEMBER The Crooked Web F. Lovejoy, M. Blanchard, R. Denning A Lawless Street R. Scott, A. Lansbury, J. Parker (Technical) Hell's Horizon J. Ireland, M. English, B. Williams Walk A Crooked Mile (Reissue)	DECEMBER I'll Cry Tomorrow S. Hayward, R. Conte, E. Albert (Special engagements only) Billy, The Kid Honky Tonk (Reissues) Kismet H. Keel, A. Blyth, V. Damone (Eastman Color) (CinemaScope) Dione L. Turner, P. Armendarez (Eastman Color) (CinemaScope) Ransome G. Ford, D. Reed	DECEMBER Artists and Models D. Martin, J. Lewis, S. MacLaine (Technical) (VistaVision)	DECEMBER Naked Sea Allen H. Miner Documentary Music Land (Walt Disney) (Revises Re-issue)	DECEMBER Flame Of The Islands Y. DeCarlo, H. Duff, Z. Scott (Tricolor) The Fighting Chance R. Cameron, B. Cooper, J. London	DECEMBER The Rains Of Ranchipur L. Turner, R. Burton, M. Rennie (DeLuxe Color) (CinemaScope)	DECEMBER The Indian Fighter K. Douglas, E. Marinelli, W. Matthau (Technical) (CinemaScope) (Bryna) Top Gun S. Hayden, W. Bishop, K. Booth (Fame) Heidi and Peter E. Sigmund, H. Gretler (Technical) (Praesens)	DECEMBER Running Wild W. Campbell, K. Case, K. Wynn Tarentula J. Agar, M. Corday, L. G. Carroll The Second Greatest Sex J. Crain, G. Nader, B. Lahr (Technical) (CinemaScope) Kiss The Blood Off My Hands Johnny Stool Pigeon (Reissue)	DECEMBER The Court Martial of Billy Mitchell G. Cooper, R. Bellamy (Technical) (CinemaScope) Target Zero R. Conte, P. Castile	
JANUARY Paris Follies of 1956 F. Tucker, M. and B. Whiting	JANUARY	JANUARY	JANUARY	JANUARY Glory M. O'Brien, W. Brennan, C. Greenwood (Technical) (Superscope)	JANUARY	JANUARY The Man Who Never Was C. Webb, G. Grahame (Color by DeLuxe) (CinemaScope) The Lieutenant Wore Skirts T. Ewell, S. North, R. Moreno (Color by DeLuxe) (CinemaScope) Bottom Of The Bottle V. Johnson, J. Cotten, R. Roman, J. Carson (Color by DeLuxe) (CinemaScope)	JANUARY	JANUARY The Spoilers J. Chandler, R. Calhoun, A. Baxter (Technical) The Square Jungle T. Curtis, P. Crowley, E. Borgnine All That Heaven Allows J. Wyman, R. Hudson, A. Moorehead (Technical)	JANUARY Hell On The Dock A. Ladd, J. Dru, E. G. Robinson (Warner Color) (CinemaScope)	



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DECEMBER 22

HOLIDAYS
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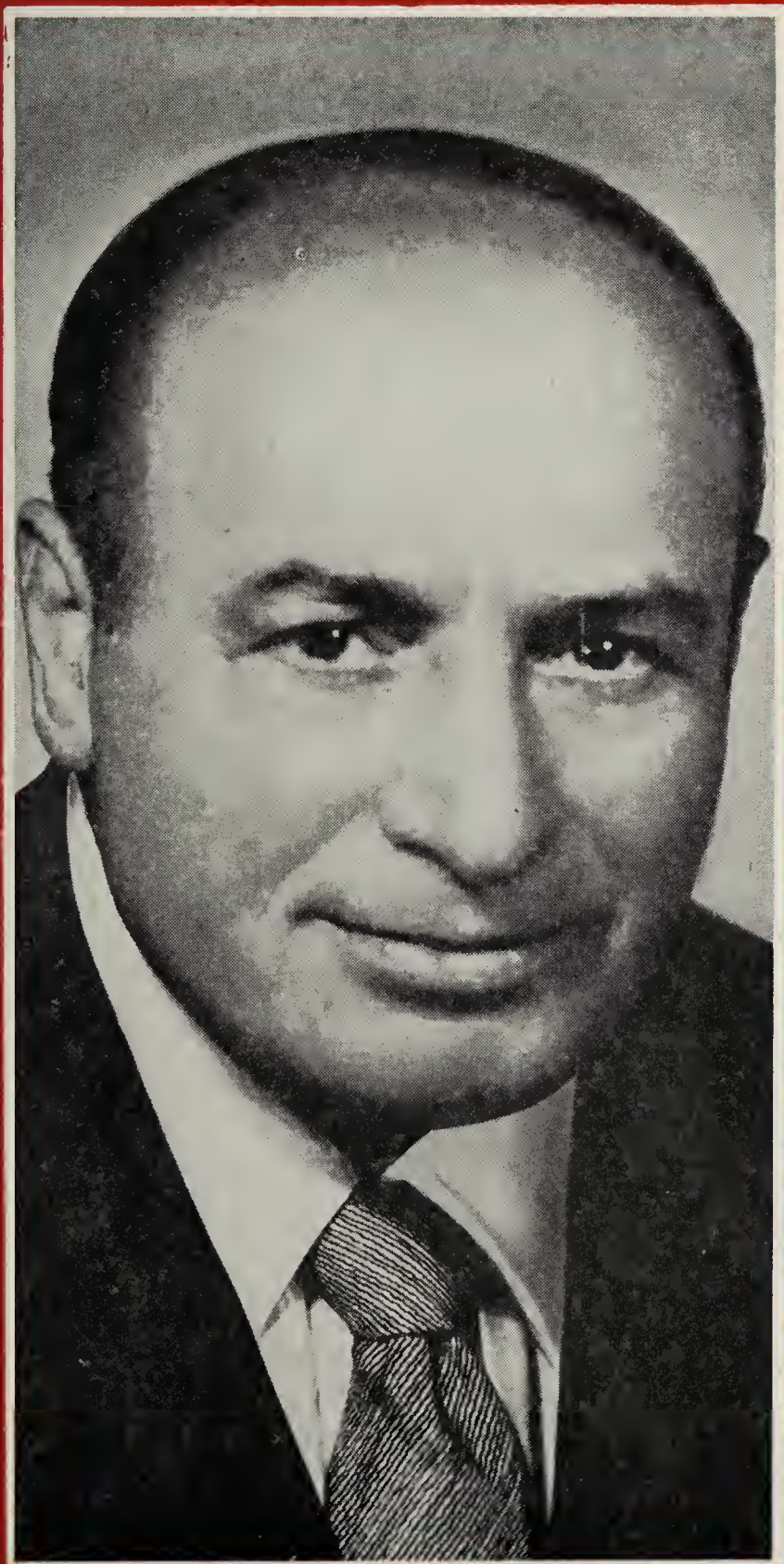
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THE WORLD ENDED BY ATOMIC FURY!
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THE HORRIBLE "MUTANT" WHO SEEKS A MATE!
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THE TERRIFYING "BEAST" ON THE OCEAN FLOOR!
- SEE!**
THE BATTLE FOR LIFE AT THE BOTTOM OF THE SEA!
- SEE!**
FANTASTIC WORLD OF DEATH AND HORROR!

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MOTION PICTURE

EXHIBITOR

DECEMBER 14, 1955 **VOLUME 55** **NUMBER 7**
IN TWO SECTIONS • THIS IS SECTION ONE



Industry Wins 16mm. Suit

(page 8)

Letter From Al Lichtman

(page 6)

AND FEATURING: EXTRA PROFITS

← Al Lichtman, 20th-Fox director of distribution, who favored selling those theatres grossing less than \$1,000 per week at flat terms, in a letter to MPE publisher Jay Emanuel, agreed that SLIDING SCALE was the fairest buying policy for larger theatre situations.

"Look at that
'Tender Trap' fella go!
He's passed me —
and I was a Champ!"

"I didn't think
I could be topped
but that 'Tender Trap'
chap has done it!"

"BOOK ME BOYS
FOR A LONG RUN!"



"THE TENDER TRAP" IS THE INDUSTRY'S No. 1 HIT!

Tops in Variety's box-office toppers of the industry. Outgrossing famed "Blackboard Jungle" in Central and Southwest divisions. 118% of the great "Love Me Or Leave Me" business. Extended run engagements terrific because it's the biggest "word-of-mouth" attraction in years! **HOLD EXTRA TIME!**



M-G-M presents in CinemaScope "THE TENDER TRAP" starring Frank Sinatra • Debbie Reynolds David Wayne • Celeste Holm • with Jarma Lewis • Screen Play by Julius Epstein • Based on the Play by Max Shulman and Robert Paul Smith • And presented on the New York stage by Clinton Wilder Photographed in Eastman Color • Directed by Charles Walters • Produced by Lawrence Weingarten



MOVE OVER JUDGE!

WE ARE BEGINNING to think that we missed the boat, and that our real vocation should have been that of a Federal District Judge—or at worst of an Attorney General.

Just about 10 months ago (RIGHT SUIT . . . WRONG CUSTOMER—Feb. 9, 1955), and with no more legal training than the knowledge of right and wrong that was whacked into us by our parents, we called the Government suit to compel the then eight film companies to sell 16 mm. prints to TV stations, *“one of the silliest suits currently being pushed by the Department of Justice. It almost looks as though the Justice boys ran out of material and, in desperation, grabbed at anything . . . it was instituted as much in an effort to help the first faltering steps of the new TV industry as in any belief that the 35 mm. motion picture industry was erring in protecting its products and its normal outlets.”*

Well, the Justice boys pushed right ahead, and there is no way of knowing how many hundreds of thousands of the tax payers' dollars were spent before and after September 22, when it was brought to trial in Los Angeles before Federal District Judge Yankwich. The trial lasted

six weeks, during which 700 exhibits were introduced, and 4000 pages of testimony taken. Industry leaders and industry lawyers flew back and forth between the coasts as if running across the street for a beer. And now the learned judge has ruled in an 80 page opinion.

And what was the ruling?

Judge Yankwich stated that he did not agree with the Government's contention that it was “the duty” of movie producers to supply TV with entertainment at the expense of its old customers, the theatres.

So it looks as though we know more than the Justice boys, and just about as much as a Federal Judge, for that's just what we said last February, even though we said it in less than a page instead of 80 pages. And, instead of hundreds of thousands of dollars of legal costs to our Uncle Samuel, and to our business, that opinion of ours cost the average reader just about four cents.

Think how smart we would have been if we had graduated from law school! But then again, maybe it is just as well that we didn't go, for we might have lost an equally important attribute—common sense.

CROSSED WIRES . . . or CAUGHT WITH THUMB IN MOUTH

BECAUSE OF CURRENT RELEASES to the trade press, credited to C. R. Manby, vice-president of General Teleradio, and stating that “his company has no intention of making a blanket release to TV of RKO-Radio's old features”; and current by-lined stories in the New York Times, credited to Thomas F. O'Neill, president of General Teleradio, and stating that “as far as we're concerned, a deal is as good as made” to sell 750 of RKO-Radio's old features to Matty Fox for distribution to TV, it looks as though someone ought to introduce these two General Teleradio executives.

The trade press in the motion picture business isn't accustomed to being “kidded” into giving important

space to wrong stories, and it is difficult to understand how two such diametrically opposed stories could emanate from the same council chambers. No one should complain, however, if future stories credited to General Teleradio officials are viewed with skepticism. No trade paper likes to be caught with its thumb in its mouth!

Worth noting is the stated \$12,000,000 that Mr. O'Neill hopes to realize from the deal. Divided by 750 features, that brings the going TV value of old movies to \$16,000 each. We doubt if any major studio could make “a single reeler” for that!

Jay Emanuel

A QUOTABLE QUOTE: “Censorship in Reverse. The New York Times last week reported that the Post Office Department had moved against a publisher for putting out a comic book that is NOT obscene. The book was a “For Men Only” cartoon publication. The Post Office charged that the concern is engaged in a fraudulent enterprise because it promised obscenity in its advertising and did not deliver.

“We wonder how this would hit the advertising on some pictures if applied thereto.”

—Service Bulletin No. 676
of The Independent Theatre Owners of Ohio, Columbus

**THE MEN...THE WOMEN
OF AMERICA'S**

BIGGEST OF 'THE YEAR



**THE WILDERNESS...
MOST EXCITING DAYS!**

**VICTOR MATURE
GUY MADISON
ROBERT PRESTON**

**THE LAST
FRONTIER**

co-starring **JAMES WHITMORE · ANNE BANCROFT** with **RUSSELL COLLINS**

Screen Play by PHILIP YORDAN and RUSSELL S. HUGHES · Based on a novel "The Gilded Rooster" by Richard Emery Roberts
Produced by WILLIAM FADIMAN · Directed by ANTHONY MANN · A COLUMBIA PICTURE

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Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From MIDLAND, ONT. (Canada)

Sincere congratulations to you for a wonderful SHOWMANSHIP SWEEPSTAKES competition.

Recently I was very pleased to have a promotion of mine associated with it, and also was extra pleased that this promotion was judged "Runner Up No. 2."

The thought has come to my mind that something suitable in the way of a printed certificate, mentioning participation in your event, as well as designating whatever Runner Up the promotion earned, be sent to the contestant. In this way, either myself or other managers would have something tangible to show that, while we were not successful in obtaining a "First Prize," we did have a "Runner Up" promotion.

Keep up the good work, and I appreciate my subscription to your valued magazine.

ALLAN W. PERKINS
Roxy, Capital and
Midland Drive-In

EDITOR'S NOTE: You are right, Mr. Perkins! Even that "printed certificate" for \$100.00 that goes to the winner each week isn't permanent, for he must surrender it to his bank to get the 100 simoleons to spend. So, in accordance with your idea, we are working on an individual certificate for all five weekly "toppers." Thank you!

From LAKE PLACID, N. Y.

Among the many outstanding editorials you have been writing, the one of the Nov. 2 issue ("THE COSTS OF NEW TECHNIQUES") is perhaps the best conceived. You have put your finger upon one of the big reasons for so many small theatre failures and consequent closings.

Spending a lot of money (mostly borrowed) for equipment, some of which was unnecessary, some totally inadequate, some just totally useless after one or two show-

ings (a la 3D, and now stereophonic sound of the magnetic type, mixers, reproducers, etc.) has broken the heart and pocketbook of fine old theatremen even more than high film prices. Of course the high film prices precluded the chance of ever amortizing this white elephant equipment. * * *

Wouldn't the steel business, the radio business, the automobile business, or the TV business be in one hell of a shape if the representatives of these businesses knew as little about the technicalities of their products as the representatives of the big distributors know about theatre problems?

JAMES P. McLAUGHLIN
Palace Theatre

EDITOR'S NOTE: We're afraid you are expecting film salesmen to become mechanics, and also to be able to foretell the future in their crystal ball. The points you make about the unavailability of prints using the new techniques, and about high film prices not leaving enough at the theatre level to pay for them seem to have much more merit.

From NEW YORK, N. Y.

Congratulations on the November 30th editorial titled "PUBLIC WHIPPING BOY No. 1." Best wishes.

MAX E. YOUNGSTEIN
United Artists Corporation

From AL LICHTMAN Executive Head of Distribution for 20th Century-Fox Film Corp.

As the originator of the Sliding Scale, may I congratulate you for the fine articles written by you on this subject (Nov. 9 and 16, 1955).

The Sliding Scale formula is the system which can do away with horse trading methods and bring about an atmosphere of friendship and cooperation between exhibition and distribution in their business dealings.

The big bugaboo has been the inability on the part of distribution to secure an accurate expense accounting from theatres in all instances.

To approach the Sliding Scale from a fair viewpoint, exhibition must realize that distribution must receive a fair minimum percentage of the gross receipts, regardless of gross, because if distribution fails to recoup the very high cost of pictures today, it cannot continue to make them.

If exhibitors owned all the studios producing motion pictures, no matter how the pictures turned out at the boxoffice, they would have to pay their cost, regardless. The circumstances are no different in their obligation to support production if they hope to continue in the business of exhibition.

In the early days it was possible for exhibitors to get rich quickly because production costs were low and there was an over-production of pictures and for most of the years it was a buyer's market. Too, for the most part, exhibitors paid a very low percentage of their gross by way of flat rental for all motion pictures.

However, now pictures are costing in the millions and there is a scarcity of product because studios are in no position to turn them out in the large numbers that they

were able to do when pictures were comparatively much lower in cost.

Our business today greatly resembles the old legitimate theatrical system in economics, where the attraction was compelled to receive a major share of the receipts and the theatre owners were content to make a reasonable return on their investment, without the hope of becoming millionaires in a big hurry.

However, for the small theatres grossing \$1,000 a week or less, it is better for them, as well as the distributor, to deal on a flat rental basis. We only recommend the Sliding Scale to theatres which are in a position to gross substantial sums.

I agree with you that the Sliding Scale, properly arrived at with accurate expense figures, is the most scientific way of arriving at a fair percentage deal for both.

No distributor wants to narrow his market by putting theatres out of business, but no distributor can stay in business unless he secures enough money to meet present day high costs.

Again, congratulations on your constructive editorial.

AL LICHTMAN

EDITOR'S NOTE: It took a big man, and a man with the best interests of this business close to his heart, to write the above letter. We think "the big bugaboo" outlined in the third paragraph can be satisfactorily taken care of. If it can, we will expect other "men-of-good-will" in top distribution spots to stand up and be counted.

Industry Wins 16mm. Anti-Trust Action

Judge Yankwich Dismisses Suit, Establishing Right To Hold Film From TV; Republic Decree Nullified

LOS ANGELES—The defendant film companies in the government's 16mm. anti-trust action were exonerated last week of charges to the effect that they had conspired to limit the distribution of 16mm. prints of feature films to television and other outlets, in an 80-page opinion handed down by Chief Federal Judge Leon R. Yankwich in U. S. District Court. The jurist ruled that the government had failed to prove any of the violations charged to the five majors involved and established for the first time the right of the distributors to withhold product to safeguard producers' and stockholders' self interests.

Judge Yankwich, whose decision climaxed a 25-day trial ended Nov. 9 which had originally been filed more than three years ago, held that the Sherman Anti-Trust Act condemns "unreasonable restraints" only, and added that competition is not an "absolute" under U. S. law. Some restraining practices, he said, do not violate anti-trust legislation. The government had charged that the defendants had conspired to prevent distribution of 16mm. prints of the standard 35mm. product in areas where their exhibition would compete with the theatres, and alleged that the companies also refused to license the 16mm. films for TV to avoid creating competition for theatres. Films, the Judge noted, "cannot be marketed like other products . . . the system of clearances . . . is legitimate." He further found that many of the restrictive practices complained about by the government do not exist, and that those reasonable ones which do were arrived at independently by each defendant without conspiracy with another, sound business practice dictating the individual course of action.

"I cannot agree," Judge Yankwich said, "that it is the duty of producers to supply TV with entertainment material . . . It is not the function of a private industry to supply its product to a newly-arisen customer who is also a competitor . . ." Thus, the government's case was dismissed, with estimates of pretrial costs alone aggregating more than one million dollars. Testimony filled more than 4,000 pages and 700 exhibits were placed in evidence. Industry response to the vindicating decision was one of elation, in spite of the fact that the government's case long has been considered, in the words of defense attorney Macklin Fleming, "fuzzy bureaucratic thinking," for the sake of the industry's prestige and because the decision clears the way to plan definitely for the future.

The defendants in the action were 20th-Fox, Warners, RKO Radio, U-I, and Columbia, and their subsidiaries. Named as co-conspirators, but not as defendants, Theatre Owners of America, Allied States Association, COMPO, Southern California Theatre Owners, Metropolitan Theatre Owners, and other exhibitor organizations

N. J. Allied Tables COMPO Question Until Dec. 15 Meet

PASSAIC, N. J.—The question of membership in COMPO was tabled last week by Allied Theatre Owners of New Jersey until after the meeting this week of the COMPO board of directors, according to ATONJ president Sidney Stern, who said the National Allied affiliate would have a statement after that meeting concerning its position.

Stern also disclosed that ATONJ had discussed its 1956 annual convention plans, setting May 27-29 as the tentative date, at the Concord Inn, Kiamesha Lake, N. Y. The executive declined to comment on any action taken by the organization following a meeting of its Emergency Defense Committee with the Paramount branch manager the week before.

20th-Fox Manager Retires

NEW YORK—R. G. March, veteran manager of 20th Century-Fox's exchange in St. John, New Brunswick, has retired, it was announced last week. Dawson Exley, previously salesman in the Toronto exchange and more recently salesman for the St. John office, assumes the management of that branch.

were exonerated by the Court, which termed them "gadflies" which urged the distributors to tighten restrictions without becoming "fellow offenders." Republic, named a defendant in the original suit, entered a consent decree with the government in September, before the case went to trial, which contained an escape clause which will permit that company to withdraw and enjoy the favorable verdict arrived at for the other majors.

The government was represented at the trial by Samuel Flatow, special assistant to the Attorney General, whose Justice Department officials were noncommittal about an appeal. Defense attorneys were Warren M. Christopher, Fleming, Homer I. Mitchell, and Robert Rifkind.

UA Quits MPAA; "Arm" Seal Denied

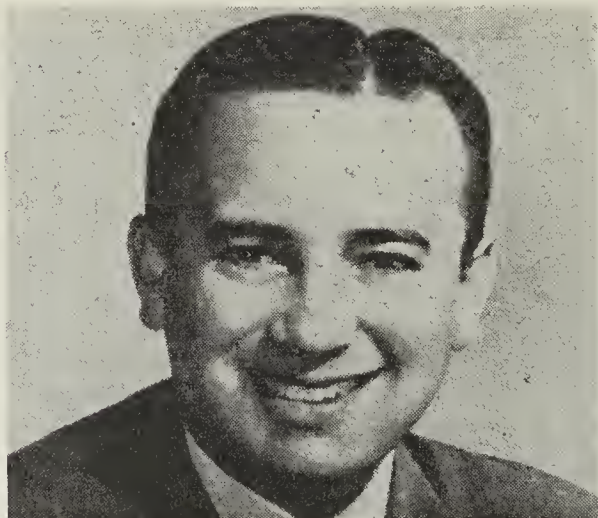
NEW YORK—Arthur B. Krim president, United Artists, announced last week that United Artists has resigned from the Motion Picture Association of America. On Sept. 13, 1954, when United Artists rejoined the MPAA, the following statement was issued:

"We are pleased to be back in the Motion Picture Association, for the past few years having participated in its valued activities throughout the world as a member of the Motion Picture Export Association. We are now happy to join in its domestic activities as well. In support of the industry Code, we have always made it clear that we were in favor of self-regulation to prevent obscenity from reaching the screen. At the same time, we are interested in preserving the right of our independent producers to bring adult entertainment to the screen. We believe this can be done within the framework of the Code and we intend to bend every effort to insure this. If we or our independent producers find it can not be done, we are free to resign from the Association, which is the privilege of all its members."

The resignation of the film company last week followed action by the MPAA board of directors upholding the Production Code Administration's refusal of a seal to Otto Preminger's "The Man With The Golden Arm," which UA currently is releasing. The board, consisting of distributor presidents, issued a one paragraph statement on its action following a screening of the film in the Paramount home office attended by the directors and MPAA president Eric Johnston. The Preminger production deals with narcotics addiction, a theme prohibited by the Code.

New Drive-In Site Bought

PALMYRA, N. J.—A 60-acre tract on Route 73 near here was sold last week to M.E.S. Realty, Inc., as the site of a drive-in to be known as the Tacony-Palmyra Drive-In.



Leo Jaffe was recently elected vice-president, Columbia Pictures International, following a meeting of the board of directors. He is also a vice-president of Columbia Pictures.



M. J. Frankovich was recently elected vice-president of Columbia Pictures International following a meeting of the board of directors. He was recently appointed British managing director.

Pinanski, Brownell Confer On EFFG

BOSTON—Following up the resolution adopted by the October convention of the Theatre Owners of America in Los Angeles, American Theatres president Samuel Pinanski met recently with Attorney General Herbert Brownell, Jr., in a new effort to secure Department of Justice approval of the participation of divorced circuits in the TOA-sponsored Exhibitors Film Financial Group, it was disclosed last week.

In confirming his sessions with Brownell, Pinanski, who also heads the EFFG, said that in his judgment no worthwhile purpose would be served at this time to give the industry a detailed report on the substance of the conversations. He added only that his reception by the Attorney General had been a "most cordial" one and that his presentation had been received with "sympathetic understanding."

The EFFG was organized by TOA as a means of relieving the current Hollywood product shortage by stimulating independent production financed with contributions from exhibitors who, to date, have subscribed more than \$300,000 of EFFG stock. However, more than \$3 million is required to put the plan into operation, and it became apparent during the summer that without the support of the divorced circuits the EFFG would be unable to raise sufficient funds. Pinanski was directed by the TOA convention to seek Department of Justice relaxation of the provisions of the Paramount consent decree.

U. S. Gets Edison Lab

WASHINGTON—The laboratory of Thomas Alva Edison at East Orange, N. J., in which he carried on his inventive work the last 40 years of his life, was given to the government last week by Thomas A. Edison, Inc. Charles Edison and Mrs. John Eyre Sloane, son and daughter of the inventor, presented the deed to Secretary of the Interior Douglas McKay who, at the same time, designated Glenmont, Edison's home at West Orange, as a national historic site under non-Federal ownership.

The Edison heirs announced that, in addition to the property, the corporation will donate the contents of the laboratory to the government next year. Edison's working equipment, including experiments just as he left them at his death in 1931, his library, papers, early models of inventions, and exhibits depicting his career are contained in the laboratory.

D. C. Exhibs To Fight Tax

WASHINGTON—A proposed two per cent admissions tax for the District of Columbia will be fought by the Metropolitan Washington Theatre Owners Association. It was announced last week by president Julian A. Brylawski, who said that he plans to testify before the proper Congressional committees against the plan advanced by the District Commissioners. He stressed the harmful effects of the levy on theatre business. The proposal was contained in a nine point program of the Commissioners to raise needed revenue for the city.

Jones, Dean, And "Mr. Roberts" Win "Audies" In First Awards Poll

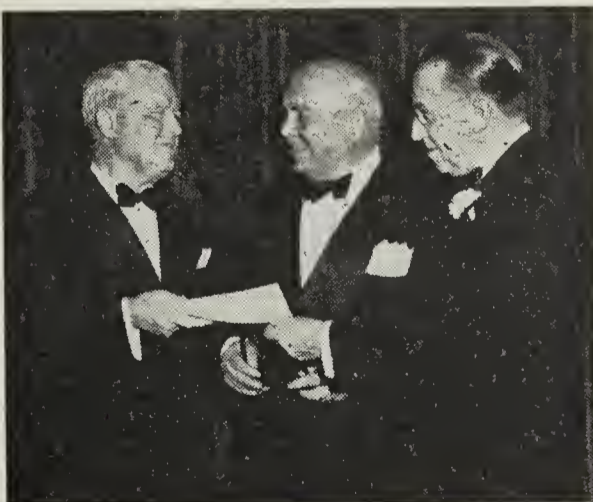
COMPO E-P Ad Salutes Newspaper Poll Support

NEW YORK—The 58th in the series of COMPO ads in Editor and Publisher was a message of thanks to newspapers for their generous support of the Audience Awards election.

"The balloting for the Audience Awards is over," the ad said, "but . . . it is still too early to know the results. . . There is one result, however, that is already established. That is, that the Audience Awards campaign has been a huge success with the public. For this we wish to thank the country's newspapers. Recognizing immediately that it was their readers who would do the voting, big and little papers all over the country gave generous display to news about the Audience Awards. Not only that; many of them, working in close cooperation with their local theatres, used the Audience Awards as a circulation promotion by staging contests on the vote's outcome."

High Court Clears "Moon"

WASHINGTON—The Supreme Court last week denied a rehearing to the case in which it held recently that the Kansas censorship statute, under which "The Moon Is Blue" was banned in 1953, is unconstitutional. A district court in Wyandotte County, Kans., initially decided that the statute was unconstitutional because it failed to clearly define such terms as "obscene" and "immoral" and granted the censors too much power. The Kansas Supreme Court, on appeal from the state's attorney general, later reversed the lower court, contending that censors are not subject to judicial review, and it was this decision that the high court jurists overturned in a per curiam opinion dated Oct. 24.



Spyros P. Skouras, center, president, 20th Century-Fox, is flanked by Richard C. Patterson, Jr., left, New York City Commerce Commissioner, and Basil O'Connor, head, National Foundation for Infantile Paralysis, as a check for \$100,000 is presented to the polio-fighting organization. The sum was raised at a \$100 per plate tribute dinner to Skouras held last fortnight at New York's Waldorf-Astoria Hotel. Skouras was presented with a special award citing his outstanding record of service to humanitarian causes, together with a letter of commendation from President Eisenhower.

HOLLYWOOD—The nation's moviegoers, casting an estimated 19 to 20 million ballots in the COMPO Audience Awards Poll last month, have chosen Warners' "Mister Roberts" as the best film of the year; James Dean, in Warners' "East Of Eden," as the best actor; Jennifer Jones, in 20th-Fox's "Love Is A Many Splendored Thing," as the best actress; Tab Hunter as the most promising male personality, in Warners' "Battle Cry" and "Track Of The Cat"; and Peggy Lee as the most promising female personality, in Warners' "Pete Kelly's Blues."

Announcement of the winners and presentations of the special trophies was made last week at a gala dinner in the Beverly Hilton Hotel which was attended by 800 members of the industry. An official of Price, Waterhouse and Company which tabulated the vote, made the official announcement. Elmer C. Rhoden, national chairman, COMPO Audience Awards committee, told the assemblage that the most "thrilling" aspect of the entire campaign was the unity it disclosed between production, distribution, and theatre operation, and introduced exhibitors Ralph Russell, Harry Mandel, Wayne Hanson, Robert J. O'Donnell, and Robert Selig. COMPO special counsel Robert Coyne, during the opening address, stated that through the Poll a better understanding will develop between all segments of the industry. Other speakers include Y. Frank Freeman, Don Hartman, Jerry Wald, who was dinner chairman, Walter Pidgeon, Glenn Ford, and George Murphy, master of ceremonies.

Seated on the dais at the banquet were B. B. Kahane, J. L. Warner, Steve Broidy, Robert Bloomoff, Al Daff, Dore Schary, Jack Baker, Charles Glett, Coyne, Sherwin Corwin, O'Donnell, Ralph Russell, Hanson, Selig, and Mandel. The awards were presented to the winners by Walt Disney, Rosalind Russell, Grace Kelly, William Holden, and Alec Guinness.

AB-PT Divestiture Extended

WASHINGTON—The divestiture program of American Broadcasting-Paramount Theatre under the consent decree was last week extended another three months, to a March 3 deadline, by the Department of Justice, which announced that AB-PT has only 31 theatres still to be disposed of out of 774. The circuit is the only defendant in the Paramount case which has not completed divestiture, but it had the largest number of situations to sell, and, according to the Justice officials, a major problem remains in the 22 theatres tied up in a joint ownership between AB-PT and Maine and New Hampshire Theatres.

New Republic Director

NEW YORK—Medley G. B. Whelpley has been elected a director, Republic, it was announced last week by president Herbert J. Yates. Whelpley, a retired corporation executive, is a trustee of the American Surety Company and a director, Kenne-cott Copper Corporation and the U. S. Rubber Company.

Feldman Drive Set As U-I Sales Personnel Gather On West Coast

HOLLYWOOD—Highlighting the theme "The Forward Look For '56" and stressing "power packed profit product," Universal will launch the Sixth Annual "Charles J. Feldman Drive" on Jan. 1 and continuing through April 28, it was announced last week by Alfred E. Daff, executive vice-president, at the company's studio sales conference.

The announcement of the drive climaxed four days of meetings during which the executives reviewed production, distribution, and promotion plans for 1956.

Twelve pictures, most of them screened for the sales and promotion executives during the course of their meetings, will be released during the four months.

Seven of the pictures, Feldman said, will be in Technicolor and one in Cinema-Scope, with the group being highlighted by the release in February of "The Benny Goodman Story," which the company feels is the most pre-sold picture in its history.

Already set for Christmas-New Year's release in key situations from coast to coast is "The Second Greatest Sex." Also scheduled for key city holiday bookings is "All That Heaven Allows."

Other January releases are "The Spoilers" and "The Square Jungle." "The Benny Goodman Story" and "There's Always Tomorrow" comprise the February schedule. March releases will be "Never Say Goodbye," "Red Sundown," and "World In My Corner." For April, U-I will have "Backlash," "The Kettles in the Ozarks," and "The Creature Walks Among Us."

More than \$40,000 in prizes will be distributed in the Feldman Sales Drive to the company's division, district, branch and office managers, salesmen and bookers for the best billing results achieved during the Drive period. In addition to the overall prize money, the branch managers will vie for 17 different "Man of the Week" awards in the form of special gifts from the company's top stars.

Edward Muhl, vice-president in charge of production, pointed out that 22 best-selling books, national magazine stories and hit stage productions have been acquired by U-I and now are in various

stages of production and preparation. "In addition, we will continue to develop original story ideas," Muhl stated.

One of the most important best-selling novels that U-I will bring to the screen during 1956 will be Al Morgan's "The Great Man," for which Jose Ferrer recently was signed as both star and director.

Another important literary acquisition of next year's schedule is "A Time To Love and A Time To Die," best-selling novel with a World War II background, by Erich Maria Remarque.

Other top novels and national magazine stories now in preparation include "The Night Runner," "Maracaibo," "Tammy Out of Time," "Miss Pettigrew Lives For A Day," "And No One Answered," "The White King," "New Heaven, New Earth," "The Shrinking Man," "Dead Man Pass," "Plans of the Mohawk," "Rim Of The Caprock," "Mississippi Landing," "The Galileans," "Dolly Hessian," and "The Hidden Heart."

Hit productions from Broadway which will be brought to the screen by the studio include the recently-purchased "Emperor Jones," "Song of Norway," and "Teach Me How To Cry."

Biographical pictures scheduled for filming include "Ataturk," the story of the Turkish leader, Kemal Ataturk; "Battle Hymn," based on the heroic Korean exploits of Col. Dean Hess; "The Bill Robinson Story," and "The Charles Russell Story," the great cowboy painter.

Other outstanding literary properties scheduled for production during the year include James M. Cain's original, "The Unfinished Symphony," which will star Jane Wyman and Rossano Brazzi, and "Kelly and Me," which will star Van Johnson.

Top U-I Executives Optimistic, Hail Progress

HOLLYWOOD—Dynamic optimism, tempered by the challenge of the opportunity which lies in the future course of Universal-International, was vigorously enunciated before the sales executive con-

ference by the top executives of the company, Milton R. Rackmill, president, N. J. Blumberg, chairman of the board, and Alfred E. Daff, executive vice-president.

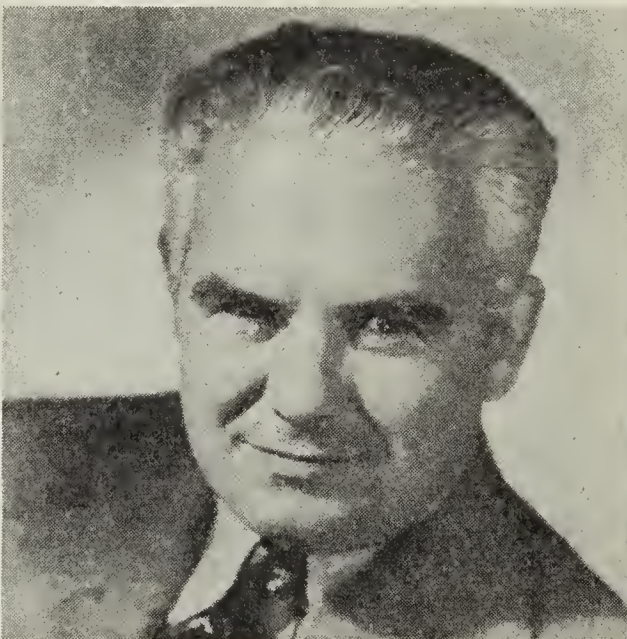
"We are still growing up," declared Daff, "and the record-breaking march of ours during these past five, soaring years will never stop—from my point of view—as long as our thinking and efforts are directed along the line that we still have a long way to go. Our production policy, like our sales policy, continues to be flexible enough to seize opportunities as they present themselves and courageous enough to plan into the future with the firm conviction that the driving force behind all our efforts is progress. Our exhibitor friends respect us today. They know they can depend upon us for a steady flow of quality product that will bring dollars to their box offices. And they are not going to be disappointed."

Rackmill stated, "To feel confident that 1956 will be our biggest year yet, we have only to look at some of the truly fine pictures now being prepared for release plus other equally important pictures now in the blueprint stages on the planning boards. 'The Benny Goodman Story' I am sure will be a very worthy successor to 'The Glenn Miller Story,' our all-time top box office hit. 'Away All Boats,' the biggest and most ambitious picture in this company's history, is certain to be among the industry's 1956 champions. Because of our past success, U-I now is in a position to be able to purchase the best literary properties, cast them with the most important name personalities, and bring them to the screen through producers, directors, writers, and technicians who are tops in their respective fields."

Blumberg said, "In order to continue growing we must make pictures designed for the widest possible mass appeal and we must work hand in hand with the world's exhibitors. These two things have been the keynote of our success in recent years and we intend to make them the keynote of our future success."

Lombardo Quits IFE

ROME—Dr. Goffredo Lombardo, recently named IFE president to succeed Dr. Renato Gaulino, has resigned his appointment. Lombardo is the owner of Titanus Films, a producing and distributing company.



Universal-International top executives Milton R. Rackmill, president; N. J. Blumberg, board chairman; and Alfred E. Daff, executive vice-president,

last week expressed great optimism in the future course of the company when addressing the sales executive conference held at the Hollywood studio.



Look Forward

... Mr. Exhibitor to the
greatest group of profit
powered pictures in
Universal history.
12 consecutive releases
... each specially selected
for the Charles J. Feldman
Annual Drive
guaranteeing a complete
variety of product for
all types of theatres
for all types of screens!

*Universal-International
Announces*

**"THE FORWARD LOOK"
for '56!**

FOR THE **CHARLES J. FELDMAN**
Annual Drive
January 1 - April 28



Again we invite Exhibitors everywhere to
participate . . . and **LOOK FORWARD**
to the greatest profits ever!



The **SECOND**

GREATEST SEX



IN **CINEMASCOPE**

PRINT BY **TECHNICOLOR**

STARRING

JEANNE CRAIN · KITTY KALLEN

GEORGE NADER · BERT LAHR

MAMIE VAN DOREN · KATHLEEN CASE

KEITH ANDES · PAUL GILBERT

with **TOMMY RALL · EDNA SKINNER · JIMMY BOYD · COUSIN EMMY · THE MIDWESTERNERS**



AVAILABLE FOR THE CHARLES J. FELDMAN

THE STARS OF *Magnificent Obsession* REUNITED IN ANOTHER GREAT MOTION PICTURE!

JANE WYMAN ROCK HUDSON



All that Heaven Allows



PRINT BY **TECHNICOLOR**

with **AGNES MOOREHEAD · CONRAD NAGEL · VIRGINIA GREY · GLORIA TALBOT · WILLIAM REYNOLDS**



THE

SQUARE JUNGLE

STARRING

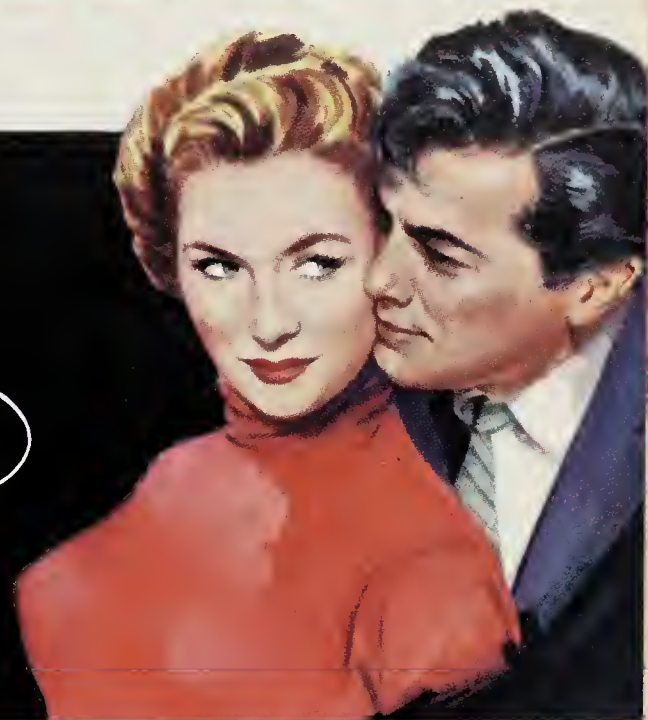
TONY CURTIS • PAT CROWLEY ERNEST BORGNINE

with

PAUL KELLY • JIM BACKUS



THE WONDERFUL
STAR OF "MARTY"



ANNUAL DRIVE JANUARY 1 TO APRIL 28, 1956



The KETTLES IN THE OZARKS

STARRING

Marjorie MAIN • Arthur HUNNICUTT

with LINA MERKEL • TED de CORSIA



ROCK HUDSON *Miss* CORNELL BORCHERS
GEORGE SANDERS



"Never Say
Goodbye"



PRINT BY TECHNICOLOR



AVAILABLE FOR THE CHARLES J. FELDMAN



"THE CREATURE WALKS
AMONG US"

STARRING
JEFF MORROW
REX REASON · LEIGH SNOWDEN

The Benny Goodman Story

COLOR BY
TECHNICOLOR

STARRING

STEVE ALLEN



DONNA REED



with GENE KRUPA LIONEL HAMPTON BEN POLLACK TEDDY WILSON
EDWARD "KID" ORY and "GUEST STARS" HARRY JAMES MARTHA TILTON ZIGGY ELMAN
and all the exciting Goodman hits!

ANNUAL DRIVE JANUARY 1 TO APRIL 28, 1956

Rex Beach's The SPOILERS



STARRING ANNE JEFF RORY
BAXTER · CHANDLER · CALHOUN

CO-STARRING
RAY DANTON · BARBARA BRITTON · JOHN McINTIRE

PRINT BY
TECHNICOLOR



CARL BENTON REID · WALLACE FORD · RAYMOND WALBURN



AUDIE MURPHY
BARBARA RUSH

**WORLD IN
MY CORNER**

CO-STARRING
JEFF MORROW
JOHN McINTIRE
with HOWARD ST. JOHN



AVAILABLE FOR THE CHARLES J. FELDMAN



**RED
SUNDOWN**

PRINT BY
TECHNICOLOR



Rory CALHOUN • Martha HYER • Dean JAGGER
with ROBERT MIDDLETON

FARRING

**RICHARD WIDMARK
DONNA REED**

BACKLASH

PRINT BY
TECHNICOLOR

CO-STARRING **WILLIAM CAMPBELL · JOHN McINTIRE**

ANNUAL DRIVE JANUARY 1 TO APRIL 28, 1956

BARBARA STANWYCK · FRED MacMURRAY
JOAN BENNETT

A MAN...

A WOMAN...

A TEMPTATION.

"There's Always Tomorrow"

meet in the
dangerous
years of life!

CO-STARRING **PAT CROWLEY**

...and these
important
Pictures
currently
in release



**"THE PRIVATE WAR
OF MAJOR BENSON"**
print by Technicolor

"THE SHRIKE"

"FEMALE on the BEACH"

"KISS OF FIRE"
print by Technicolor

"TO HELL AND BACK"
in Cinemascope
print by Technicolor

"LADY GODIVA"
print by Technicolor

"THE NAKED DAWN"
print by Technicolor

"TARANTULA"

"RUNNING WILD"

Gould Heads Ad Dept. For United Artists

NEW YORK—Joseph Gould has been appointed advertising manager of United Artists, it was announced last week by vice-president Max E. Youngstein. He replaces Roger H. Lewis, who has been elevated to national director of advertising, publicity, and exploitation for UA.



GOULD

Gould, who has been executive assistant to Seymour Poe, vice-president, IFE Releasing Corporation, takes over his new post on Dec. 19.

The appointment is a further move in the expansion and reorganization of United Artists' advertising publicity and exploitation departments.

The changes have been necessitated by a substantial increase in the company's global promotion activities and its program of outstanding product for the coming year, which ranks as the most important in UA's history.

Gould entered the motion picture industry in 1940 with United Artists. After working in the pressbook department, he handled promotions. In 1942, he joined the United States Infantry and served during World War II as an officer attached to the Office of Strategic Services and the Office of Military Government in Germany. Discharged in 1946 with the rank of Captain, he rejoined UA's promotion department. In 1949, he moved to 20th-Fox, where he was copy chief and later assistant advertising manager. Gould was associated with Joseph Burstyn, Inc., as advertising manager, and served as advertising and promotion manager for Louis De Rochemont, handling the campaign for "Martin Luther."

UATC Reelects Board

NEW YORK—Directors of the United Artists Theatre Circuit, Inc., were reelected last week at the annual stockholders' meeting held in Baltimore, Md.

George P. Skouras, president, reported an improvement in the earnings as a result of the installation of equipment capable of handling the new methods of projection. Skouras expressed the hope that further gains would accrue from the increased availability of pictures in the Todd-AO process.

Stockholders elected are Charles Allen, Benjamin Bittenwieser, A. H. Frish, James M. Landis, Douglas M. Moffat, Bertram S. Nayfack, Edward H. Rowley, Joseph M. Schenck, Joseph M. Seider, Milton Shubert, George P. Skouras, George Textor, William C. Weisman, and Raymond V. Wemple.

Entertainment Unit May Disband

HOLLYWOOD—It was reported last week that the Hollywood Coordinating Committee may terminate its activities after the first of the year because the financial support of the Motion Picture Association and the Screen Actors Guild is considered unlikely in the next twelve months. The group has arranged talent for benefit and service men's shows.

Krim Sees World Gross Next Year Of \$65,000,000 From Top Films



At a recent AMPA luncheon in New York, tendered in honor of his first independent film production for UA release, "Man With The Gun," Samuel Goldwyn, Jr., left, chatted with toastmaster Harry Brandt, center, president, Brandt Theatres, and M. E. Youngstein, vice-president, U.A.

NEW YORK—In one of his periodic progress reports to the trade, United Artists president Arthur Krim announced at a press conference last week that 1955 has been a good year for his company and that by the time the end of the year rolls around, some 55 million dollars gross would have been realized by UA on a world-wide basis. This compares with 44 millions in 1954. What's more, in view of the films in production, completed, or contracted for release in 1956, next year should see the gross figure upped to 65 millions.

Krim attributed the progression of the rate of increase not to the number of films released by the company, since that number hasn't varied from the three or four monthly, but rather to the better quality of the releases. Canada and the U. S. will account for \$32,500,000, the foreign operations for \$21,500,000, with one million from miscellaneous sources. Incidentally, when the present management first took over in 1951, the world gross amounted to 18 millions; in 1952 that figure was 28 millions; 1953 saw 36 millions; and 1954 realized 44 millions.

A portion of this year's success was credited to "Vera Cruz" and "Not As A Stranger," which are expected to gross about 10 million dollars apiece. The future will see an even greater upgrading of quality in the company's bigger or "blockbuster" releases.

As for the future, Krim opined, a pattern is emerging which gives optimistic reflection for the future of the industry and the company. Big pictures are in the works the world over, and more than 100 projects are on the workboards or in the active processing right now. Another healthy indication of the trend of the business is that more and bigger talents are coming into our industry, which proves we are on the ascent rather than the descent, Krim said.

UA has a responsibility, said Krim, in that while not creators but rather catalysts, it does represent the exhibitors in trying to maintain a happy balance in release so that there is ever a proper proportion of entertainment on the market. All of the company projects take money and UA, said he, has been financing all of the activity to the limit of its capacity.

Krim reported that the top management group has not taken any special monies for itself, and their salaries are the same as they were in 1951. Instead, all has been returned into production projects. Exhibitors were advised that when they pay a UA film rental, that sum goes back into the making of more and better product. Krim hoped the next five years would be as progressive as the past five have been.

He estimated that about 40 millions has been invested in production for the program that will be released over the next eight to 10 months, with most of the pictures being financed by UA. Basically, the next 12 months should see a minimum of three pix released every four weeks, with others being added.

Phila. Variety Honors Blanc, D. A.-Elect

PHILADELPHIA—The testimonial luncheon held by Variety Club, Tent 13, last week in the ballroom of the Bellevue-Stratford Hotel, in honor of District Attorney-elect Victor H. Blanc, a former chief barker, a "fixer," and vice-president of the Tent's summer camp for underprivileged children, proved to be one of the most outstanding affairs of its kind in local industry history, with nearly 800 in attendance. Louis Goffman, former chief barker, was toastmaster.

On the dais were Samuel Dash, present district attorney; James H. Tate, president, City Council; Congressman William J. Green; Albert M. Greenfield, "Mr. Philadelphia"; Abraham L. Freedman, City Solicitor; Ralph W. Pries, VC international representative; James P. Clark, Highway Express Lines; Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR; Robert C. Duffy, Register of Wills; Leo J. Obermayer, president, Board of Education; Edward Emanuel, VCI property master; Maxwell Gillis, Tent 13 new chief barker; Leo Posel, president, Tent 13's camp; and many others.

Among the speakers were Richardson Dilworth, Mayor-elect, and Leo Beresin, who spoke as former international chief barker.

"Oscar" Amendments Urged

HOLLYWOOD—A proposal to amend the voting rules for the Academy Awards, with the object of preventing unfairness, was made last week by Ronald Reagan, who pointed out that a star might lose a nomination because he was named for two different roles, and that awards for supporting roles often go to persons who really are stars. With so many actors working on a free-lance basis today, Reagan further noted, studios are not able to push one performance for a player over another performance for the same company.

Myers Renews Attack On Feature Pre-Releases In Answer To Phillips

WASHINGTON—The highly combustible relations between Paramount and Allied States Association burst into flame again last week when Allied board chairman and general counsel Abram F. Myers made public a letter to Paramount general counsel Louis Phillips in which he takes issue with the latter's defense of the film company's "merchandising engagements" for certain motion pictures. Myers' letter, dated Dec. 1, was a reply to one from Phillips which disputed statements made by Myers at the regional convention of Independent Exhibitors, Inc., of New England at Winchendon, Mass., in October.

Myers noted that in an earlier letter to George Weltner, Paramount world-wide sales head, he had said that since present clearances were of such long standing that they might be presumed reasonable, but increases in them as a result of the pre-releasing practice might render them unlawful. Aside from the legal consideration, Myers told Phillips, Paramount's dismissal of complaints on this score is "astounding" and "disappointing." Referring to Phillips' contention that merchandising engagements are not a violation of the consent decree, he said that there is no better device to restore the condemned monopolistic system than such releasing practices. Pointing out that the divorced circuits are still under the same management as before divestiture, Myers implied that Paramount deliberately selects first-run theatres of the former affiliated circuits for the pre-releases. Increased production costs, he said, do not justify merchandising engagements because theatre operating costs have increased concomitantly; "What Paramount is doing," the letter says, "is to curtail its output and concentrate on extended runs at high admission prices in the big city first-runs." Myers also added, in response to Phillips' question about Allied's commitment to seek government legislation regulating film rentals, that he does not think it is logical to say that admission prices would be regulated together with film prices.

Referring to Phillips' statement that Paramount refuses to be "straightjacketed," Myers said that Allied has not proposed any form of regulation or arbitration which Paramount and other distributors do not thrive under in foreign markets. He concluded by saying that the "great pity" is that there should be any need for the measures which Allied has espoused as a last resort to secure relief. The discrepancy between the soaring earnings of the film companies and the poverty of many independent theatre owners, the disparity between the majors submitting to regulation abroad and dealing from a position of power in the domestic market, and their "evident purpose" to destroy the independent theatre owner and confine exhibition to city first-runs, convince him, Myers said, that there is "something wrong which the film companies can and should correct."

Later, Phillips issued a statement that as far as Paramount is concerned, the matter could rest with this exchange of correspondence.

"The Court Martial Of Billy Mitchell"

Otto Preminger has made some very fine pictures. "Billy Mitchell" tops them all. Here is a story that could only be made in democratic America. Gary Cooper, Ralph Bellamy, Charles Bickford, and Rod Steiger all do an outstanding job in a dramatic story that will linger long in the minds of those who see it.

The entire industry can well be proud of this outstanding picture. Warner Brothers are to be congratulated for making it. It is certain to be a boxoffice smash.

—JAY EMANUEL.

Hospital Benefit Nets \$1,500

NEW YORK—Receipts of \$1,500 dollars from benefit showings recently of three United Artists releases in Singapore will be donated to the Will Rogers Memorial Hospital, it was announced last week by Arnold M. Picker, UA vice-president in charge of foreign distribution.

The international charity benefit was arranged by UA with the Shaw Brothers exhibition group in Singapore and the government there as a tribute to Tony Chok, Singapore branch manager, who was a tuberculosis patient at the Hospital for nine months and was completely cured.

Walsh Set For Union Post

NEW YORK—Richard F. Walsh, president, IATSE, was nominated last week for vice-president, newly-amalgamated American Federation of Labor and Congress of Industrial Organizations. Walsh is an executive of three special AF of L agencies, Union Label and Service Trade department, Union Labor Life Insurance Company, and Labor's League for Political Education. In recent years he has represented AF of L as a fraternal delegate.



Jack Cohn, executive vice-president, Columbia Pictures, looked on recently as Bernard Gimbel presented a special award of merit, on behalf of New York's Convention and Visiting Bureau, to Harry Foster, producer-director, Columbia's CinemaScope, Technicolor featurette, "Wonders Of Manhattan."

Wolfson Asks Short To Finance Arbitration

NEW YORK—A semi-commercial short film to be shown in theatres across the country was suggested last week by Mitchell Wolfson, Theatre Owners of America finance committee chairman, to raise money to finance the proposed industry arbitration system. Wolfson, who was a member of the drafting committee for the arbitration document, said that a short sponsored by a large industrial organization, such as General Motors, Chrysler, or General Mills, would raise exhibition's share of arbitration costs. He added that he assumes the next step on the draft will be its submission to the Department of Justice for approval, but he declined to speculate when this might be done.

Concerning the arbitration financing, a problem left open in the first draft completed in September, Wolfson said that a number of proposals have been advanced, but that the commercial short was the "most realistic" method for exhibitors. Distribution, which would be committed to match the theatres' contribution, might use the same method, he added.

On other current topics, the TOA executive disclosed that the exhibitor organization is trying to arrange a film festival in conjunction with its 1956 annual convention, to be held in New York, stressing the role such an event would play in promoting publicity and talk about the industry. He added that a TOA committee, composed of Walter Reade, Jr., Samuel Rosen, and Myron Blank, is working with the New York convention bureau on the festival.

Bookers Install Officers

NEW YORK—Installation of the newly-elected officers of the Motion Picture Bookers Club of New York was held last week at a dinner at Tavern-On-The-Green, in Central Park, with Max E. Youngstein, vice-president of United Artists, acting as toastmaster.

The roster of officers for the coming year includes, president, Max Fried, Liggett-Florin; first vice-president, Ben Drexler, Brandt Theatres; second vice-president, Sid Klein, Island Theatre Circuit; treasurer, James Davidson, U-I; financial secretary, Marvin Friedlander, U-I; recording secretary, Shirley Levy, Warners; trustees, Oscar Lager, Moses Theatres, and Dan Ponticelle, Brandt Theatres; sergeant-at-arms, Ben Levine, Columbia.

Elected to the board were Alex Arns-walder, 20th-Fox; Ed Richter, MGM; Harry Margolies, MGM; Fred Mayer, U-I; Selmour Berkowitz, UA; and Sam Einhorn, Rosenblatt-Welt Theatres.

Schultz Heads DuMont

NEW YORK—David T. Schultz, pioneer electronics executive, last week was elected president and a director, Allen B. DuMont Laboratories, it was announced by retiring president Dr. Allen B. DuMont, chairman of the board.

Schultz will take office on Jan. 3. Currently, he is senior vice-president and treasurer, Raytheon Manufacturing Company, with which he has been associated for more than 25 years.

in '56 it's

55

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**20th CENTURY-FOX
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ULTIMATE IN
MOTION PICTURE
ENTERTAINMENT!**



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CINEMA

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THE NEW DIMENSION

**See for yourself
at the
Demonstrations
to be held in
150 key cities
from coast to coast
in JANUARY!**

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**No changes required
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N SIGHT AND SOUND

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the booth of theatres
ephonic sound!

...introducing
RODGERS
and
HAMMERSTEIN'S
Great Musical Romance
CAROUSEL
COLOR by DE LUXE
Available from 20th for
WASHINGTON'S BIRTHDAY



RKO Realigns Sales Division Organization

NEW YORK—A revision of RKO's executive sales set-up to make for greater concentration in sales and distribution was announced last week by Walter Branson, vice-president in charge of distribution. "This new alignment of our home office echelon will create closer coordination with our sales staff in the field for the handling of the important product which RKO will announce for release shortly," Branson said.

Under the new alignment, RKO's domestic organization will be divided into two parts, west and east. The west will be headed by Herbert H. Greenblatt, with the title of western sales manager; the east will be handled by Nat Levy, as eastern sales manager.

Greenblatt and Levy will have complete authority and responsibility for every phase of sales and distribution in their respective areas, according to Branson, to whom both will be directly responsible.

Harry Gittleston, who assumes the new post of domestic executive assistant, will serve as personal aide to Branson and will coordinate all phases of domestic distribution and administration. M. G. Poller will be home office assistant to Greenblatt, while Levy's assistant will be Frank Mooney.

The eastern area includes the metropolitan district under Len Gruenberg, New York; the eastern district, Bob Folliard, Philadelphia; east-central district, Morris Lefko, Cleveland; southeastern district, Dave Prince, Atlanta; and the southwestern district, Ben Cammack, Dallas.

The western territory will consist of the midwestern district under Sam Gorelick, Chicago; the Rocky Mountain district, Al Kolitz, Denver; western district, Herb MacIntyre, Los Angeles; and Canadian district, Jack Labow, Toronto.

The foreign sales organization continues in its same set-up, with Sidney Kramer as foreign sales manager.

Meanwhile, in Hollywood, William Dozier, production head, announced the appointment of Douglas Whitney to head the RKO talent and casting department.

In still another appointment, Wynn Loewenthal joined the RKO foreign publicity staff, headed by Al Stern.

Stern Heads RKO Publicity

NEW YORK—Alfred E. F. Stern has been appointed publicity manager for RKO Radio's foreign operation, in addition to domestic, it was announced last week by Perry Lieber, national director. Stern has been manager of domestic publicity for the past two years, and has been with the company for 10 years.

RKO's home office operation under Lieber is now divided among Ben Grimm as advertising manager; Al Stern as domestic and foreign publicity manager; and Dave Cantor as exploitation manager.

Trinidad Manager Named

NEW YORK—A. R. Persaud, formerly acting manager, Warners' office in Trinidad, has been appointed manager of that office, according to an announcement by Wolfe Cohen, president, Warners International.



A welcome home was recently accorded Ginger Rogers by Daniel T. O'Shea, president, RKO, upon the star's return to the studio after a nine-year absence, to play the title role in "The First Traveling Saleslady," Arthur Lubin production for RKO release.

Intervention Ruling Due

NEW YORK—A ruling on whether Wilbur Snaper's Keyport Theatre Company can intervene in the move of Loew's Theatres, a party to the consent decree which has completed its divestiture, to acquire a drive-in near Raritan, N. J., was to be made by the end of last week by Judge Sidney Sugarman in Federal Court. Arguments were presented by Maurice Silverman, government attorney, Monroe Stein, Keyport counsel, and S. Hazard Gillespie, Jr., counsel for Loew's.

Dance Tieup Arranged

NEW YORK—It was announced last week that the Fred Astaire Dance Studios will sponsor throughout the country an essay contest through their 125 or more studios on the topic, "What Dancing Means To Me."

This contest is inspired by "Dance Little Lady," Trans-Lux Films, and will star simultaneously with the American premiere of the film Christmas week at Brandt's Globe. Prizes will be dance scholarships.

RKO Will Reinvest Income From TV Sale

NEW YORK—The production of theatrical films by RKO will be stimulated by some \$12 million dollars realized in the deal between General Teleradio, which purchased the film company during the summer from Howard Hughes, and Matty Fox for the RKO film library, it was revealed last fortnight by Thomas F. O'Neil, GT president, who said that the company will put the funds back into the studio.

The deal for 750 RKO films was rumored some weeks, and statements from O'Neil and Fox, president, Motion Pictures For Television, indicated that agreement was in the offing. The film library represents the largest number of Hollywood features to date offered to TV and the majority of them were made between 1935 and 1948, with the result that only a minimum number would require clearance from the Screen Actors Guild and the American Federation of Musicians, both of which hold contracts covering TV use of films produced after 1948.

General Teleradio would retain the right to utilize the library on its stations in Boston, Hartford, Conn., Los Angeles, Memphis, New York, and West Palm Beach, Fla. First-run rights, including rights to syndication, to 150 of the pictures also go to GT, but eventually all rights pass to Fox.

Meanwhile, William Dozier, RKO production chief, announced that the company will make and release between 12 and 15 films next year. He also emphasized that RKO will abide by the Production Code, keeping "Son Of Sinbad" out of release although it might mean a loss of \$1,000,000.

MGM's Englander Dies

NEW YORK—James Englander, 63, for 31 years associated with the MGM advertising department, died last week in Lenox Hill Hospital after an illness.

This Was The Week When

Warners slated "Serenade" for an Easter world premiere at Radio City Music Hall, New York. . . . Trans-Lux directors declared a regular annual dividend of 15 cents per share on common stock. . . . Thomas B. Costain's best-selling novel, "The Tontine," was acquired for filming by Jules Levey, who will produce it in England. . . . RKO disclosed plans to unveil Howard Hughes' "The Conqueror" for the benefit of CARE, in Washington's Keith, late in January. . . . Decca Records directors declared a quarterly dividend of 25 cents a share on common stock, payable Dec. 29 to holders of record Dec. 15. . . . Dominant Pictures acquired theatrical distribution rights to Associated Artists' "Alias John Preston" and "The Emperor's Nightingale." . . . Some 140 New England exhibitors attended Buena Vista luncheon meetings in Boston and New Haven to launch the re-release of Walt Disney's "Song Of The South." . . . The world premiere of Columbia's "The Last Frontier" was held in New York's Paramount.

Technicolor, Inc., directors declared a 25 cent dividend on common stock, payable December 30 to holders of record December 16. . . . United Artists revealed a holiday booking program of over 300 key dates for Bryna's "The Indian Fighter." . . . Jack Ellis, Ellis Films president, announced the acquisition of the continental success, "Inside Girls' Dormitory," in association with George Chasanas. . . . Brandt's Globe, New York, announced it would make available special group admission prices for charitable organizations and dance students during the run of Trans-Lux's "Dance Little Lady." . . . RKO slated Arthur H. Miner's "Naked Sea" for a New York premiere Dec. 20 in the Walter Reade Baronet. . . . Republic directors declared a dividend of 25 cents a share on preferred stock, payable Jan. 3 to holders of record Dec. 15. . . . U-I directors declared a quarterly dividend of 25 cents a share, and an extra dividend of 25 cents a share, on common stock, payable Dec. 22 to holders of record Dec. 12.



RANDOLPH SCOTT

IN COLUMBIA'S

A LAWLESS STREET

IS PLAYING

THE TOP HOUSES

OF AMERICA!

Boston, **PILGRIM** • Buffalo, **LAFAYETTE** • Philadelphia, **STANTON** • Cincinnati, **KEITH** • Cleveland, **ALLEN** • Pittsburgh, **J.P. HARRIS** • Washington, D.C., **METROPOLITAN & AMBASSADOR** • Detroit, **PALMS STATE** • Kansas City, **PARAMOUNT** • Chicago, **ROOSEVELT** • Atlanta, **PARAMOUNT** • Charlotte, **CENTER** • Memphis, **MALCO** • Denver, **DEVER** • Los Angeles, **RITZ & VOGUE & WARNER** • Portland, **ORPHEUM** • San Francisco, **PARAMOUNT** • Albany, **PALACE** • Seattle, **COLISEUM** • Oklahoma City, **CENTER** • Salt Lake City, **LYRIC** • Indianapolis, **LOEW** • New Haven, **POLI** • Des Moines, **PARAMOUNT** • Jacksonville, **ST. JOHNS** • Milwaukee, **ALHAMBRA** • Minneapolis, **GOPHER** • Pittsfield, **UNION SQUARE** • Decatur, **AVON** • Bay City, **WASHINGTON** • Mankato, **TOWN** • Ft. Worth, **PALACE** • El Paso, **STATE** • Danville, Va., **RIALTO** • Watertown, **TOWN** • Amarillo, **STATE** • York, **CAPITOL** • Lancaster, **GRAND** • Springfield, Mass., **BIJOU** • Toledo, **RIVOLI** • Tyler, **TYLER** • Sioux City, **HOLLYWOOD** • Lowell, **KEITH** • Trenton, **CAPITOL** • Baltimore, **STANLEY** • Hot Springs, **MALCO** • Jefferson City, **STATE** • St. Joseph, **ELECTRIC** • Rochester, **LAWLER** • Bridgeport, **HIWAY & BEVERLY** • Wichita Falls, **STATE** • Santa Fe, **SANTA FE** • Harrisburg, **COLONIAL** • Lebanon, **STATE** • Quilna, **LIMA** • Fargo, **TOWNE** • Tucson, **PARAMOUNT** • Billings, **BABCOCK** • Great Falls, **LIBERTY** • Butte, **RIALTO** • Pasadena, **HASTINGS DRIVE-IN** • Little Rock, **CENTER** • Waterbury, **STATE** • Charleston, **VIRGINIA** • Grand Junction, **MESA** • Greeley, **CHIEF** • Marion, **OHIO** • Cedar Rapids, **STATE** • Waterloo, **WATERLOO** • Fort Smith, **MALCO** • Jackson, **MALCO** • Owensboro, **MALCO** • Johnstown, **EMBASSY** • La Mirada, **LA MIRADA DI** • Wichita, **ORPHEUM** • Utica, **OLYMPIC** • Portsmouth, **LEROY** • Lexington, **BEN ALI** • Newark, Ohio, **NEW ARCAOE** • Springfield, Ohio, **STATE** • Chillicothe, **MAJESTIC** • Bluefield, **COLONIAL** • Grand Rapids, **MIDTOWN** • Battle Creek, **BIJOU** • Las Vegas, **PALACE** • Providence, **STRAND** • Erie, **PLAZA** • Morgantown, **METROPOLITAN** • Medford, **HOLLY** • Norfolk, **NEWPORT & COLLEY** • Portsmouth, **COMMODORE** • Daytona, **VICTORY** • Youngstown, **PALACE** • St. Paul, **STRAND** • Baton Rouge, **REX** • Shreveport, **DON** • Glendale, **CAPITOL** • Pasadena, **UNITED ARTISTS** • Belvedere Gardens, **UNITED ARTISTS** • Danbury, **PALACE** • Hartford, **E. M. LOEW** • Brooklyn, **FOX** • Bradford, **SHEA** • Wheeling, **CAPITOL** • Manchester, **STRAND** • Canton, **PALACE** • Hutchinson, **FOX** • Waterbury, **STATE** • Lincoln, **STATE** • Sioux Falls, **EGYPTIAN** • Frederick, **CITY OPERA HOUSE** • Hagerstown, **HENRY** • Augusta, **MILLER** • Nashville, **VENDOME** • Danville, **TIMES** • Middletown, **PARAMOUNT** • Hamilton, **PARAMOUNT** • Zanesville, **LIBERTY** • Columbus, **BROAD** • Stubenville, **PARAMOUNT** • Massillon, **WESLIN** • Warren, **HARRIS** • Akron, **LOEW** • Davenport, **ESQUIRE** • Beaumont, **LIBERTY** • Riverside, **DEANZA** • Sheboygan, **REX** • Shenandoah, **CAPITOL** • Sharon, **LIBERTY** • McKeesport, **LIBERTY** • Pocatello, **CREST** • Paducah, **COLUMBIA** • Springfield, Ill., **SENATE** • Bloomington, **CASTLE** • Schenectady, **PLAZA** • Lawrence, **WARNER** • Jamestown, **SHEA** • Ann Arbor, **MICHIGAN** • Pt. Arthur, **SABINE** • Marion, **PARAMOUNT** • Phoenix, **RIALTO** • Alexandria, **JOY** • Lawton, **RITZ** • Allentown, **COLONIAL** • Hudson, **COMMUNITY** • Rome, **CAPITOL** • Troy, **PROCTOR** • Eugene, **HEILIG** • Stockton, **ESQUIRE** • Jersey City, **STANLEY** • Newark, N.J., **BRANFORD** • Topeka, **JAYHAWK** • Fresno, **WARNER** • Charleston, **GARDEN** • Greenville, **PARIS**

co-starring **ANGELA LANSBURY**

with **WARNER ANDERSON • JEAN PARKER • WALLACE FORD • JOHN EMERY**

Screen Play by **KENNETH GAMET** • A **SCOTT-BROWN** Production • Produced by **HARRY JOE BROWN** • Directed by **JOSEPH H. LEWIS**

Color by **TECHNICOLOR WIDE-SCREEN**

The International Scene

Canada

Odeon Circuit Names New Officer Slate

TORONTO—C. R. Salmon was appointed executive vice-president of both The Odeon Theatres (Canada) Ltd. and Odeon Ltd., following a meeting of the directors of the companies. Salmon was elected a director of the Odeon Companies in February, 1953, and appointed vice-president in November, 1953.

At the same time, the appointment of Frank H. Fisher as vice-president of both companies in charge of theatre operations was made official. A well-known motion-picture executive, Fisher joined the Odeon Circuit in 1944 as chief buyer and was later appointed western division manager. In 1947 he was made general manager of the distribution company handling J. Arthur Rank Films in Canada. In September, 1954, he was made a director of the Odeon Theatres (Canada), Ltd., which two companies operate the Odeon Circuit in Canada.

Frank Vaughan, Canadian general sales manager for JARO, the film distributing section of the Rank organization in Canada, although not officially confirmed by the board of that company, has assumed active direction of the film company, succeeding Fisher.

Vaughan began in the industry with the Allens in Famous Players Film Service in 1917 in Calgary, returning to that company at the end of World War I, first as booker and salesman in Calgary and then as Winnipeg manager. He then joined Fox, then went to First National, then to Educational Films. He joined Universal Pictures, becoming district manager, after Empire-Universal was formed to handle Universal, Republic, and British product. After a period in the RCAF in World War II, he rejoined E-U as assistant general manager and Toronto branch manager. In September, 1949, he assumed the position of general sales manager for Canada for JARO.

Canadian Comment

Bingo, long a foe of the Canadian theatre industry, may be the subject of a police probe in Vancouver, where an alderman describing "big business" bingo, said it was run by people in it for what they can make. He mentioned the sum of two and three million dollars. Theatres all across Canada have been the unhappy opponents of bingo, because it dents attendance as well as being illegal under the Criminal Code. Various local theatre organizations are studying plans to attack the issue of bingo in various municipalities across the nation.

Although the membership had been informed there had been considerable discussion of the matter at the national meetings of the exhibitors in Toronto, the Alberta Theatres Association passed a resolution at its annual meeting in Edmonton asking for film rental relief. The resolution asked consideration be given



Lacy W. Kastner, president, Columbia International, is seen with Juzaburo Yoshioka, president, Tokyo Theatre, a key first-run house, with Fernando Rodriguez, Columbia's Japanese general manager, and Michael M. Bergher, Columbia's vice-president and Far East supervisor, during a sales meeting of the company's Japan firm.

the exhibitors to the ability of the individual theatre to pay. A. W. Shackelford was reelected president, while D. Miller, Taber, and W. H. Wilson, Edmonton, were named vice-presidents.

Changes in the personnel of the sales staff of 20th-Fox were announced by Peter Meyers, general manager. Gordon Walker Lightstone was made manager of the Vancouver branch, while Dawson Exley will assume managerial charge of the Saint John branch on the retirement of Reg March, who has been 20th-Fox's Saint John manager since Sept. 11, 1922. Robert L. Stern was appointed salesman in the Toronto branch, effective Nov. 21.

CINE CHATTER: Top prizes in the "Blitz For Fitz" Contest in the ninth week, being conducted by Famous Players, include Ivan Ackery, Orpheum, Vancouver; Dick Letts, Strand, Vancouver; and Dick Jones of the Royal, Victoria, splitting with Eddie Marshall, Capitol. The west took over the week's top prizes. . . . Manager with his brother Colin J. Danson, Strand, Sussex, N.B., William Thomas Danson, 37, died at his home after an illness of several months. . . . City of Montreal has given preliminary approval to the CBC to erect a new TV studio and office building, five to 12 stories



His Holiness Pope Pius XII recently granted a private audience to Republic president Herbert J. Yates, Mrs. Yates, and her mother, during their visit to Rome while on an overseas trip.

Co-Production Deal Set By Columbia

NEW YORK—Columbia International is working on a \$12,000,000 co-production deal over two years involving 60 foreign language films and 21 British entries, it was announced last week by Lacy Kastner, president, Columbia International Company. Kastner revealed that his company will advance 30 to 60 per cent of production cost to individual producers and will distribute the completed products in nations throughout the world.

A breakdown of the 81 films has it that nine will be French made, of which five already have been completed; 10 German-made, with eight completed; four Italian films completed, with six slated to go into production; four Brazilian films, with three already completed; two Chilean-made entries, one already completed and one in production; 11 completed Mexican films, and 10 entries from Mexico scheduled to be produced; two Philippine entries, both already released; two Australian films, one already released and one scheduled for production; and 21 British-made entries, with six almost completed.

Although the films will be made primarily for foreign exhibition, if possible they will also have United States bookings. Edward Kingsley has been signed to head a unit for any possible domestic distribution. Where a film has been refused a Code-seal, it will not be handled domestically by the Columbia organization. In these cases, the producer of the film is free to make a domestic distribution agreement with any party he desires.

Kastner also announced that Columbia received 46 per cent of its world-wide gross from its forerign market, this for the last fiscal year ending June 30. He also stated that foreign distribution costs have been reduced and Kastner attributed this primarily to an ever-widening foreign market.

Kastner pointed out that, in his opinion, the foreign market is more receptive to Hollywood-made films than to films produced by individual foreign countries. He described the Hollywood product as being best from an international point of view, and the only one universally accepted.

high, close to its present headquarters. . . . Industryites noted with sadness the passing of Charlie Weiner, onetime Canadian general manager, Selznick Releasing Organization in Canada, from July, 1947, until it dropped its Canadian sales structure. . . . Tom McKnight, manager, Patricia, London, ran a Yo-Yo contest to attract the kids. . . . Assisting K. V. Cooper, director of public relations and advertising, Associated Screen News, Ltd., is Ted M. Abrams, who until recently was director of promotion for Marconi's radio station, CECF, Montreal. . . . Construction news includes the soon to be opened Paramount, Red Deer, Alta., by J. Purnell and Sons, Famous Players affiliate. Also underway is the Pudar Brothers' theatre in Sangudo, Alta., the first in the community. Plans for a new 444-seat house in High Prairie, Alta., have been made by George Watson, owner of the town's 125-Roxy.

—HARRY ALLEN, JR.

Konecoff

(Continued from page 7)

STAR DEPARTMENT: We received a note the other day that it might be nice to have breakfast and talk a bit with Gordon MacRae, star of 20th Century-Fox's forthcoming "Carousel," the first 55mm., CinemaScope production. We agreed and when we got to the hotel, we found him not only ready and waiting, but also witty, charming, and hungry, a unique combination.

The star of the film, who never met Zanuck but who would one day like to, is free lancing, although he has been offered a picture a year deal by 20th. The conversation rambled hither and yon and from our coffee-stained notes we make out the following:

The film will run two hours and 15 minutes . . . as for filming, he found no trouble technically in the making of "Oklahoma" in Todd-AO, in which he also stars, but there was a mite of trouble at the start with 55mm. . . he thought there ought to be more close-ups in the wide screen processes as they emphasize the strong story points. . . 55mm. is really beautiful and is the answer to many problems. . . Todd-AO will always be a specialized process, and it's here to stay. It's a little cumbersome but it gives the audience a sense of participation. . . Darryl Zanuck is one of the finest producers. . . A number of musical scenes were shot out of doors in Maine, which may start a new trend since costs are shaved quite a bit. . . He'll be happy to promote the film anywhere, anytime, as long as 20th-Fox pays him. . . He heard the film cost over five millions and he thought it would win an award next year. . . He may do several TV spectaculars in the future and he is also talking about a Broadway show. As regards the media of movies and TV, he thought they complement each other.

MacRae tells how he was summoned on short notice to report for work in "Carousel," but he had a date to play Atlantic City. In order to get out of the booking, he arranged with his buddy, Eddie Fisher, to take over in his stead and then called Atlantic City figuring they would be joyous over the switch. Back came the word "Nix, we want you." He had a deuce of a time getting out and Fisher in.





More coffee, waiter, please.

THE METROPOLITAN SCENE: Tying in with the release of "The Rains Of Ranchipur," the New American Library, original publishers of "The Rains Came," is issuing a new popular-priced edition of Louis Bromfield's international best seller with appropriate tie-ups, plugs, illustrations, etc. A half-million have been printed initially with a full scale promotion campaign in the works in department stores, bookshops, etc. . . Wynn Lowenthal, former Film Daily staffer, has our best wishes in his new spot in the RKO foreign publicity department under Al Stern. A nice chap. . . Okay pressbooks out on "All That Heaven Allows," "Man With The Gun," "The Deep Blue Sea," "The Big Knife," "The View From Pompey's Head." . . A full house showed up at the Victoria for an invitational screening of Otto Preminger's UA release, "Man With The Golden Arm."

The Tip-Off On Business

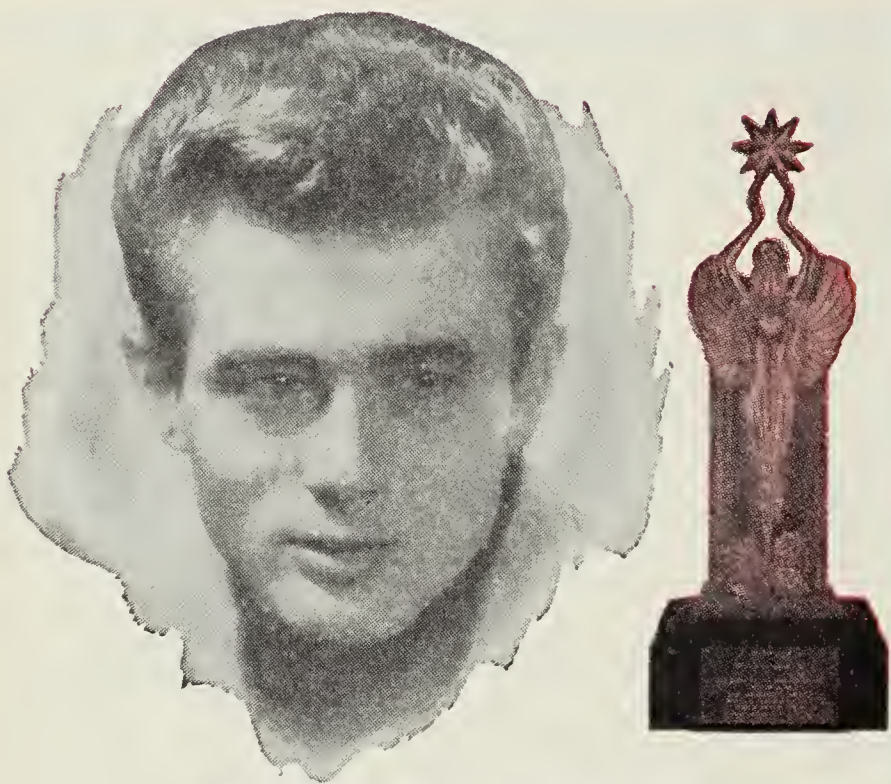
(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

KEY TO "THE LITTLE MEN" RATINGS: (DECEMBER 14)

-  Registering grosses in the highest brackets.
-  Just fair, nothing out of the ordinary, average.
-  Good, although not breaking down the walls.
-  Disappointing, below what was expected.

TO CATCH A THIEF (Paramount)		GUYS AND DOLLS (Goldwyn-MGM)	
TRIAL (MGM)		REBEL WITHOUT A CAUSE (Warners)	
QUEEN BEE (Columbia)		THE TENDER TRAP (MGM)	
THE DESPERATE HOURS (Paramount)		THE AFRICAN LION (Buena Vista)	
MY SISTER EILEEN (Columbia)		THE VANISHING AMERICAN (Republic)	
SINCERELY YOURS (Warners)		GOOD MORNING, MISS DOVE (20th-Fox)	
TARANTULA (U-I)		I DIED A THOUSAND TIMES (Warners)	
RUNNING WILD (U-I)		THE BIG KNIFE (UA)	
QUENTIN DURWARD (MGM)		THE DEEP BLUE SEA (20th-Fox)	
THE GIRL IN THE RED VELVET SWING (20th-Fox)		THREE STRIPES IN THE SUN (Columbia)	
		I AM A CAMERA (DCA)	

NATION'S MOVIEGOER AUDIENCE AWARDS



**BEST ACTOR
OF THE YEAR**

**JAMES
DEAN**

**"EAST OF EDEN"
"REBEL WITHOUT A CAUSE"
NOW BOOKING!**

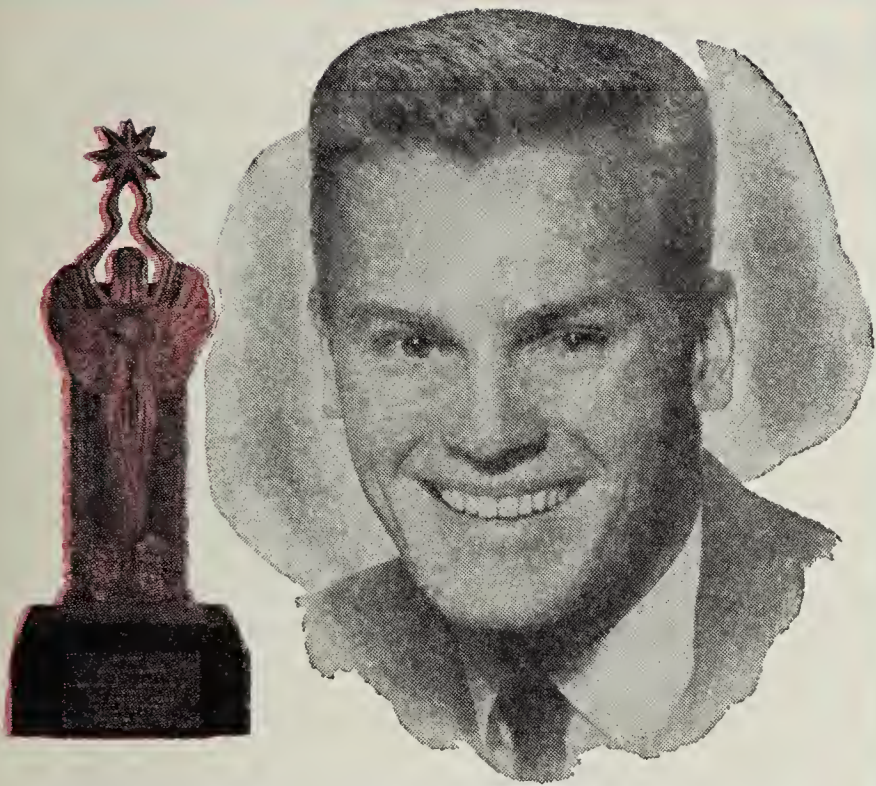


**BEST PICTURE
OF THE YEAR**

**"MISTER
ROBERTS"**

NOW BOOKING!

PLEASE VOTE 4 OUT OF 5 FOR WARNER BROS!



**MOST PROMISING
MALE PERSONALITY**

**TAB
HUNTER**

**"BATTLE CRY"
"TRACK OF THE CAT"
"THE SEA CHASE"
NOW BOOKING!**



**MOST PROMISING
FEMALE PERSONALITY**

**PEGGY
LEE**

**"PETE KELLY'S BLUES"
NOW BOOKING!**



SHOWMANSHIP SWEEPSTAKES

1955-56 SERIES Finalists In Contest No. 24

George Nonamaker
Editor

Another Leg Up On "Angels" Prize As New York Exhib Romps Home

PHILADELPHIA—By winning SHOWMANSHIP SWEEPSTAKES contest this week, with his campaign on Paramount's "We're No Angels," S. L. Sorkin, RKO Keith's Syracuse, N. Y., has distinguished himself in two ways. He becomes the first contestant to win more than one contest, having won \$100 in the issue of August 10, and he is the second contestant to win a first prize with a campaign on this picture, giving him a "leg" to stand on toward the final judging of entries and the possibility of winning the \$500, which Paramount has posted as an added incentive in the contest up to and including January 11, 1956.

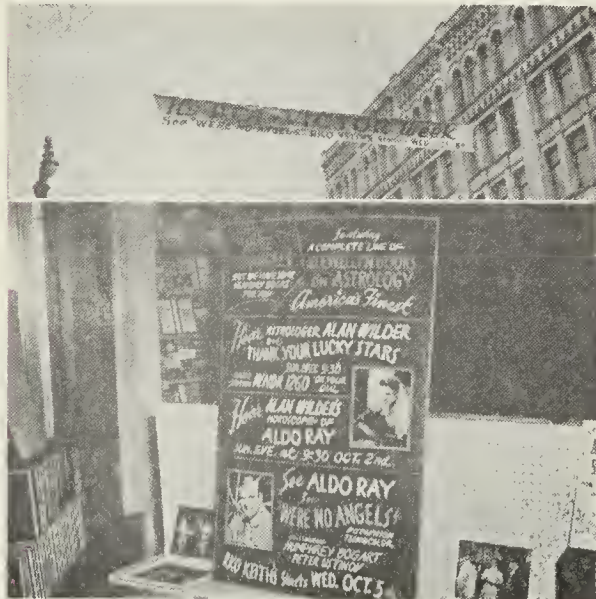
Sorkin's second \$100 check is on its way to him. He can still hope to cop Paramount's \$500. That little matter will be decided by our board of judges, who will be asked to reconsider all entries received on this particular picture the week after its duly announced closing date.

WINNING ENTRY

"WE'RE NO ANGELS"

Submitted by S. L. Sorkin
RKO Keith's, Syracuse, N. Y.
2239 seats • 75 cents top admission
General patronage.

The theatre did not spend one penny for this entire campaign. All prizes were contributed by the RCA-Victor distributor; and they also paid for the banner displayed across the main street. All pictures and displays were promoted without any cost to the theatre.



A tie-in was effected with radio station WNDR on its "Thank Your Lucky Stars" program on which a "star profile" on Aldo Ray was featured on the half-hour astrology program, which is very popular in the area at its 9:30 p.m. Sunday night airing. The theatre prepared a lobby poster on this and at two different spots in the program the station focussed direct listener attention on Ray's current hit, "We're No Angels." Also included was the voice of Humphrey Bogart via his "telephone message" recording, as provided through the courtesy of Paramount. Further, a special art poster display heralding the film's forthcoming engagement at the theatre was displayed in the window of Economy Books, Syracuse's finest book shop, located adjacent to the theatre, pin-pointing interest in the film from book shoppers. Poster catchline bore the words: "We're No Angels, But We Have Some Heavenly Books For You In Our Shop. See Aldo Ray In 'We're No Angels.'" etc.

On the Jim DeLine Show, WSYR-Radio attention was focused to their television program, giving the date and time when a skit would be presented from the picture "We're No Angels." Six guest tickets to the theatre were awarded daily for five days to persons indicated on the first six postcards received daily by the station who correctly answered questions pertaining to the picture.

On WSYR-TV, later, a skit was presented with three persons imitating Bogart, Ray, and Ustinov, the three characters from the film. We supplied the station with star stills and these were used on their show entitled "Dean Harris Calling" one each night. Harris made a telephone call to a person chosen from a postcard previously mailed to the theatre, and all that was necessary was for the person to identify the picture. If they answered correctly they received \$5 in cash—if they missed they received two guest tickets to see the picture.

The RCA-Victor tie-up worked out beyond all expectations. The local distributor gave us co-op. ads and also paid for a banner across the main street, giving prominent space to the name of the picture, theatre and playdate. The same distributor also supplied us an RCA-Victor "Debonaire" Clock Radio; RCA-Victor 45

Player; and an RCA-Victor Sportsman Portable. These prizes were given away from the stage of the theatre on the opening night of the picture. Bottom portion of their ads read, "Win! A Surprise Prize! Courtesy of the RCA-Victor Dealers. Nothing To Do, Just Be At RKO Keith's, 8 p.m. Tonight. 'We're No Angels,' But We Have A Heavenly Prize For The Lucky One." As a result of the previously explained WNDR radio tie-in, the Economy Book Store also donated several books on astrology which were also awarded from the stage.

The local Whelan Drug Store created a special sundae which was featured a week in advance; and many window displays were obtained.

Newspapers were liberal with publicity breaks and the Onodaga News Agency posted one-sheets on six of their delivery trucks which are constantly on the streets making deliveries all during the day.

RUNNER-UP NUMBER 1

BABY CONTEST

Submitted by Carl Rogers
Loew's, Dayton, Ohio
2250 seats • 75 cents top admission
General patronage.

In conjunction with a recent Saturday special all-cartoon show we held a baby contest tie-in with Radio Station WING, High-Light Photo Studio and the theatre. Admission was 50 cents and 20 cents for the show and 714 entries were received.

First, a trailer was used to announce the feature seven weeks in advance.

The photo studio ran six co-op. ads at no cost to the theatre. These ranged from 30 inches to 10 inches. A squib in the television and radio column of the newspaper also announced the contest deadline.

Official entry blanks numbering 35,000 were distributed through cooperative merchants and Borden's Milk Company.

A display of the photos of entries received was made on the north and south side of the lobby. Traffic was terrific. Mothers, fathers and relatives made a special visit to the theatre to see photos on display.

At the opening of the contest we used four girls dressed as little cupids parading downtown streets, distributing balloons, and contest entry blanks. They were also interviewed on radio WING program "Man On The Street."

The three top winners were announced from our stage at special cartoon show. First prize winner crowned by Rogers on stage at same show. The winners were announced in the local Dayton Shopping News with a circulation of 75,000; and the first prize winner had photo in Dayton Journal-Herald.



In our tie-up with radio station WING we received at least \$500 worth of air plugs, announcing the contest, the cartoon show, and current program. The winners also appeared on this radio station. They also had 12x26 photos in color taken and framed and placed in a beautiful lobby display.

Total cost to the theatre for this promotion was \$45. The surrounding cartoon show was a great success with the endeavor grossing just short of a full day's receipts. The 102 inches of co-op. ads placed by the photo studio were at no cost to the theatre.

RUNNER-UP NUMBER 2

"THE KENTUCKIAN"

Submitted by Jack Thorson
Manor, San Mateo, Cal.

985 seats • \$1.00 top admission
General patronage.

Four gags got results for us on this picture.

First, 5,000 pearls were promoted from a cooperating jewelry store. These were placed in envelopes bearing the following copy: "I'm just a little lucky pearl presented by 'The Kentuckian' Now. Manor Theatre. I may be a genuine cultured pearl. If so Bennett's jewelers will put me in a gold mounting free. I'm good for \$2.00 on any purchase over \$5.00.

Second, girls in costumes roved the streets passing out the pearls. They also met the communter trains at the depot.

Third, a display was put on at the fourth anniversary of our Kiddie Karnival, at which free rides were given on "Kentuckian Kiddie Rides." Flyers were put in parked cars and delivered to homes.

Fourth, we sold a full-page co-op page to a new shopping center and Bay Meadows Race Track.



RUNNER-UP NUMBER 3

FREE VACATION GIVE-AWAY

Submitted by James S. Howard, Jr.
Air Vue Drive-In, Goldsboro, N. C.

440 cars • 40 cents top admission
City and rural patronage.

In a tieup with the Ocean Forest Hotel, Myrtle Beach, S. C., we promoted a vacation give-away for two patrons that proved most successful and created a lot of talk and good will for the theatre.

Everything was clearly stated on attractive heralds printed on the "free vacation" stunt, such as the winner must be 18 years or older; that the date could not be changed; and that the offer did not

include transportation; but did include eight days, seven nights, and two meals per day, with bathing, dancing, tennis, boating, fishing, surfboard, etc.

Registration tickets were given away free at our boxoffice. All tickets had to be deposited at a specified date. There was nothing to buy and one did not have to be present to win. Winner was decided by drawing.

A photo was made of the winner and run in the local newspaper; and the winner returned from her trip and made a personal appearance at the drive-in to tell the patrons something about the trip.

The stunt cost the drive-in very little. The hotel going along for the publicity entailed. And we found it a profitable promotion.

RUNNER-UP NUMBER 4

PROMOTING COLLEGIATE PATRONAGE

Submitted by Jack McKee
Rockbridge, Buena Vista, Va.

500 seats • 50 cents top admission
General patronage.

This town with a population of five thousand is the location of a Junior College for Girls with 240 students; and a men's University with approximately 1,000 students. The nearest community to ours is six miles. Both schools operate from September through May, except several week-end holidays. The girls' school regulations permit off-campus certain days of the week; and both groups are potential motion picture patrons frequently.

In order to reach these students, our promotion is enacted at the start of the schools' terms by goodwill advertising in school papers and booklets, both set-up with the idea of retaining theatre relationship throughout the school year.

We invited freshmen and seniors of the Girls' School to attend a performance gratis as an introduction to the theatre's facilities, coming attractions, policies, etc. The girls attended in a group at a matinee of their choice.

We arranged for school "Postmistress" (not connected with U. S. Postoffice) to distribute through the school's private "postoffice" our regular two-week programs. This goes to each student and passes are extended to the "postmistress" for her interest. Distribution is arranged for each two-week period throughout the school year.

Our booking policy is changed to comply with off-campus availability of stu-



Howard A. Young, manager, Rialto, Peoria, Ill., recently won \$100 first prize in SHOWMANSHIP SWEEPSTAKES' contest 17 for his entry on "Goddess Of Liberty Beauty Contest."

dents, changing feature each day they are available for repeat attendance. Only addition to number of features per week is one to fill double feature program and this more to attract local patronage.

Arrangements for radio tie-in with schools' journalism classes to include spots or movie preview. This program directed to student listening.

We also obtained names of new students at the men's university, nearby town, and mailed one pass to each freshman good for one performance, during the first school month as an introductory offer to them. We attached a two week program to complimentary admission. We list the names of all freshmen and begin mailing list for all students.



While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

DISTRIBUTOR CASH PRIZES NOW IN EFFECT . . . are as follows:

PARAMOUNT PICTURES
\$500⁰⁰ on —
"WE'RE NO ANGELS"
(This Prize Offer expires Jan. 11, 1956)

REPUBLIC PICTURES CORP.
\$500⁰⁰ on —
"THE LAST COMMAND"
(This Prize Offer expires Feb. 22, 1956)

RKO RADIO PICTURES, INC.
\$500⁰⁰ on —
"The Treasure of Pancho Villa"
(This Prize Offer expires April 11, 1956)

NEWS OF THE TERRITORIES . . .

Variety Camp Praised By Juvenile Experts

ALBANY—Praise for Variety Club's Camp Thacher, where 600 boys received free two-week vacations last summer, came from State Correction Commissioner Thomas J. McHugh and Albany County Children's Court Judge Robert J. Laffin, speaking at a dinner in the Sheraton-Ten Eyck Hotel kicking off the Denial Drive to raise \$20,000 for the camp project.

Commissioner McHugh, an authority in the correctional field, said he was particularly happy to talk to the group, because of the work for the underprivileged boys. "We can look back from the prison walls, or the Parole Board, and see many things that could have been done to keep these prisoners out—the things you are doing here," he said.

Judge Laffin, who was presented with a scroll recognizing his achievements, commented that it was gratifying to have the honor bestowed by the Club, engaged as it is "in the very important job of helping the underprivileged children of the city."

Seventy-five members, including State Tax Commission president George M. Bragalini, heard McHugh plead for cooperation to develop and maintain a good corrective program; requested "Public cooperation and understanding, acceptance of experimentation and tolerance for mistakes," he said, will result in a program that will provide security for the public and just treatment for prisoners, of which there are 19,000 over the age of 16 in state institutions.

First assistant chief barker Lewis A. Sumberg, who introduced the speakers and presented them with honorary membership cards, also saluted Gene Robb, Times-Union publisher; Frank Corenti, president, Albany County Restaurant and Liquor Dealers Association; William Tencher, chairman of the Association's board of directors; and Ben Becker, vice-principal, Philip Schuyler High School. Becker, chairman of Tent 9's athletic committee, made available the services of 130 Schuyler students for the opening day of public solicitation in the Denial program.

Albany

Irwin Ullman and Austin Thompson managed the Fabian second-run Leland during the vacation of manager Stanton Patterson. . . . Harry Lamont, Lamont Theatres, was taken to St. Peter's Hospital with a nasal hemorrhage. . . . Hollywood Drive-In, Averill Park, cut operations to weekends shortly after installing in-car heaters. . . . John Gardner expects to open his Unadilla Drive-In, Unadilla, N. Y., early in the spring. He operated the Turnpike Drive-In, Westmore, N. Y., for four seasons. . . . Jack Hamilton, Berlo Vending Company branch manager, resigned as Variety Club property master. He is succeeded by Aaron Winig. . . . Warner manager Ray Smith co-chaired the COMPO Audience Awards Poll locally with Harry Lamont.



Among the leading New England exhibitors attending the recent special screening of 20th-Fox's "Good Morning, Miss Dove," Keith Memorial, Boston, were, left to right, Joe Finestein, Henry Schwartzberg, and Joe Saunders, American Theatres; Tom McCuster, representing Mayor Hynes of Boston; Tom Fermoye, American Theatres; Larry Herman, Ralph Snider Theatres; and Ben Dimingo, city manager, Keith Memorial.

Atlanta

The Dixie Drive-In, Atlanta, is the new owner of the Palm Drive-In, Savannah, Ga., which has been closed for the past few months. Also closed is the Circle Drive-In there. . . . The Stein Theatre circuit, with headquarters in Jacksonville, has begun construction of a drive-in between Waycross and Blackshear, Ga., according to Lou Leffler, circuit general manager. The ozoner is to have a capacity of 350 cars, with facilities for "walk-in" patrons. . . . Fred Storey, Storey, was named treasurer, Atlanta Chamber of Commerce. . . . Twilight Corporation, West Palm Beach, Fla., has opened its \$150,000 drive-in for Negro patronage. The capacity is 350 cars, plus a large seating space. . . . Skeet Talley, Melbourne, Fla., has been appointed manager of the Wales Drive-In, Lake Wales, Fla., to succeed Sturgess, who was transferred to the managership of the Cocoa Drive-In, Cocoa, Fla. . . . A 500-car drive-in will be constructed by Archie Adams, Jr., manager, Florida, Vero Beach, Fla. . . . Jack Grayson, manager, Brevard Drive-In, Eau Gallie, Fla., is installing a wide screen for CinemaScope. . . . J. G. Heard has taken over the Star, Roanoke, Ala. . . . Hugh Martin, president, MGM Theatres, sustained serious injuries in an auto accident. . . . Mrs. Bertie Gauss, 82, mother of H. Russell, branch manager, MGM, died at her home here.

Boston

Charles Wilson, Allied Artists head booker, has returned to his desk following his recent illness. His substitute, Jack Hill, will announce his new connection shortly. . . . Lloyd Clark, president, Middlesex Amusement Company, and Mrs. Clark have adopted an eight-year-old Greek orphan boy through the Children's Aid Society. . . . Richard Smith, vice-president, Smith Management Company, has concluded the 1956 screen advertising contracts for drive-ins with Alexander Film Company in the eastern territory and with United Film Service, Inc., in the western section. . . . William T. Powell, Jr., has been transferred as man-

Mullin Heads Exhibs In Allied Of N. E.

BOSTON—Martin J. Mullin, president, New England Theatres, Inc., was reelected president, Allied Theatres of New England, at the annual election of officers meeting. Frank C. Lydon was re-appointed executive secretary of the organization, which represents executives of 250 theatres in the area but has no national affiliation.

Vice-presidents elected were Samuel Pinanski, president, American Theatres Corporation; Charles E. Kurtzman, northeast division manager, Loew's Theatres, Inc.; Benjamin Domingo, manager, Keith Memorial; Harry Feinstein, district manager, Stanley Warner Corporation; and Edward S. Canter, ATC treasurer. Also elected were Stanley Sumner, treasurer, and John J. Ford, chairman of the board. Directors elected were Walter A. Brown, Theodore Fleisher, Winthrop Knox, Jr., Joseph P. Liss, Philip J. Smith, and Richard Dobbyn.

The body unanimously went on record as giving full support to efforts of a recognized groups endeavoring to abolish the tax on motion picture entertainment. The organization also expressed concern about the lack of major productions coming from Hollywood studios at this time. The officers and members expressed thanks and appreciation to newspapers, and radio, and TV stations for their enthusiastic and whole-hearted support in the Audience Awards Poll. Pinanski gave a report on the tax situation confronting exhibitors today.

ager of the Smith ABC Drive-In, Pittsburgh, to manager, Starlite Drive-In, Croton-on-the-Hudson, N. Y. The promotion takes effect when the theatre opens in the early spring. . . . ATC's Mayflower has inaugurated a new art policy. . . . Fred Fedeli, Worcester, Mass., is remodeling the Rialto. New seats, new glass doors, and a new front have been put in.

Buffalo

Among industryites at the annual Christmas celebration of the Royal Order of Jesters last week were George J. Gammel, head, Gammel circuit, and Charles B. Taylor, Paramount Theatres. . . . Kenmore Theatre, Inc., owners of a block-long building in the suburban village of Kenmore, held an organizational meeting at which Clare L. Ricket was elected president, succeeding the late Henry J. Ebling. The building houses the Kenmore, now under lease to Paramount Theatres and currently being operated by William Brett under a special arrangement with AB-PT. Brett is general manager, Skyway Drive-In Theatres, Inc. . . . The Cinema, 450-seat downtown art house operated by Phil Cohen and Morrie Slotnick, will get "Guys And Dolls." Premiere is set for Dec. 22. . . . Past chief barker Murray White-man was one of those attending the recent Variety Club stag luncheon. He received an enthusiastic welcome back from Florida, where he had been recuperating from a heart attack. . . . Eight pieces of fire apparatus and more than 100 fire fighters fought a three-alarm blaze that raged out of control for an hour during the height of Buffalo's worst storm this

UA WELCOMES **FRANK SINATRA**

"The hottest thing in show business today!"

to its roster of producing
and acting talent as he starts his
first independent production...
a lusty, actionful western drama

"JOHNNY CONCHO"*



*"Currently in more demand
than any other performer!
A rating that stands second
to none in pull or payoff!"*

—TIME MAGAZINE

*** NOW SHOOTING...**

NUMBER 1 IN A PRODUCTION
PROGRAM INCLUDING 6 MOTION
PICTURES IN 4 YEARS

THRU
UA

Catholic Youths Vote "Rebel" Film Of Month

BUFFALO—Warners' "Rebel Without A Cause" was chosen Picture of the Month for November by the Scholastic League of Decency. The selection of the picture of the month is the latest project of the League, it was announced by president Edward Mattar. At the November monthly meeting, delegates from Catholic high schools throughout the Diocese of Buffalo voted in this new method of publicizing quality pictures.

One picture will be chosen from those shown in the downtown Buffalo theatres during the month and one from the Niagara Falls, N. Y., area. Pictures chosen will be "highly endowed by the Scholastic League and all members will be encouraged to view it, and thus encourage the showing of better pictures in the Buffalo area."

Delegates also set up certain standards for the film's selection. The film chosen must be a Legion of Decency Class A picture, and the second feature, if there is one, must also be Class A. The picture must be morally suitable and should demonstrate high caliber in plot, dramatization, and dramatic interpretation.

winter, causing about \$125,000 damage to the building housing the Basil Varsity. . . . Area barkers enjoyed the annual Monte Carlo Night of the Variety Club, when those attended especially relished the food specials served by Tent 7's famous chef, Clint.

Charlotte

Columbia will occupy its new home at 226 South Church Street after the first of the year, R. J. Ingram, district manager, said. Ingram came here from his Atlanta headquarters to inspect the new building, which will be unique in film exchange construction here. . . . The Local B-33 Exchange Employees held their regular monthly meeting at headquarters, according to Rosalind Hutton, business agent. They planned a Christmas party for the members. . . . Public service recognition of Charlotte citizens given by the Variety Club at the luncheon last week went to Mayor Von Every, who is also president, Lance Packing Company. He was designated "King For A Day" and given special honors. . . . Screen Guild head inspector Tilley Little is on a leave of absence due to the serious illness of her husband. . . . Byron A. Slaughter, Paramount salesman, was inducted into the 100 Per Cent Club. . . . Film Row was saddened by the passing of Mrs. B. McClure, National Screen Service. . . . R. Glen Davis, former Louisburg, N. C., exhibitor, has returned to North Carolina after several years in Florida and has re-entered the industry. In association with Howell Theatres, Inc., Smithfield, N. C., he has bought the Colonial and Tar, Tarboro, N. C., from C. A. Dandelake, president, North and South Carolina Theatre Owners Association, who is moving to Florida to become vice-president, Makelim Productions.

Chicago

Movie attendance in November dropped off slightly from that month a year ago, according to city tax collectors. The take



An old gag, but still good, was the recent dressing in western garb of the staff of the Albemarle Road Drive-In, Charlotte, N. C., to exploit the engagement of Republic's "A Man Alone."

in November was \$94,028; in 1954, it was \$96,347. All amusements were similarly affected. This November the taxes totaled \$164,207, and for that month a year ago, \$183,543. . . . Mr. and Mrs. Ray Gardner bought the Strand, Paoli, Ind., from Mr. and Mrs. F. W. Brauer. . . . The influx of foreign films continues to play an important part in those examined by the police censor board. Of the 88 pictures scanned by the board in November, 19 were from abroad. Total footage was 484,000 feet. Two domestic and two foreign films were labeled for adults. There were no rejects nor cuts. . . . Kerasotes Brothers refurbished their Mode, Onarga, Ill. . . . Jack Garber, who had been with the Balaban and Katz press staff for 14 years, resigned to take a new post with the Allied Artists studio. Garber had several illnesses in the past few years and is counting on California climate to prevent recurrences. . . . Foster M. Blake, western division manager, U-I, will conduct a sales meeting at the Blackstone Hotel, Dec. 19-20. In addition to local sales personnel, representatives from Indianapolis, Milwaukee, Minneapolis, and other points will attend.

Balaban and Katz is providing dressing rooms for Salvation Army women doing Yule collections. . . . The Cooper, Terre Haute, Ind., announced city election returns to patrons. . . . Mrs. Minnie Lewis planned to reopen the Ashland, Ashland, Ill., closed since last April. . . . The Zieg-

ITOO Members Warned On "Sensational" Advertising

COLUMBUS, O.—Members of Independent Theatre Owners of Ohio were warned by the ITO board of directors to be careful of their advertising in the wake of complaints about "sensational and pornographic" advertising. Henry Kondrat, state deputy, Knights of Columbus, has been objecting to such advertising in speeches throughout the state.

"We have seen some examples of advertising on pictures which were not objectionable," said Robert Wile, ITO secretary, "but which would seem to indicate that they were something which they decidedly were not. Don't use pressbook advertising willy-nilly, but think of the reaction of people in your community who read the newspapers and think of the movies as a place of family entertainment."

Drive-In Manager Hit With "Teaserama" Fine

LORAIN, O.—Richard Kline, manager, Lorain Drive-In, was fined \$500 and costs on a guilty plea before Judge LeRoy Kelly in Lorain Municipal Court, for "exhibiting a motion picture that tends to corrupt morals." Kline was charged with showing a burlesque feature, "Teaserama." Second charge, possession of "obscene" film, was dropped.

Kline changed his original innocent plea to guilty to avoid any further publicity, said Austin O'Toole, his attorney. Kline was sentenced under the old Ohio law forbidding showing obscene films without regard to the age of members of the audience. City Prosecutor Ray Miraldi originally arrested Kline under the new Ohio law, which provides stiffer penalties and specifically forbids showing such films to minors. Miraldi changed the charge when it was found that the new law had not gone into effect at the time of the arrest.

Maximum fine for that violation under the new law is \$1000 or six months in jail. The second charge, under the new law, was dropped because Judge Kelly said that the 600 feet of film found in Kline's possession had been voluntarily clipped from the feature and he would be punishing Kline for "censoring" his own film. "It was unfortunate that a new man in the community, who probably had nothing to do with booking the film, should have been prosecuted," said Miraldi. Kline moved here recently from Pittsburgh.

feld, art house, was taken over by Richard Davis from Ilya Lopert on a 10-year lease, with options. French pictures will predominate in the future at the house, which will suffer no product shortage since Davis owns United Motion Picture Organization, which has acquired many outstanding French films for distribution in the U. S. Davis owns the Fine Arts, New York, and is forming a holding company with the object of acquiring other theatres. . . . Carl Stewart recently opened as owner, the Starlight Drive-In, Bloomington, Ind. . . . Guy and Vi Coats reopened the Rainbow, Glasford, Ill., after improvements. . . . Motion Picture Union ranks were depleted by the death of two veteran projectionists. George H. Meissner, 62, succumbed to a heart attack in his home after a double shift at the Hyde Park, and Joseph E. Russell, 66, whose last assignment was at the Bugg, also died of a heart ailment.

Cincinnati

The Shubert interests may sell their local houses, the Cox and Schubert, in line with a reported consent decree with the Department of Justice, calling for disposal of a large portion of the Schubert holdings. . . . William A. Meier, Paramount branch manager, and Milton Gurian, Allied Artists branch manager, attended the reopening by Chris Velas of the Columbia, Portsmouth, O. . . . Film Row folks were saddened by the recent deaths of Mrs. Carrie Law, 75, wife of J. Ray Law, manager, Town Hall, Lebanon, O.; William A. Keyes, 76, owner, Victory, Dayton, O., known as "Mr. Theatre" in that city; and William T. Cain, Jr., Louisa, Ky., exhibitor. . . . Frank Collins, general

manager, Chakeras Circuit, Springfield, O., was among 92 graduates of a special three-month administrative course for young executives at Harvard University. Upon his return in early December, Phil Chakeras, president, left with his wife for their winter home at Miami Beach, Fla. . . . Rube Shor, president, S and S Amusement Company, acquired the Greenbrier, Charleston, W. Va., as of Jan. 1 from J. C. Shanklin. . . . Sam Sherman, U-I office manager who resigned recently, has reconsidered and withdrawn his resignation. . . . Sam Weiss, 20th-Fox salesman, Columbus, O., and his wife were recuperating from injuries sustained in a traffic accident near their home. . . . William Brower, formerly with U-I, Atlanta, is now U-I salesman in Columbus, O. . . . Local Warners employes have their annual Christmas party Dec. 19 in Hotel Arms.

COLUMBUS, O., NEWS—Several thousand youngsters crowded the RKO Palace, RKO Grand, Loew's Ohio, and Loew's Broad at the first of three special Christmas Saturday morning shows held in cooperation with the Ohio State Journal and the Columbus Dispatch. Admission was by tickets obtained through free coupons printed in the newspapers. . . . Charles Sugarman, World, closed his run of "I Am A Camera" after seven weeks, one of the longest runs in recent years at the World. . . . William A. Keyes, 76, known as "Mr. Theatre," died at his home in Dayton, O. He was owner of the Victory, a house built on the site of the old Victoria, which he acquired after the 1913 flood. The Victoria was destroyed by fire five years later and Keyes built the Victory on the site, opening the new house in 1919. . . . Following resignation of the Independent Theatre Owners of Ohio from COMPO, Ohio exhibitors were advised by Robert Wile, secretary, not to contribute dues to COMPO. Wile said that as it appears that a tax campaign would be advisable in 1957, various sections of the industry could get together late in 1956 and organize for the cause.

Cleveland

The Audience Awards Poll went over very well at downtown first-run theatres but it was not a success in the neighborhoods, where only about a dozen houses participated in the balloting. The six major downtown first-run theatres polled about 10,000 ballots, almost 70 per cent of the total 15,745 seating capacity of the theatres involved, Loew's State, Ohio, Stillman, RKO Palace, SW Allen, and the Hippodrome. . . . M. B. Horwitz, head, Washington Circuit, will make a special appeal to non-moviegoers with specially chosen pictures for selective audiences the week before Christmas at the State, Cuyahoga Falls, O. The experiment is arousing general interest among exhibitors, who have accepted the idea that there is no business during the week before Christmas. . . . The Variety Club has revised its former activity of giving baskets of food to needy families at Christmas. To accomplish this, however, the club is seeking financial contributions. Eddie Bergman is in charge of the project, and he urges everyone who can to send a contribution to him at the U-I exchange no later than Dec. 20. . . . "Guys And Dolls" opens Dec. 25 at Loew's Ohio. . . . S. G. Sturgeon

Ohio Town Honored With "Mitchell" Premiere

ZANESVILLE, O.—Governor Frank Lausche of Ohio has proclaimed Dec. 14 as "Zanesville Day" for statewide honoring of the community that has won the world premiere of Warners' "The Court-Martial Of Billy Mitchell."

Mayor Sherman Johnson has named the same date as "General Billy Mitchell Day." Zanesville was awarded the gala premiere because it topped all communities in the country in proportional mail sales of Christmas Seals, sponsored by the National Tuberculosis Association.

Wisconsin, birthplace of General Mitchell, will be represented by a number of state officials, who will join a distinguished contingent of Hollywood luminaries at the dual premiere at the Liberty and Weller.

owner, Smithfield, Smithfield, O., reopened the house last week. . . . Greater Cleveland's first drive-in to remain open during the winter is doing very well, manager Ben Hirshberg, East Side, reports. More than 500 cars were counted the first snowy night. . . . Frank Arena, of the Loew organization, is pinchhitting as manager, Normandy Drive-In, Jacksonville, during the resident manager's vacation. After that, Arena will return to Cleveland until soon after the first of the year, when he will make preparations for the opening of Loew's Twin Drive-In, Chicago. . . . Dorothy Wellman, daughter of Peter Wellman, owner, Wellman and New Mock, Girard, O., is in Greece visiting relatives.

Denver

Tom Knight, Riverton, Wyo., theatre owner, was the recipient of the Rotary Club's "Rotary Service Award" because of the innumerable flights he has made, in his own plane, of the sick and injured, from Riverton and nearby cities to hospitals where the patient could receive proper treatment. In many instances, Knight is credited with having saved the life of his passenger. . . . Helen Engstrom, formerly of Paramount, Milwaukee, has moved to Denver to be booking secretary, Allied Artists. . . . Bob Adams has sold the Skyline, Rawlins, Wyo., to the Wyoming Amusement Corporation. . . . Stubby Kaye, of "Guys and Dolls," was in appearing on television and radio in behalf of the opening of the film at the Orpheum, Dec. 23. Ted Galanter, MGM district publicity manager, was in with Kaye. . . . The winner of the grand prize, a fully-equipped "dream" house, in the local Audience Awards contest was in doubt last week. Ted Sacks, originally announced the winner, was later declared disqualified because of a violation of contest rules. The executive committee of the Area Audience Awards Committee was scheduled to meet to consider other names until a winner was certified according to the rules.

Des Moines

Rudolph G. Faulds, 63, co-owner, Des Moines Theater Supply Company, died of cancer in a Des Moines hospital. He had been ill for some time. He is survived by his widow and two sisters. . . . Frank Rubel has been re-elected chief barker, Variety Club. Charles Iles was elected

Speeches At Minimum During Drive-In Meet

CINCINNATI—A minimum of speeches and a maximum of participation by the delegates will be the theme of the 1955 National Allied drive-in convention, Cleveland, the national advisory committee decided at its meeting here. Tentatively, the convention will open with a luncheon on Feb. 21, with Governor Frank J. Lausche and Mayor Anthony Celebrezze being invited to welcome the convention-eers. The first business session will follow. That evening, all convention delegates will be taken by bus to Nela Park, General Electric's research laboratories where, the committee felt, the delegates would be greatly interested in the research work done on illumination.

On the second day of the convention, the delegates will split into two sessions, one devoted to small town drive-ins and the other to big city operations. The customary discussion of film prices will occupy a part of the time with the balance devoted to exploitation. That evening, the delegates will dine in the Cleveland Hotel, where a show will be presented consisting of acts which are available for drive-in bookings.

The final day session will again start with a luncheon. A summary of what was discussed in the clinics will be given and Allied's Emergency Defense Committee will make a report. It is anticipated that the hearings before the Senate Small Business Subcommittee will have been concluded, and A. F. Myers, Allied's General Counsel, will make a report to the convention on the subject. A banquet will conclude the event.

Among the subjects discussed by the committee was the matter of registration fees, set at \$20.00 for men and \$15.00 for women, with registration for all editorial representatives of the trade press.

Committee members included Rube Shor, National Allied president; A. F. Myers, chairman of the board; Horace Adams, convention chairman; A. B. Jeffers, past drive-in convention chairman; Robert Morrell and Nat Kaplan, Cincinnati; and Robert A. Wile, Columbus, O., executive secretary, Independent Theatre Owners of Ohio.

first assistant chief barker, and Carl Olson second assistant chief barker. . . . The Uptown, Creston, Ia., has been reopened. W. E. Harwood is manager. . . . The Everly, Everly, Ia., has been closed by owner A. F. Palmquist because of lack of patronage. . . . The Grand, Sheffield, Ia., has been sold to Walter Friedrichs. . . . Harold Rose has been named salesman, Allied Artists. . . . Frank Shipley held an auction of his State, Lenox, Ia. Shipley, who built the house in 1939, is planning to retire to the west coast. . . . Harry Lankhorst, theatre operator, Hawarden, Ia., and a director, Iowa-Nebraska Allied, is now mayor of his town. Lankhorst must have been pretty confident of his victory as he was in Chicago attending the National Allied meeting when he was notified of his election.

Houston

More than 500 persons, most of them old timers, attended the 20th anniversary

Variety Sets Telethon For Heart Project

NEW ORLEANS—Henry G. Plitt, Paramount Gulf vice-president, and president, United Cerebral Palsy Association of Louisiana, as well as chairman of fund raising for Variety Club, announced that the Club will present an 18-hour telethon Dec. 17-18 as its heart project, which will originate from the Municipal Auditorium on WJMR-TV, Channel 20, starting 10 p.m. and continuing through 4 p.m. the next day. Plitt said that he has lined up Charlton Heston as emcee and that there is a possibility that Claudette Colbert will be mistress of ceremonies. Also definitely scheduled to participate is Carol Ohmart.

Everyone, including the stars, said Plitt, is donating his services gratis. One-fourth of the funds of the "Share In Health" sales will go to Tulane and Louisiana State Universities' medical schools of research, and the rest will go toward a state cerebral palsy project to provide treatment of children and adults in small towns and the establishment of a rehabilitation workshop here for the handicapped.

The previous cerebral palsy telethon presented here in 1952 brought the association close to \$80,000. At that time, there were only 65,000 TV sets in the New Orleans area; 160,000 sets equipped with UHF and able to receive Channel 20 are installed now.

celebration of the Uptown, operated by Horwitz Theatres. Fred Cannata announced that the open house was held with Mrs. Will Horwitz, wife of the late founder, in the lobby welcoming the guests. . . . T. J. Cheney, manager, Trail Drive-In, reports that Jack Farr, owner, has shown so much improvement following his recent heart attack that he is being allowed to come to the office for several hours each day. . . . Forest Gamble will devote his full time to the operation of the Jewel. He also was associated with Columbia. . . . A constitution and by-laws were adopted by the Houston Theatre Association, which will change its name back to the Houston Independent Theatre Association. Election of new officers for the group was set for Dec. 2 by Lowell Bulpitt, current president. . . . Brigadier General Victor A. Barraco, USMCR, retired, is planning to hold a special matinee performance at Interstate and independent theatres to boost the "Toys For Tots." He owns and operates the Bellaire and Roxie.

Jacksonville

George Krevo, manager, Palace, will have the Jaycees' Miss Jacksonville contest on his stage for the second straight year the night of Feb. 8, in the first preliminary of the Miss America contest. . . . Marc Barre, FST accountant, Atlanta, visited the home office here. . . . Harry Botwick, Miami, Fla., and J. L. Cartwright, Daytona Beach, Fla., both FST district supervisors, were also at the home office. . . . B. B. Garner, Lakeland, Fla., head, Talgar Theatres, was here to confer with head booker, Glenn Gryder. . . . Carl Floyd and Bob Daugherty, Floyd circuit executives, were in to call on Joe Thrift. . . . Warners officials calling on John Tomlinson, branch manager, were Benjamin Kalmenson, Bernard Goodman, and



Tom Rayfield, manager, Carib, Miami Beach, Fla., recently rigged up the above street bally for 20th-Fox's "The Girl In The Red Velvet Swing."

Ollie Williamson, all of New York, and Grover Livingston, Atlanta. . . . The Jacksonville Symphony Orchestra has chosen the Florida for staging a series of morning concerts for children of Duval County schools. . . . Latest Florida theatres adapted to CinemaScope are the Columbia, Lake City; Brooklyn, Perry; Suwannee, Live Oak; and the Rose, Gainesville. The drive-ins include Brown's, Ft. Lauderdale; Brevard, Eau Gallie; and Charlotte Harbor, Punta Gorda. . . . Thomas Tidwell, 20th-Fox branch manager, visited every indoor and drive-in in the Miami area with 20th-Fox officials Alex Harrison and Blasmer Johnson, New York, and Harry Ballace, Atlanta. . . . George Cooper, 20th-Fox auditor, is here for a lengthy stay. . . . Audience Awards voting drew thousands of participants here.

Los Angeles

Ernie Silcox was pinch-hitting as relief manager, Temple, one of the Vinnicof houses, while regular manager Jack Hughes vacationed. . . . Mr. and Mrs. Everett Cummings celebrated their 25th wedding anniversary by vacationing in New York. Cummings operates several theatres in the Downey-Norwalk area. . . . Carl Young, veteran exhibitor, who recently joined the Vinnicof circuit as manager, Strand, suffered a heart attack while in the projection booth and died a short time after. . . . Thorton Sargent, public relations director, National Theatres, was hobbling around with his foot in a cast after breaking a bone. . . . Judy Poynter, independent film buyer, returned from a trip to Chicago. . . . Seymour Poe, executive vice-president, IFE, and Murray Rainer, general sales manager, checked in from the east for huddles with Alex Cooperman, western district supervisor.



Bernie Menschell, Bercal Theatres' Parsons, Hartford, Conn., recently attracted plenty of attention, including that of the police, with the above street bally on RKO's "Tennessee's Partner."

Minneapolis

Business is "still in the doldrums" and grosses are nothing like what they should be this time of the year, according to Harry B. French, president, Minnesota Amusement Company. This is true especially in the Twin Cities situations in the northern part of the territory, French said, pointing out that southern Minnesota houses were experiencing nearer normal grosses. French did not elaborate as to what he thought was causing the poor grosses. . . . New officers of Reelfellows Club, organization of film salesmen, are Howard Greenstein, U-I, president; Fred Bunkelman, U-I, vice-president; Mort Eichenberg, United Artists, secretary-treasurer; and Bob Levy, 20th-Fox, sergeant-at-arms. The group is affiliated with the Colosseum of Motion Picture Salesmen. . . . Ben Marcus, Columbia midwest district manager, was in, as were Harry Simons, MGM auditor, and Ivan Fuldauer, MGM midwest press representative. . . . The Commercial Club, Belgrade, Minn., is reopening the Bell there, and Kenneth Johnson, former owner, will manage the house. The original structure was destroyed by fire. . . . Danny Kaye and Stubby Kaye were visitors. . . . Herbert Buschman, United Artists branch manager, was calling on accounts in the Worthington, Minn., area. . . . A special demonstration of 20th-Fox's new 55mm. CinemaScope process was given last week at the Huron, Huron, S. D., when the Rogers and Hammerstein "Carousel" was screened.

New Haven

Will Rogers Hospital Christmas Salute committeemen and exchange representatives would appreciate the cooperation of industryites in returning pledges for the Hospital Drive. Signers are, of course, eligible for Will Rogers Hospital aid, if they need it. . . . Dr. Nat DiFrancesco, son of Joe DiFrancesco, Cheshire, Conn., exhibitor, has opened an office on Huntington Avenue. . . . Ed Lord has enlarged his concession stand at the Outdoor Drive-In. . . . Bebe Tacinelli, Columbia, is recuperating from recent hospitalization. . . . The former Variety Club headquarters on Orchard Street is now a restaurant.

HARTFORD, CONN., NEWS—Maurice Greenberg, owner, Parsons, disclosed plans for a \$25,000,000 industrial development in suburban South Windsor, Conn. Bercal Theatres is currently leasing the Parsons from the Greenberg interests. . . . Art Jennings, manager, Manchester Drive-In, Bolton Notch, Conn., has been named relief maager for the Menschell-Calvo-coressci theatres during the winter months. . . . Lovio Dottor, Perakos Theatre Associates, handled the State, Jewett City, Conn., during Jack Hoddy's absence.

New Orleans

An oil well has been brought in on the Arkansas homestead of Joy N. Houck, president, Joy's Theatres. . . . R and W Novelty Distributors, headed by Bob and Norma Scrivens, who specialize in promotion, premiums, and give-aways by theatres have taken possession of their office at 2268 St. Claude Street. . . . Abe Berenson, president, Allied Theatre Owners of Gulf States, announced that the 1956 annual convention will be held at the Roosevelt Hotel here, March 12-31. . . .

The WOMPI December luncheon meeting is being held today (Dec. 14) at the New Orleans Hotel. Preparations are being made for the annual Christmas party for orphaned and handicapped children, to be staged at the Imperial, the facilities of which are donated by the Brunets. "Heidi" and "White Mane" will be screened through the courtesy of United Artists branch manager Alex Maillho. . . . Republic branch manager Leo Seicshnaydre is back in the office after a seige with a back ailment. . . . District sales managers on their round of exchanges here were Rudy Burger, MGM, Washington, and Grover Livingston, Warners, Atlanta.

Joy's Theatres reassumed ownership of the Olla, Olla, La., which for the past five or six years was owned and operated by Jack Saunders. Hodges Theatre Supply handled the sale of new equipment and will make the installations. . . . The Rio, Kaplan, La., shuttered. It is a unit of the Joy-Oke Theatres. . . . A. J. Broussard asked Transway to suspend transportation service to Trail Drive-In, Crowley, La., for an indefinite period. . . . The city of Mobile, Ala., report on amusement tax collections for the fiscal year ended September 30 show a considerable decrease over the preceding year. . . . Response by theatregoers here to COMPO's Audience Awards was reported on an upswing after a rather slow start. . . . Operation of the Lobe, Long Beach, Miss., continued without interruption by previous owner W. V. Lacy, who reassumed ownership recently.

New York

Mrs. Dean Gray Edwards, chairman, motion pictures, National Council of Women of the United States, has circulated among 1,000 executives of the National Council an endorsement of 20th-Fox's "Good Morning, Miss Dove." . . . While here for their annual convention, members of the National Council of Teachers Of English were guests of Warners at a series of special showings of "Helen of Troy." Following the showings, the council members were presented with specially prepared literature on the production. . . . Mayor Robert F. Wagner acted as honorary manager, Astor, for the world premiere of Paramount's "The Rose Tattoo." In his honorary duties, he served as official host for the event, held in conjunction with the Actors' Studio second annual benefit. The premiere was followed by a supper party and an entertainment program at the Sheraton-Astor. . . . James Englander, MGM advertising department, died at Lenox Hill Hospital after a brief illness. He was 63. A former newspaperman, he joined MGM in 1924. He is survived by his widow and a son, Alan. . . . Brandon Films, Inc., acquired re-release distribution rights to Jean Cocteau's "Beauty and the Beast" and Andre Cayette's "Lovers of Verona."

Philadelphia

Ted Minsky, booking impresario, Stanley Warner, put on a show, "Boom And Bust," for Temple Adath Jeshurun. Because of his motion picture experience, the price of admission was raised to \$2.50. . . . Tri-States Buying and Booking Service is now handling Garden Drive-In, Hunlock Creek, Pa., whose owner, Ted Cragle, died last week. . . . Al Frank,



Russell V. Downing, center, recently signed a contract for Columbia's "Picnic," and "The Eddy Duchin Story" for Radio City Music Hall, New York, next year. With him are Columbia's A. Montague, left, and Rube Jackter.

secretary and treasurer, Hammonton Theatres, Inc., is inviting all his friends, including those at the film exchanges, to the grand Xmas night opening of his new Circus Drive-In, White Horse Pike, Amatol, N. J. . . . The Shuberts, who have entered into a consent decree with the Government in connection with the alleged monopoly against them in the legitimate theatre field, were reported retaining the Forrest and disposing of leases on the Walnut and Locust. The future of the Schubert, which they own, and the Erlanger, was unknown. . . . Al Nirenberg and Buddy Ottenberg, co-owners, Wedge night spot, are reported negotiating with Mel Fox, circuit owner, to run burlesque in his Grand, Bristol, Pa. The house was a summer stock proposition last summer. . . . Joe Feldhun, 54, SW city manager, Chester, Pa., died suddenly a fortnight ago. . . . SW zone manager Ted Schlanger became a grandfather when his son, Claude, became the father of a son recently.

READING, PA., NEWS—Eugene Deeter has purchased the lease and other interests of Harry Friedland in the Majestic, Mt. Penn Borough, and has closed it temporarily. Friedland and his wife have gone to Los Angeles. It was reported that former Loew's manager Larry Levy, recently employed in another field, will take over that post at the Majestic. Deeter, who takes over the lease from the Mt. Penn Fire Company, owner, was manager, Plaza, for two and a half years before entering military service. . . . Fred Mautino and Russ Frederick, outstanding high school football players, were honored at annual ceremonies on the stage of the Strand, receiving trophies from J. Lester

Variety Tent 13 Honors Stan Lee Broza, Others

PHILADELPHIA—Stan Lee Broza, local emcee of the "Children's Hour" radio and TV show, received the Variety Club, Tent 13, "Heart Award" for the work he has done in helping talented children on their way to success.

Lewis Goffman, past chief barker, presented Broza with the award last fortnight on the "Children's Hour" show.

Other local and national entertainers were honored at the same time in celebration of the 28th anniversary of the "Children's Hour."

Drive-In Owner Sues For Earlier Runs

PHILADELPHIA—Harry Chertcoff, head, ByPass Theatres, Inc., last week filed in U. S. District Court a complaint against Paramount, RKO Radio, Columbia, Warners, U-I, Loew's, Inc., Buena Vista, and Stanley Warner.

Equitable relief is sought for a run at the Comet Drive-In, about 10 miles outside of Lancaster, Pa. The usual clearance of theatres in that section is 14 days after first-run Lancaster, but Chertcoff claims the Comet has to play much later than that.

The plaintiff is represented by the law firm of Gray, Anderson, and Schaeffer.

Stallman, manager, Astor, and general manager, Schad Theatres. Dr. Harry J. Schad, president, established the custom of awarding the trophies many years ago. Clayton Evans, manager, Strand, made arrangements for the presentations and for the big turnout of high school students. . . . Mrs. Clara Spaicht Slater, Pottsville, Pa., died in the Reading Hospital of injuries suffered in a fall in her home. She was the widow of Harry P. Slater, who operated the Slater circuit theatres here in Reading and in Pottsville many years ago. . . . Sinking Spring Drive-In manager Francis C. Kennedy and five of his employes were scheduled to be given a hearing Dec. 8 on charges of illegally operating on Sunday.

SCRANTON, PA., NEWS—The eight month old transit strike has been settled, and a full-gear holiday business now is expected. . . . Changes in Comerford Theatres personnel have been announced. George Welch, former manager, Hart, Wilkes-Barre, Pa., has been transferred to manager, Capitol, Waverly, Pa., replacing Thomas Cary. John Kelly, former assistant manager, Comerford, Wilkes-Barre, succeeds Welch at the Hart, and Tom Cloonan, formerly at the Dupont Drive-In, will fill the vacancy as assistant, Comerford, Wilkes-Barre. . . . Riviera manager Ed Caffrey and Mrs. Caffrey have become the parents of a little girl.

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For Sale

LYRIC—WILLIAMSTOWN, PA.

DALLAS—DALLASTOWN, PA.

MARK RUBINSKY

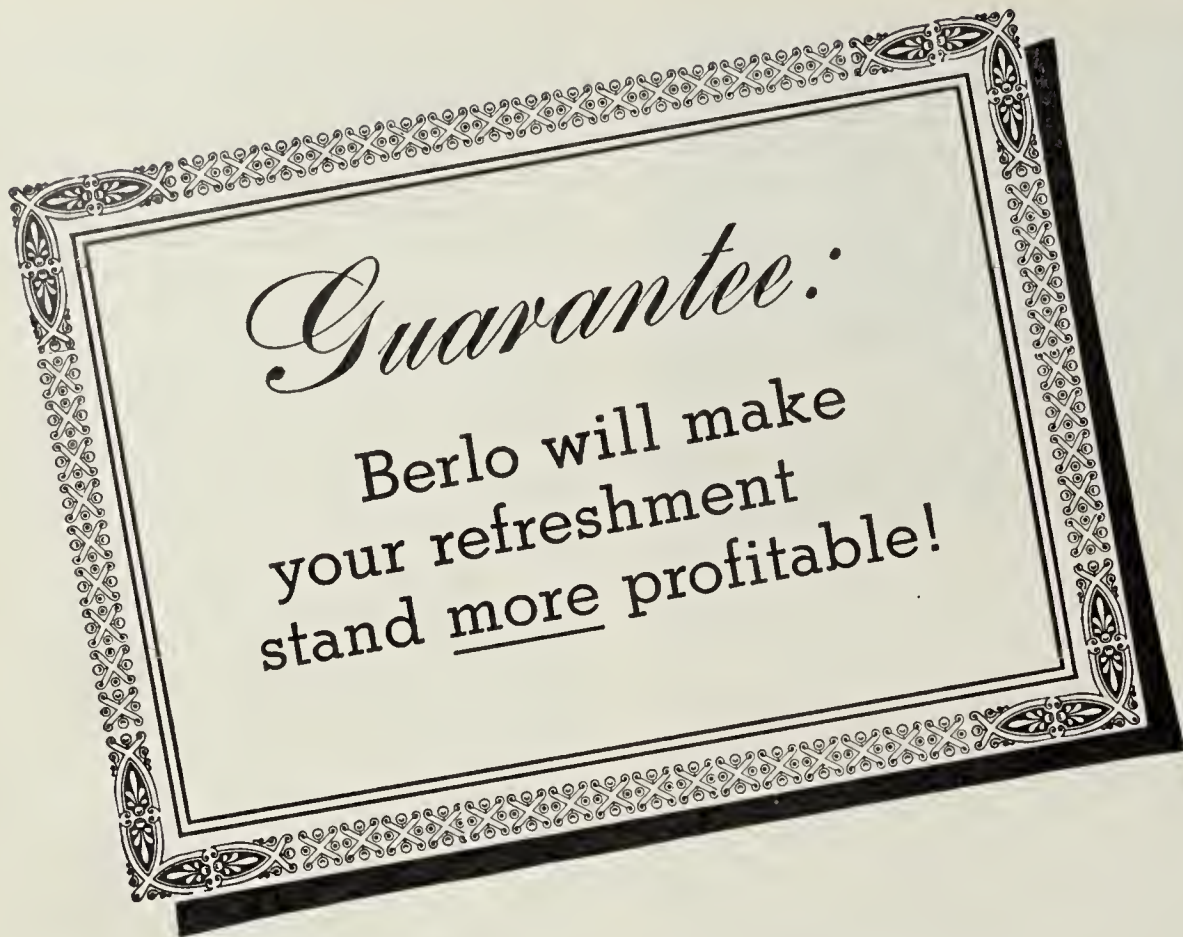
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900 GOOD USED CHAIRS FOR SALE!

Can be seen at Media Theatre,
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Whether you operate an indoor or drive-in theatre . . . in a busy metropolitan area or restricted neighborhood section . . . you'll earn more actual net profit when Berlo operates your refreshment stand than you can earn running it yourself!

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And, you will still earn more net profit from your refreshment stand when it's Berlo-operated than you do now.

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IN 10 MINUTES**

**America's
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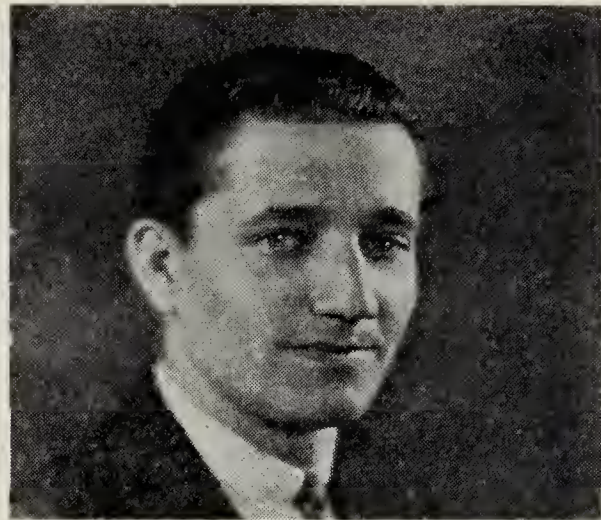
BERLO



VENDING COMPANY

A Division of A. B. C. Vending Corp.

333 S. BROAD STREET, PHILADELPHIA 7, PENNA.



David E. Milgram, with his brother Nate, recently announced the formation of a new buying and booking service in Philadelphia to be known as Milgram Booking Service, Inc. Headquarters are being readied at 303 N. 13th Street.

. . . Bernard Drexinger, Comerford, is justly proud of his daughter, Rita Hayes, who currently is singing in New York's Copa Lounge after having been a recent winner on the Arthur Godfrey Talent Scout Show. . . . James Dynan, son of Walter Dynan, Comerford statistician, is one of 21 University of Scranton students who were selected for inclusion in "Who's Who Among Students in American Universities and Colleges."

Pittsburgh

John Michael West, 18, died in City Hospital, Buckhannon, W. Va., as the result of injuries suffered in an auto wreck which killed Patty Ann Fox, 17. Young West and Miss Fox managed the Colonial in that city for his parents, Mr. and Mrs. Garland West, owners. . . . The borough council, Homer City, Pa., reduced the local theatre amusement tax to five per cent from 10 per cent after hearing John Coussoule, of Indiana, representing the Manos circuit's Homer, request the slice. . . . Charles Dortic, Columbia salesman, and Sam Milberg, RKO, attended the convention of the Colosseum of Motion Picture Salesmen in Los Angeles. . . . Sam Galanty, Columbia district manager, conferred with Jack Judd, local manager, regarding the Jack Cohn drive. . . . Peg O'Connell, Paramount biller, has been promoted to cashier, succeeding Mabel Maluty, resigned. . . . Dave Kim-
(Continued on page 45)



Liberace made a personal appearance at the SW Mastbaum at the opening of Warners' "Sincerely Yours," and seen here are, left to right, George Liberace; Larry Graver, manager, SW Mastbaum; Lee Liberace; Ted Schlanger, zone manager, Stanley Warner Theatres; Lester Krieger, assistant SW Philadelphia zone manager; and Gabbe, Liberace's manager.

CANDIDLY SPEAKING

TIME WAS when the concession department of a theatre was confined to an out of the way stand servicing a few popular candy bars and a nickel machine or two.

IN RECENT YEARS, however, concentration on the extra profits side of theatre operation has grown to such a degree that, for many houses, both indoor and out, concession returns means the difference between profit and loss.

ANOTHER YEAR is coming to a close and, as has been the habit in recent years, giant strides have been made in the field of theatre concession operations. Perhaps this is the time to look for trends, as evidenced in the past 12 months. Of course, discussion of concessions invariably focuses on the drive-in.

A BREAKDOWN of expenditures for new outdoor houses shows that, in most cases, as much is being spent on concession equipment as on outfitting the outdoor showplace for movie exhibition. Heavier equipment is the order of the day, affording drive-in patrons a choice from as varied a menu as that provided by many restaurants.

NOR HAS the indoor theatre been standing still. In conventional operations, should we look for trends, we will find that the primary one during the year 1955 has been to higher priced items. Also worthy of note is the increased use of vending equipment. On both the indoor and outdoor level, concession merchandising techniques have been developed and put to use which assure the exhibitor that his audience is conscious of his extra profits operation.

INSTRUMENTAL in assisting the theatreman with his merchandising have been such groups as the International Popcorn Association (now the Popcorn and Concessions Association, another indication of how the business has expanded) and trained experts employed by equipment manufacturers and supply dealers to aid the exhibitor.

WITH AN OPTIMISTIC eye cocked on 1956, Season's Greetings.

—AL ERLICK

J. J. Fitzgibbons, Jr., Theatre Confections, Ltd., Toronto, board chairman, Popcorn and Concessions Association (formerly International Popcorn Association), recently presented a service plaque to the organization's president, Bert Nathan, Theatre Popcorn Vending Corporation, Brooklyn.

Candy is Delicious Food
ENJOY SOME EVERY DAY!

Cooperating with THE COUNCIL ON CANDY OF THE NATIONAL CONFECTIONERS' ASSOCIATION



Popcorn Is A Nutritious Food

Cooperating with the INTERNATIONAL POPCORN ASSOCIATION
Dedicated to serving the popcorn and concession industries.

EXTRA PROFITS



50,000,000 times a day . . .

IT'S A MATTER OF PREFERENCE —

Coca-Cola is first choice

at cup machines*



1. In the growing cup vending business, Coca-Cola outsells all other soft drinks combined.



2. The thousands who select Coca-Cola at cup machines want their favorite beverage in your theatre too.



3. When you meet this demand, you turn proven preference into profit.

SELL
Coca-Cola
REG. U.S. PAT. OFF.
for extra profit



Of theatres handling beverages
more than 3 out of 4 sell Coke!

*1954 surveys by Alfred Politz Research, Inc.

Seen is evidence of the interest paid by Allied delegates to the recent Chicago convention to the varied and interesting program presented by IPA, which decided at the meeting to change its name to reflect its expanded activities.



IPA HAS A NEW NAME (PCA) FOR '56

CHICAGO—Bert Nathan, Theatre Popcorn Vending Corporation, Brooklyn, N. Y., and J. J. Fitzgibbons, Jr., Theatre Confections Ltd., Toronto, Ontario, were unanimously re-elected president and chairman of the board of directors, respectively, at the annual meeting of International Popcorn Association during the recently concluded convention. Other officers elected were Allan W. Adams, Adams Corporation, Beloit, Wisc., first vice president; James O. Hoover, Martin Theatres, Columbus, Ga., second vice president; A. J. Villiesse, A. J. Villiesse Company, Wilmette, Ill., treasurer, and Thomas J. Sullivan, Chicago, executive vice president-secretary and general counsel.

Installed at the annual membership meeting were the junior directors elected by mail ballot representing the seven separate segments in IPA's active membership classifications: Popcorn Processor, Theodore E. Meland, The Albert Dickinson Company, Chicago; Manufacturer-Wholesale, Mrs. Silver Adams, Adams Popcorn and Nut Supply Company, Lansing, Mich.; Theatre-Concession, James O. Hoover, Martin Theatres, Columbus, Ga.; Jobber-Distributor, Robert Condon, Condon's Concession Supply Company, St. Cloud, Minn.; Retail Popcorn Shop, Fred O. Nimz, Caramel Crisp Shop, Fond du Lac, Wisc.; Broker, Irwin R. Tucker, Irwin R. Tucker Company, Chicago, and Equipment Manufacturer, Melville B. Rapp, APCO, Inc., New York City.

Members also unanimously approved a board of director sponsored resolution proposing a change of name for the association from International Popcorn Association to Popcorn and Concessions Association. President Nathan explained that the change will make the association name more properly descriptive of the overall membership of the group.



IPA (now PCA) President Bert Nathan and his panel of concession experts answer one of the many questions raised by exhibitors during the group's convention forum.

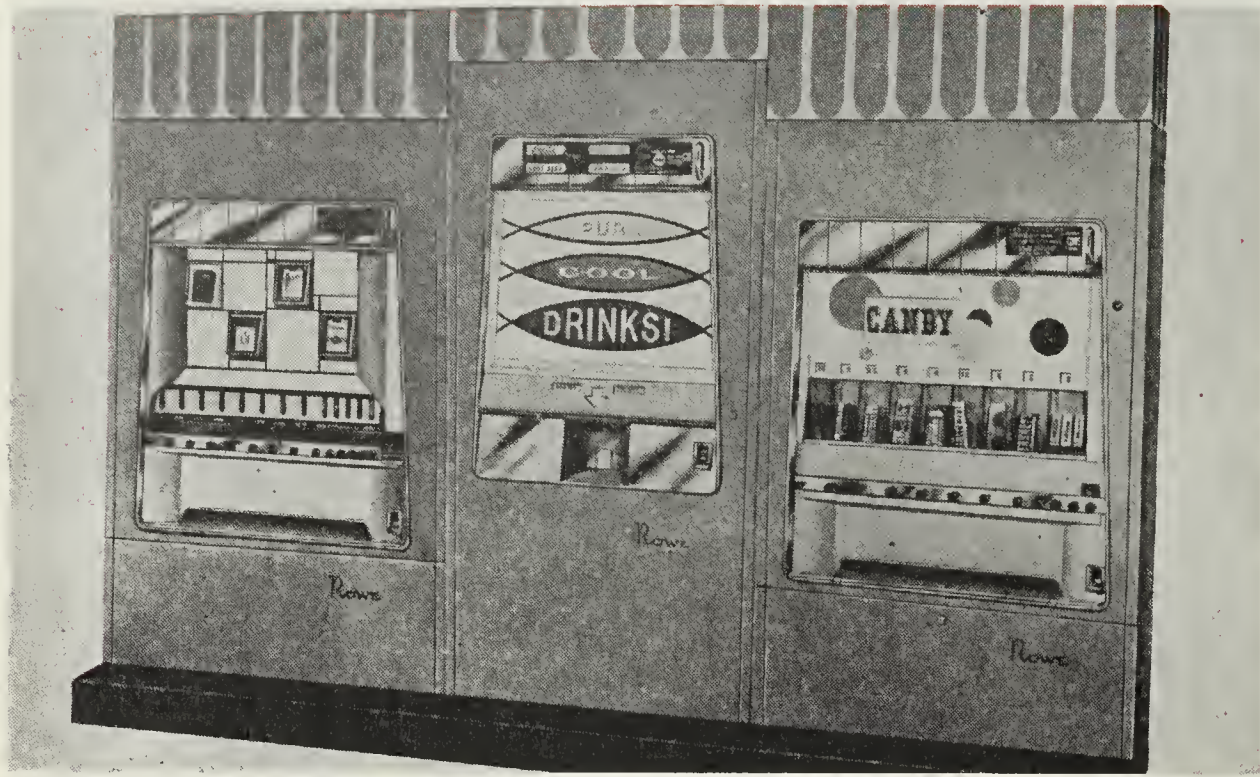
Nathan and Fitzgibbons announced they have received a personal invitation from Theatre Owners of America and from TESMA-TEDA to join with them in a convention and exhibition Sept. 19-25, 1956 at the Coliseum, New York City. They also indicated that they would take immediate action to arrange a conference with TOA-TESMA officials to discuss the invitation. "Two years ago IPA pioneered its first joint convention-exhibition with TOA-TESMA-TEDA, and it was not only a cordial and compatible relationship, but a very successful one from the standpoint of industry attendance and acceptability," explained Nathan. "This year we enjoyed a fine joint convention-exhibition with National Allied-TESMA-TEDA, and I am hoping that we will be successful in negotiating an acceptable contract with TOA-TESMA-TEDA for 1956. IPA has proven its ability to attract popcorn and concession supply firms and to provide separate segment programs that are outstanding."

Fitzgibbons predicted that "PCA will be able to sell a minimum of 200 booths to popcorn and concession supply firms. IPA sold 104 booths at the National Allied-TESMA-TEDA convention despite an unintentional conflict in dates with the convention of the National Automatic Merchandising Association."

Nathan broke precedent by announcing the appointment of the 1956 Popcorn and Concession Industries Convention and Exhibition officials. Named as general convention chairman was Lee Koken, RKO Theatres, New York City. To the position of exhibit chairman Nathan appointed Lester Grand, Confection Cabinet Corporation, Chicago. Social chairman will be Kenneth E. Wells, Theatre Confections Ltd., Toronto, Ontario, and heading up the Ladies Program are co-chairladies, Mrs. Harold Newman, Century Theatres, and Mrs. Charles Okun, Coca-Cola Company, both of New York City.

To negotiate the contract with TOA-
(Continued on page EP-5)

Rowe Unveils New Vending Package; President Greene Sees Future Boom



CHICAGO—Specially designed for modern theatre locations, a new "theatre vending package," three uniform "showcase" vending machines assembled as a single unit and offering 11 kinds of candy, gums and mints, six soft drink selections, and 14 cigarette brands, was unveiled here for theatre concessionaires and operators by Rowe Manufacturing Company, Inc.

Two of the three vendors, an 11-column Candy Merchant and a 1200-cup soft drink machine, are completely new in design and modern styling. Like their companion Rowe cigarette vendor, they feature illuminated "showcase" displays, recessed into the body of the machine, for sales-increasing eye appeal. The deep charcoal grey cabinets of the vendors are set off by the multi-colored display fronts and a yellow and charcoal grey striped canopy, which covers the entire unit.



GREENE

All three vendors have square cut cabinets so that they can be aligned side-by-side without waste of space.

The special Rowe "theatre package," each unit available individually if desired, includes: 1. The highest capacity Rowe candy vending machine yet placed on the market, with eight columns for candy bars and three for gums or mints. Each of the candy bar columns can be adjusted to vend 15, 20 or 30 bars, giving the machine a maximum capacity of 240 bars, and each of the gum and mint columns holds 50 packages, a total of 150. The new 11-column Rowe Candy Merchant vends at both five and 10 cents and has a nickel change-maker as standard equipment.

2. A new D-1200 Rowe Spacarb cup drink vendor, which will be available in two models, one vending six drinks (four carbonated and two non-carbonated), the second, four carbonated drinks. The

D-1200 (so-named because of its 1200-cup capacity) has all the exclusive features of other Rowe Spacarb models including "Mix-a-Drink" (which permits customers to mix flavors while the drink is flowing), and "Select-O-Carb" (which meets precise individual carbonation standards for nationally-advertised drinks). It has four syrup tanks with a total capacity of 20 gallons. Selection is made by a dial, with pointer, at convenient eye-level height. The multi-colored "showcase," illuminated from inside by fluorescent lighting, advertises "PURE, COOL DRINKS." A coin-changer is standard equipment. This machine will be available in standard green, red and blue, as well as charcoal grey.

3. The 14-column Rowe "Ambassador" cigarette vendor, which accommodates 510 packs of all cigarette brands and types now in demand and sells at three different prices and various coin combinations. Its "showcase" displays four leading cigarette brands in individual velvet-lined cases inside an illuminated shadowbox.

Discussing the future of the vending industry at the recent Boston Conference on Distribution, Rowe president Robert Z. Greene declared that, thanks to post-war scientific and technological advances, automatic merchandising has now "mushroomed into the big business classification," with some 4,700 firms operating 3,000,000 vending machines, which last year sold 22 million separate items for total sales of \$1¾ billion. "Within the foreseeable future," he predicted, the "second phase" changes now under way should boost vending sales to \$5 billion; give other industries "millions of dollars in sales now lost annually because products aren't available at the right time and the right place," and bring technological advances that "literally stagger the imagination."

Stating that automatic merchandising's function is "to build, for old or new products, new markets," Greene cited cigarettes as an example: in 1926, not one

(Continued on page EP-5)

NCA Asks Increase In Confection Tariff

WASHINGTON—Opposition to a proposal to further reduce import duties on confectionery products was voiced recently by the National Confectioners' Association through Harry R. Chapman, vice-president.

In an appearance before the United States Tariff Commission and the Committee for Reciprocity Information, which groups are considering proposals to reduce the duty on a long list of commodities, Chapman said, "no tariff concessions should be granted which will result in injury to a single domestic industry."

Chapman pointed out how the former import duty of 40 per cent on sugar and chocolate confectionery products has already been reduced to 14 and 10 per cent ad valorem respectively. By statistical tabulations he showed how the reductions had been followed by substantial increases in the quantity of imports.

Chapman urged that the import duty on confectionery actually be increased at the earliest possible time because of the tremendous difference in the cost of production in the various foreign countries and the United States. He explained how the domestic candy manufacturers are required to pay far higher prices for the ingredients used in the manufacture of candy in contrast to much lower prices at which the foreign manufacturer may buy the same commodities. "These higher United States ingredient prices," said Chapman, "are due in large part to import restrictions and price support programs on agricultural products such as sugar, dairy products, nuts and peanuts used in large quantities by candy manufacturers. Our country is in the inconsistent position of promoting a protectionist philosophy for one segment of our economy, namely agriculture, and a free trade philosophy for manufactured goods."

The wage differential also is tremendous, Chapman explained. He pointed out how the United States average wage of the confectionery worker is three and one-half times the wage paid confectionery workers in Great Britain and four and one-half times the wage paid in the Netherlands. These are the two countries which are the largest shippers of confectionery to the United States.

A further reason why confectionery duties should not be further reduced, according to Chapman, is that American confectionery manufacturers, in attempting to export their own products "have found that the attitude of most foreign governments towards our products is that free trade is a one-way street. Our foreign friends appear to believe in international trade when they are selling, but not when it involves imports of confectionery products into their respective countries."

Chapman noted that whereas the United States enjoyed a significant export business to some countries in 1929, this business has been largely eliminated because of the protectionist policies in foreign countries. In 1954, imports of confectionery into the United States were 444 per cent greater than in 1938 in Pounds and 1334 per cent greater in dollars, jumping from 4.0 to 22.6 million pounds and from \$651,000 to over \$9,000,000.

Rowe Unveils

(Continued from page EP-4)

pack was sold through vending machines, but in 1954, "2,819,000,000 pack were sold through 500,000 vending machines for an approximate value of three quarters of a billion dollars."

"No retailing development since the introduction of the self-service supermarket," he asserted, "holds out so much promise for so many diverse interests as does automatic merchandising."

New developments to come, he said, will include *vendors equipped with electronic cooking devices automatically "dispensing three or four kinds of hot blue plate lunches,"* in addition to all the foods now available through vending machines; *smaller, lighter, less expensive vending machines* than any we even dream of now," with bulky and expensive refrigeration and freezing equipment eliminated, which will indefinitely preserve hitherto perishable foods without refrigeration; in retail selling *"banks of vending machines built right into store fronts* to serve customers all day, every day, whether the store is open or closed"; *batteries of vending machines "vending all kinds of fresh and frozen foods,* but particularly bread, milk, butter and eggs" in automatic groceries in multiple dwellings of the future.

"Every manufacturer of a consumer product who does not consider automatic merchandising for his product," Greene concluded, "does himself a disservice," for while it may be impractical or unusable for many, "for some its application may open whole new markets." As a checklist, he offered the following questions:

"Does my product have a huge market? Is it easily packaged? Is it used or required by most people most of the time? Do consumers buy it on impulse? Is its cost low, preferably a dollar or less? Is it a brand-name nationally advertised, with wide consumer acceptance? Is it a nuisance item, with rapid turnover and low profit, sold more as a convenience to the public than as a moneymaker?"

IPA New Name

(Continued from page EP-3)

TESMA-TEDA Nathan will serve as chairman of a special committee, aided by Fitzgibbons, Jr.; Nat Buchman, Theatre Merchandising Corporation, Cambridge, Mass., Hoover, and Sullivan.



Manley has made available to exhibitors this colorful popcorn display, bringing season's greetings to moviegoers.

Rowe Names New Vice-President

NEW YORK—Robert Z. Greene, president of Rowe Manufacturing Company, Inc., makers of automatic vending machines, recently announced the appointment of Raymond R. Leonard as vice-president in charge of manufacturing.

Leonard joined Rowe as assistant to Greene in 1954, with an extensive experience in manufacturing, personnel management and credit analysis, in his new post, he will be responsible for production, research, engineering, and personnel at Rowe's Whippany, N. J., and Stamford, Conn., plants.

The 1955 National Allied-**TESMA-TEDA-IPA** combined convention-exhibition registered in excess of 2,500 persons from the U. S., Canada and foreign countries.

A large measure of the success of the 1955 combined convention-exhibition was due to the efforts of general convention chairman Spiro J. Papas, "Atom"atic Vending Corporation, Chicago, who also participated as a discussion leader in the theatre-concession programs, and the late Carl Siegel, Stanley Warner Management Corporation, New York City, exhibit chairman to the date of his death on Sept. 25.

Nathan and Sullivan revealed that a minimum of four regional conferences will be held for the association in 1956. The kick-off meeting will be held in New York City for the entire eastern and southern area; followed by a western conference in Las Vegas, Nev., a southwestern session in Dallas or New Orleans, and a mid-western meeting in Chicago.

Sept. Popcorn Sales Set All-Time Record

CHICAGO—Total popcorn sales during the month of September exceeded 20 million pounds, breaking all records for popcorn sales in a single month, according to William E. Smith, executive director, The Popcorn Institute, in an address delivered before the International Popcorn Association at the combined National Allied-**TESMA-TEDA-IPA** Convention held here recently. "This tremendous volume," Smith stated, "indicates even greater public acceptance of the already popular food confection."

Smith attributed the tremendous movement of popcorn to improved sales and merchandising methods on the part of the industry and the over-all industry-wide promotions sponsored by the Institute. Theatremen were urged to think in terms of creating new popcorn users, and not to price popcorn out of the market.

New Mint Package Set

NEW YORK—"Mitcham" Mints, described as "a zesty pick-up for anyone who wants a quick refresher," have been introduced by Edward Sharp Sales, Inc. Containing a liberal amount of "Mitcham" peppermint oil, the mints are extra strong and unlike any now on the market, it is claimed.

"Mitcham" Mints are packaged in a reusable metal dispenser measuring two and five-eighths inches by two inches by one-half inch deep. The sliding cover is lithographed with full color pictures of "The Queen's Beasts," a series of paintings adapted from the gargoyles and griffins that adorn medieval architecture. The containers are designed for reuse as pill or match boxes.

Standard Cole-Spa Colors

CHICAGO—A standard color combination of maroon and grey has been adopted for the "Cole-Spa Special" line of automatic cup drink dispensers by the Cole Products Corporation.

The Cole-Spa Special line includes one, three and four drink selection machines, serving carbonated and non-carbonated drinks, and according to its maker, has grown to be the largest selling cup drink machine in the automatic vending industry since its introduction less than a year ago.



Seen at the Coca-Cola booth at the recent Allied, **TESMA, TEDA, IPA** conventions in Chicago are F. E. Riggs, C. A. Bourdelais, Jr., and Charles Okun, Coca-Cola Company; Les Grand, Confection Cabinet; E. C. Huhnke, Minna Lusa, Omaha; and Ronald Means, Kansas City.

Seen, left to right, at the booth of C. F. Simonin's Sons, Inc., Philadelphia, are M. B. Coopersmith, Marjack Popcorn Company, Inc., Washington; J. A. Ryan, president, Simonin; Arthur Unger, Arthur Unger Company, Inc., San Francisco; and Dave F. Ryan, Simonin.



PROFIT ITEMS

Of special interest to theatremen are new developments in the field, offering possibilities of extra sales opportunities to alert showmen-tradesters

Six Hot Drink Dispenser

MAXIMUM SELECTIVITY at an extremely low cost is the big advantage claimed for the new Barvend "6-D" automatic drink dispenser. Six hot drinks, including coffee, tea, hot chocolate, sanko, and soups, may be obtained by simply turning a dial and dropping a coin. Fully automatic, the "6-D" drops the cup into place, fills it with just the right amount of the selected drink, and gives you change. Cream and sugar are also available, automatically, to individual taste. Handsome in appearance, and requiring less space than a legal sized

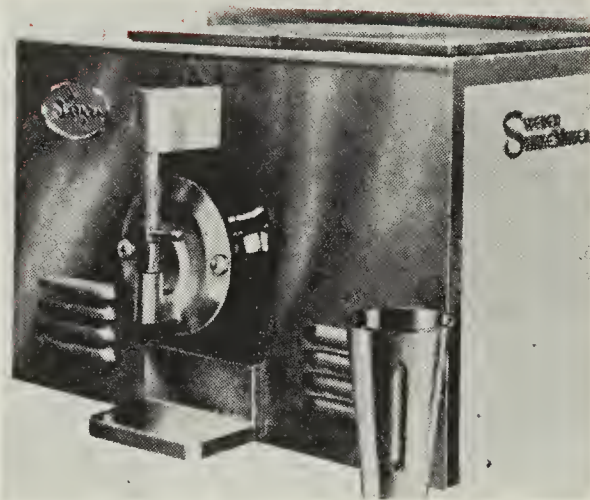


filing cabinet, the "6-D" is suitable for any location. According to the manufacturer, this wide selection of beverages, available in such a small machine, increases dollar profit per square foot of floor space. The "6-D" may be used to dispense virtually any type of powdered commodity, at the option of the purchaser.

Customers may also have a hot cup of coffee made exactly to their individual tastes at the push of a button, and establishments serving coffee may save time by eliminating brewing and coffee urn cleaning, made possible with the new "CD-1" automatic counter-size coffee machine. The new machine has a tank containing temperature-controlled hot water, and a chamber containing any instant powdered coffee. When a button on the front of the dispenser is pushed, hot water is automatically mixed with instant coffee (the mixture is selected by the operator to yield mild, medium, or strong coffee, depending upon the customer's preference). Each cup is made fresh as drawn, so there is no chance for the coffee to go stale or rancid, and, according to the manufacturer, there is no need to clean the dispenser. The water level and temperature is kept constant automatically. Pure hot water may be drawn for tea, etc. It measures 12 inches in width and 17 inches in overall depth.

Shake Machine

SWEDEN FREEZER's new model 211 Shake-maker is a compact back bar shake ma-



chine completely self-contained. It is 19 inches high, 21½ inches wide and 16 inches deep, and has a six gallon mix tank. It features the new Air-O-Metric mix feed system, which, it is claimed, needs no adjustment. Production capacity is four 12 ounce shakes a minute. A three-quarter horsepower hermetically sealed water cooled condensing unit furnishes refrigeration, while a one-third horsepower motor powers the dasher. It is finished in polished stainless steel and baked white enamel.

Hot Chocolate Dispenser

OF INTEREST to drive-in owners, enabled to stay open during the winter by using in-car heaters, is a product of the Miller and Carroll Manufacturing Company, which is currently introducing a new hot chocolate dispenser, the "Speedster" model HC3-A.

Perfectly blended, smooth hot chocolate, the manufacturer advises, is produced by the dispenser in from five to seven minutes from the time of order. Through the combination of "Speedster" full-flo agitation and controlled heat, the HC3-A keeps a three gallon supply ready to serve hour after hour, eliminating lumps, butterfat separation, and top film, it is said.

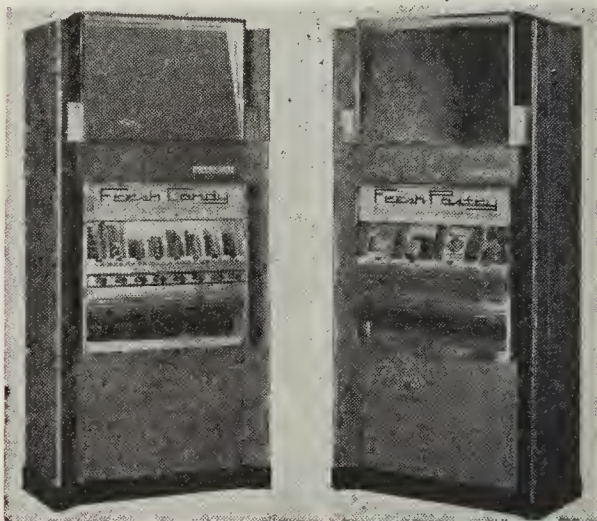


The new product also allows the preparation of hot chocolate as easily as any other hot beverage, dispensing with costly individual serving methods. A double action faucet assures speedy delivery of the beverage as rapidly as demand dictates.

Other features of the new "Speedster" are a big capacity, although the unit takes up only 13½ square inches of counter space; 115 volt, 750 watt capacity, for A.C. current; all stainless steel construction; low price; and a one year guarantee.

Vending Equipment

HAVERHILL, MASS.—Having broken a company sales record of long standing in the month of August this year, Arthur H. DuGrenier, Inc., manufacturer of automatic vending equipment, is continuing its invasion of the theatre field with machines merchandising cigars, cigarettes, candy, pastry, and sandwiches. According to Miss Blanche E. Bouchard, treasurer, the August shipments exceeded by 200 per cent any month in 1954, proving a demand for products far exceeding the most optimistic expectations of the company.



EXTRA PROFITS

Volume 10, No. 10 Dec. 14, 1955

EXTRA PROFITS appears every fourth Wednesday as a regular special feature department of MOTION PICTURE EXHIBITOR, and is devoted exclusively to the design, construction, maintenance, management, and exploitation of theatre vending equipment, vendable items and other profit producing adjuncts for efficient theatre operation. For further information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles, Calif.

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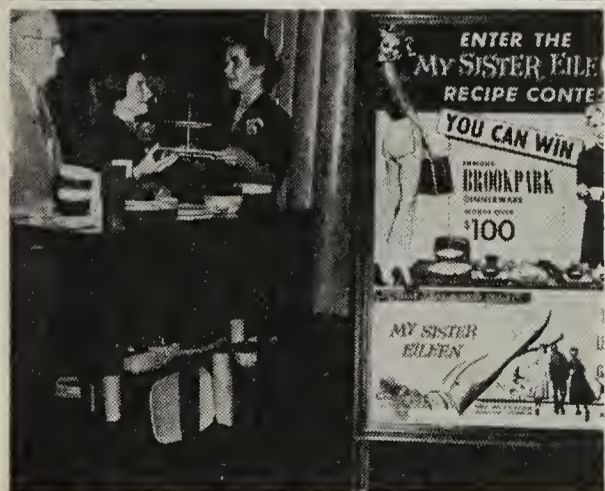
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Pittsburgh

(Continued from page 38)

melman, branch manager, Paramount, was hospitalized with ulcers. . . . A special Variety Club event in conjunction with the annual banquet was the laying of the cornerstone of the new building at the Roselia Foundling and Maternity Hospital. . . . Bill Zeilor, Harris-Penn manager, was fighting a virus infection. . . . Penn Progress, reporting on the recent Eastwood anti-trust case in which theatre owners were awarded approximately \$100,000, plus costs and fees, from film distributors and the Warner theatres, stated that the Eastwood would have the right to exhibit pictures immediately after Pittsburgh.

Theatre managers, confronted with poor business, have been notified of increased rates for film delivery by Exhibitors Service Company. A number of them have said that they will pick up and deliver their own film as they cannot add to their overhead if they are to continue operation of their theatres. . . . Jerry Wechsler, formerly with Warners and U-I, checked into McKeesport, Pa., hospital for an operation. . . . Gordon Gibson, Atlas Theatre Supply, reports that the theatre television equipment of Motiograph-Trad again will be available. All production was stopped for a long time following a total loss fire at the factory, but now Motiograph-Trad dual and single channel jobs are offered for sale to theatres. . . . The 18 oil paintings displayed in the Squirrel Hill are the work of Mrs. Elizabeth Morrison, 75, local gown designer. . . . N. C. Rosen and his sales and booking department members were busy taking extra business for 20th-Fox Anniversary Week last fortnight. . . . Mrs. Rose Fleishman, 61, wife of Harry Fleishman, operator, Brighton, died at her home in Brighton Place. . . . VFW at Butler, Pa., awarded an American citizenship medal to the SW city manager there, Bill Decker. . . . Jerry Brill, NTS salesman, returned to the hospital for observation. . . . Blue Bell, Greater Pittsburgh, Silver Lake, South Park, and Super 71 Drive-Ins provide in-car heaters on a rental basis. . . . Samuel W. Gould, well-known theatre manager and circuit director in the area for 25 years, is withdrawing from the industry, to enter another business. He resigned recently as district manager, Granlee, Inc., circuit headed by Harold S. Eskin.



John Roach, manager, SW Stanley, Philadelphia, left, looked on recently as Wendy Phillips, right, women's editor, radio station WIP, turned over to winner Mrs. Leah Mellits, the set of Brookpark Dinnerware, first prize in Columbia's "My Sister Eileen" recipe contest held in conjunction with the showing of the film at the theatre.

—Goldman Photo

Erie Mayor Stresses Need For Rein On Delinquency Films

ERIE, PA.—Films which "glorify delinquency" should not be exhibited, Mayor Arthur Gardner stated in an emphatic report. Commenting further on his decision to ask the state to tighten up its policy on approving films for showing in Pennsylvania, Gardner said a more diligent board of censors is needed. He said he would ask Governor Leader to take action along this line. According to the Mayor, several PTA organizations complained about Columbia's "Teen-Age Crime Wave," which went on view on a double bill at Shea's Colonial here.

Portland

Joan Crawford stopped on the last leg of her nationwide tour to publicize Columbia's "Queen Bee." The actress appeared before the press, radio, and exhibitors at a luncheon at the Multnomah Hotel. Sam Siegel was in for the event, which was hosted by James Beale, Columbia branch manager, and Oscar Nyberg, Evergreen Theatres. A dinner party attended by Governor and Mrs. Paul L. Patterson, Mayor and Mrs. Fred L. Peterson, and Mr. and Mrs. Ted Gamble, newspaper publishers, was held at the Multnomah the evening of Miss Crawford's visit. . . . Theatres here participated in the Audience Awards campaign virtually 100 per cent. As an added incentive to public voting, the Plymouth Dealers Association donated a 1956 sedan. Winner of the car was to be announced this week, with Mayor Peterson picking the winning coupon. . . . Allan Weider, MGM representative, was in town working on "Quentin Duward" and "Guys And Dolls." . . . "The African Lion," at the Guild, has been drawing sell-out crowds, advises Martin Foster, manager. Foster advises that a modernization program will get underway after the first of the year. Plans call for a new screen, new projection equipment, new seating, and an exterior face-lift.

St. Louis

Leo Jarodsky, Paris, Ill., pioneer exhibitor of the territory, who was active in floor discussions at the two-day MITO meeting, vigorously denied a story that he planned to retire and turn the management of his theatres and drive-in over to Daniel Jarodsky. . . . David G. Arthur, chief barker, Variety Club, Tent 4, made available guest courtesy cards to out-of-town visitors and other special guests at the MITO gathering. . . . George A. Phillips, 59, father of George E. Phillips, co-owner, Realart Pictures, died last week at St. Anthony's Hospital, of a heart condition. . . . Meyer Kahan, head, Harry Kahan Film Delivery Service, was in Chicago for a national gathering of film carriers at the Blackstone Hotel. . . . The Better Films Council of Greater St. Louis will have its annual Christmas party for senior citizens from various homes for the aged at the Fox, through the courtesy of the Fanchon and Marco Service Corporation and Edward B. Arthur, general manager, operators of the Fox.

Loge 19, Colosseum of Motion Picture Salesmen of America, at a meeting to be

Texas Theatre Sold To New Company

SAN ANTONIO—Sale of the Texas to a new company has been announced by George M. Watson, city manager, Interstate Circuit. The new firm, known as Cinema Arts Theatres, Inc., was formed recently by William O'Donnell, Dallas, who was associated with Interstate for many years and at one time was city manager here. He resigned in 1954 to join Trans-Texas as vice-president-general manager. Last summer, he sold his interests in Trans-Texas and organized the new company, of which he is president. Operation was taken over on Dec. 1. The Texas is the third largest theatre in the city and has been operated as a first-run house and occasionally used as a holdover house for films shown at the Majestic and Aztec. Tommy Powers is expected to continue on as manager, with William Elder as assistant.

Cinema Arts also will operate the Bowie, Fort Worth, Tex. Further units will be announced at a later date. Willowin Enterprises, Inc., of which O'Donnell also is president, has taken over the operation of the Broadway and Yale, Houston. Torrence Hudgins, who has worked with O'Donnell at both Interstate and Trans-Texas, will book for the two operating companies, which will have their main offices at Dallas in the Melba Theatre Building.

held in the Melbourne Hotel Dec. 10, will hear the report of their delegates to the recent national convention at Los Angeles. The gathering will also elect Loge officers to serve during 1956. Because of the importance of this last meeting of 1955, officers are hoping for the attendance of all members. . . . Mildred Rauth, Rolla, Mo., owner, Crocker, planned to close the house to permit alterations and improvements, including the installation of wide-screen and CinemaScope. . . . Pio Pedrucci is the new manager of the Stand, St. Charles, Mo., a unit of the Frisina Amusement Company. Formerly he managed the Bond, Greenville, Ill., for 10 years for the circuit. . . . A new 16 by 32-foot Walker screen is being installed in the Apollo, which has been closed temporarily for alterations and improvements.



At a special invitational preview of 20th-Fox's "Good Morning, Miss Dove," Fox, Philadelphia, recently for educational, religious and civic leaders, were, left to right, Mrs. Rogers, Mrs. S. T. Chasen and Mrs. E. Browne, all of Home and School Council; Miss E. Campbell, International Institute; and Dr. C. Epstein, National Conference of Christians and Jews.

Sterling Circuit Set To Build New Theatre

SEATTLE—A theatre and recreation center will be built in Bellvue, a suburban district east of Seattle, by Sterling Theatres, announced John Denz, circuit president. An 11-acre tract has been purchased in the business district for the project, and an architect will soon be selected to begin work on the plans. Danz reports that the project will feature a 2,000-seat indoor theatre and parking facilities for more than 1,000 cars.

The new house will be equipped to show films in all media, CinemaScope, VistaVision, Superscope, and Todd-AO. The firm's present theatre in the area, the Bel-Vue, will continue to operate till the new center is ready. Danz is counting on an increase in traffic to come with the building of the second Lake Washington bridge. In this connection, he said "We are mindful of the phenomenal growth in population and development taking place on the East Side and we are confident this growth will continue in the future. In designing our new theatre, we are placing the main emphasis on quality and the tasteful type of decor which will match the progressive spirit of the area. It is the aim of Sterling Theatres to provide residents of the East Side with the highest quality entertainment in the most modern recreational facilities possible.

This new project makes the second such center that Sterling plans to develop. Last April, Danz announced the purchase of land at the juncture of Military Road and the Seattle-Tacoma highway for a developments to be called the Lewis and Clark Center. It will be completed sometime next fall.

Mrs. Grace Viviano Piccione, owner of the building, plans to operate the theatre. . . . The Oakland, Oakland, Ill., dark for some time, was scheduled to be reopened Dec. 4 by Mr. and Mrs. Cecil Allen. Mrs. Allen is a daughter of the late Hugh McGregor, Arcola, Ill., who had operated the theatre up to his death in March.

San Antonio

Religious and educational leaders saw a special screening of 20th-Fox's "Good Morning, Miss Dove," at the Majestic. . . . George Bannon, exploiter, Allied Artists, was in for a visit to the local Interstate circuit city office. . . . Claudette Colbert is scheduled to pay a visit in conjunction with her latest film, RKO's "Texas Lady." A contest is being conducted by a daily newspaper to select the typical "Texas Lady." . . . Willard Sadler has leased his holdings at Weatherford, Tex., to C. H. Jones. . . . Jim Roberts has been named office manager, Hartgrove Family Theatres, Dallas. He is the son of J. B. Roberts, Ritz, Richardson, Tex. . . . Roben Frels, Jr., and Doyle Oliver, Frels Circuit, and Victoria and Marty Marks, Jefferson Amusement Company, were

E. V. Long, Exhibitor, Files For Lieut.-Gov.

CLARKSVILLE, MO.—State Senator Edward V. Long, owner, Orpheum, Elsberry, Mo., and the Trojan, Troy, Mo., and a director, Missouri-Illinois Theatre Owners, has filed his formal declaration with the Secretary of State, Jefferson City, Mo., as a candidate for the Democratic nomination for Lieutenant Governor. In his third term as member of the Senate, Long is seeking the new office on the basis of his qualifications and experience.

Senator Long, 47, a graduate of the University of Missouri, also is prominent in banking and insurance and owns and operate farms in Missouri and Illinois, in addition to his law practice. He is president pro tem of the Missouri Senate.

among those from Texas attending the International Popcorn and Concessions Association convention recently at Chicago.

. . . The Uptown, operated by Horwitz Theatres, Houston, Tex., observed its 20th anniversary with an open house. It opened on Nov. 10, 1935 as the Tower but a month later the name was changed. Fred Cannata, manager, Tower, and a veteran of 35 years with the Horwitz Theatres was on hand for the open house. . . . Forrest Dunlap, Sr., has been named special representative, American Desk Manufacturing Company, Temple, Tex. . . . Fire swept the Wakea, Waskom, Tex.

Seattle

Lloyd Honey, formerly operator, Sunnyside Drive-In, and now interested as a part owner, El Rancho, Kent, Wash., is also president and general sales manager, newly-organized Honey Belt Company. Also associated with the firm, which has developed a new, simple-to-operate car safety belt, are Krogger Babb and Hallmark Producers and Distributors Company. . . . Film Row's workers and friends were urged to attend Variety Club's Bingo Party set for tonight (Dec. 7), at the Norselander. . . . Plans are already underway for a Variety Club fund raising program for the early part of next year. In February, for Washington's birthday, there will be special premiere showings of new pictures, the proceeds of which will go to Variety. As plans now stand, films will be furnished free by the various exchanges and will be shown at midnight shows, with separate admission charges. These extra receipts will then be donated to Variety. . . . Many exhibitors have turned over the proceeds from "Crash And Live" to Variety Club to be used for the Children's Heart Clinic of the Orthopedic Hospital. . . . Doc Ackles, Roycroft, and his wife recently celebrated their 50th wedding anniversary. . . . Northwest Releasing has just acquired the distributing rights of "Adventures Of Gallant Bess," originally produced and released by MGM. . . . Warren Butz was named manager, Riverside, Spokane, Wash., which was recently purchased by J. J. Rosenfield from Howard McBride. It formerly was the Granada. . . . Among those who attended the RCA convention, at the Morrison Hotel, Chicago, were S. F. Burns, Lee Scott and Leonard Raatz, Modern Theatre Supply; John Meinhart, Portland branch; and Don

Telethon Sells "Conqueror" Tickets

WASHINGTON—Marking another first in the use of TV for the world-wide promotion of Howard Hughes' RKO production, "The Conqueror," WTOP-TV, the CBS outlet here, will present the first telethon ever produced for sales of tickets to a motion picture premiere, it was announced jointly by George C. Hartford, vice-president, WTOP-TV, and Robert A. J. Bordley, executive, who worked out details with Terry Turner, special promotion consultant.

A unique aspect of the "Conqueror" telethon is that it will not use any theatrical personalities. Instead, it will concentrate on international and national figures in the fields of government and diplomacy. Prominent individuals from Capitol Hill and ambassadors representing the countries of the world will appear on the program. Mark Evans, commentator of the station, will conduct the telethon. The Washington premiere of the film will take place in late January in conjunction with similar high-level charity-sponsored debuts in 19 other capitals of the world.

Dvorak, Sterling. . . . Northwest Releasing has just acquired rights for the distribution of "Monika," filmed in Sweden with English dialogue. . . . Scenes have been shot of the heart clinic at the Children's Orthopedic Hospital and are now being incorporated into a full length feature to be distributed in the near future. Jack J. Engerman and Bud Saffle selected the scenes to be shot and worked out the narration. . . . Modern Theatre Supply has made installations at a new 250-car drive-in at Fulmer, Ida., owned by Bob Cook, who also operates the Bungalow, at St. Mary's. . . . Variety Club's membership drive is now in full swing, with over 130 members on the roster. The current goal is 300.

Washington

Theodor Megaarden, former general manager, Melvin Miller, Harry Brandt-owned Consolidated Theatres of Connecticut, has entered into a partnership with Ike Weiner of Washington, in the operation of the Waldorf, Waldorf, Md., and the Carver here. Both houses are now being refurbished. Weiner and Megarden plan to enter into other amusement activities in the Washington area shortly. . . . By way of local promotions, more than \$30,000 worth of treasure gifts was given away on the opening day of Edmund Grainger's RKO release, "The Treasure Of Pancho Villa," at the Keith here and in Baltimore, Md. Every one who attended either theatre on the first day of the engagement received a certificate for merchandise worth not less than \$10.

SOUTHERN MARYLAND NEWS — Howard Hardman, a patron of the Plaza, Lexington Park, Md., was the winner of the new Cadillac offered as first prize in the awards sponsored annually by the Variety Club, Tent 11, Washington. The person selling the winning chance to Hardman was Plaza assistant manager Jerry Tatum. The second award was a new Chevrolet, won by none other than past chief barker Jack Fruchtman, operator, Southern Maryland Theatres, Inc.

HAYCO COVERS

Custom made for all makes and models of theatre chairs.

JACK HAYES SEATING SERVICE
BOX 212 CATO, N. Y.

ALLIED ARTISTS

At Gunpoint
(5531)

WESTERN
81M.

ESTIMATE: Entry has angles for better reaction.

CAST: Fred MacMurray, Dorothy Malone, Walter Brennan, Tommy Rettig, Skip Homeier, John Qualen, Whit Bissell, Irving Bacon, Jack Lambert, John Pickard, James Griffith, Harry Shannon, Frank Ferguson, James Lilburn, Harry Lauter. Produced by Vincent M. Fennelly; directed by Alfred Werker.

STORY: When John Pickard and his gang rob a small town bank in Texas, general store owner Fred MacMurray pegs a lucky shot at them and kills Pickard after marshal Harry Shannon is killed. Pickard drops the money which is recovered as the others escape. MacMurray becomes a hero, as does another inhabitant, Frank Ferguson, who also hit Pickard. Skip Homeier, brother to the dead man, vows vengeance, and he and the others ride into town at night and kill Ferguson, leaving word that MacMurray is to be next. Fear grips the town and his fellow citizens avoid MacMurray and the store. MacMurray refuses the pleas of his wife, Dorothy Malone, to leave town and the offer of his fellow citizens to buy him out. Another raid by Homeier results in the death of Malone's brother, James Lilburn, whom they mistake for MacMurray. The townspeople vote he leave town, except for elderly doctor Walter Brennan, but MacMurray refuses to run. A warning that Homeier is on his way again scatters all, while MacMurray loads a little used gun prepared to make a last stand in the street. He fires at them and as they continue to advance, the voices and guns of the other townspeople are heard from all sides as they bid the outlaws surrender. Homeier makes a last bid for Mac Murray and is blasted by a shotgun held by Brennan. The others are taken into custody. All and the town are safe, and a man has kept his self-respect.

X-RAY: Containing some saleable names as well as a slightly off-beat story which holds interest throughout, good performances by the cast as a whole, and some suspense, this could, with a little extra effort and selling show some better reaction and results. The direction and production are about average. The story and screen play are by Daniel B. Ullman.

AD LINES: "He Was A Town Hero But All The Townspeople Wanted Him To Leave"; "Action And Suspense In A Different Kind Of Western"; "A Lucky Shot Made Him A Hero And Opened The Gates To Hell."

Shack Out On 101
(5535)

MELODRAMA
80M.

ESTIMATE: Names fail to help program meller.

CAST: Terry Moore, Frank Lovejoy, Keenan Wynn, Lee Marvin, Whit Bissell, Jess Barker, Donald Murphy, Frank De Kova, Len Lesser, Fred Gabourie. Produced by Mort Millman; directed by Edward Dein. A William F. Broidy Pictures Corporation production.

STORY: The shack is a beanery on the waterfront near an electronics lab on Highway 101. It is owned by war vet Keenan Wynn; sexy Terry Moore is the hash slinger; and Lee Marvin, the half-wit cook and dish washer. Len Lesser, fish peddler is friendly with Marvin and seems to bring him suspicious messages in

MOTION PICTURE

EXHIBITOR

SERVICE SECTION

The original Pink Section evaluations of features and shorts

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SECTION TWO
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DECEMBER 14, 1955

code. Customers are Frank Lovejoy, a profesor at the lab, in love with Moore; Whit Bissell, a salesman with a phobia against blood and fire-arms and an ex-war pal of Wynn; and Jess Barker and his fellow truck driver, Donald Murphy. Moore sees and hears things that lead her to believe the shack is some sort of spy center with Lovejoy, Marvin, Barker, Murphy, and Lesser all involved. When she confronts Marvin with her suspicions, he tries to kill her. She is saved by all the others, except Lesser, and they reveal that they are FBI men seeking the head of the ring, who proves to be Marvin. Marvin threatens the lives of all, except Lesser, previously killed by the FBI men, until Bissell regains his courage and kills Marvin with a skin diver's harpoon.

X-RAY: Never have you met such a disagreeable bunch of characters in a film before. However, they do what is required of them from the overly melodramatic story and screen play by Edward and Mildred Dein. Of the cast, Lee Marvin is a standout as the half-wit pretender. Miss Moore is plenty sexy in a tough waitress role that shows her off well, both physically and histrionically, in several sequences where she is roughed up and slapped around by Marvin. For the rest it is just going through the motions. The least said about the direction the better, but suspense is maintained briefly, and most of the action takes place after a too long plot buildup, which doesn't clarify itself until near the end of the picture.

AD LINES: "A Waitress Defies Overwhelming Odds To Come To The Aid Of Her Country"; "When Spies Battle Wits With the FBI Things Happen Fast And Furiously At A 'Shack Out On 101'"; "Excitement, Thrills, Romance—All In 'Shack Out On 101'."

ers union, among those killed is the brother of local head, Dennis O'Keefe. The latter figures the brains behind the blast to be Pat O'Brien, past local head, who has been in jail for five years because of racketeering. To prove it is another matter. O'Brien, knowing there is an election coming up, figures on becoming president once again and turns loose his strong-arm men, institutes betting in the plants, and places his stooges in key positions. O'Brien's family, wife Katherine Warren, son Mark Damon, and daughter Margaret Field won't believe anything bad about him. Damon quits college because the news that his father was in jail is causing him embarrassment. He blames O'Keefe for the news getting out and tries to kill him. To show what his father really is like, O'Keefe takes him to a secret party in the apartment of Tina Carver, O'Brien's secret girl friend, who runs a model agency of sorts and knows of his rackets. She has tried to get O'Brien to marry her, but he brushes her off. Damon is shocked by his father's shady activities. Carver gets him to fall in love with her and vengefully makes him a secret partner in her enterprises. Field takes a job in a plant to check O'Keefe's accusations. When she cracks up during an auto accident, O'Keefe prevails on Damon to show him and the police Carver's books, and she too is persuaded to inform on O'Brien. He is trapped by hidden microphones and is arrested. Field will recover, and she and O'Keefe may have a future to discuss when the mess is cleared up.

X-RAY: Most of what goes on here is in a familiar vein, and it seems that it will best fit on the lower half of the program. The story is fair although topical, the acting average, and the direction and production suitable. There is enough excitement, intrigue, etc., to keep interest alive pretty much of the distance. The screen play is written by Robert E. Kent and James B. Gordon.

TIP ON BIDDING: Low rates.

AD LINES: "It's Hell On Wheels When The Mob Muscles In On The Auto Capital of America"; "I'm Takin' Over This Town Again' . . . The Story Of Mobdom's Attempt To Take Over America's Auto Capital"; "Filmed Where It Happened . . . See How A Fighting City Blasts Back At The Mob."

COLUMBIA

Inside Detroit
(815)

MELODRAMA
82M.

ESTIMATE: Okay programmer.

CAST: Dennis O'Keefe, Pat O'Brien, Tina Carver, Margaret Field, Mark Damon, Larry Blake, Ken Christy, Joseph Turkel, Paul Bryar, Robert E. Griffin, Guy Kingsford, Dick Rich, Norman Leavitt, Katherine Warren. Directed by Fred Sears; a Clover Production.

STORY: When a bomb goes off in the recreation hall of the Detroit auto work-

Picnic

COMEDY DRAMA
115M.

(CinemaScope)
(Color by Technicolor)

ESTIMATE: High rating entry.

CAST: William Holden, Rosalind Russell, Kim Novak, Betty Field, Susan Strasberg, Cliff Robertson, Arthur O'Connell, Verna Felton, Reta Shaw, Nick Adams, Raymond Bailey, Elizabeth W. Wilson, Phyllis Newman, Don C. Harvey, Steve Benton. Produced by Fred Kohlmar; directed by Joshua Logan.

STORY: Early on a Labor Day morning, good-looking, muscular William Holden alights from a freight train in a Kansas town. He is neither a tramp nor a bum, but someone who has drifted without finding himself. This time he has decided to settle down and see a college friend, Cliff Robertson, with an eye towards getting a job with his father's grain operation. He stops at the home of Verna Felton to ask for some work to pay for his breakfast. He meets the next door dwellers in the person of Kim Novak, the prettiest girl in town, being courted by Robertson; her clever little tomboy sister, Susan Strasberg; and their mother, Betty Field, who dislikes him because he reminds her of her husband who deserted them years back; and the boarder, spinster school teacher Rosalind Russell. Everyone is bound for the annual picnic and Holden is asked to come along as Strasberg's companion. Numerous events are held and Novak is crowned queen. Arthur O'Connell, merchant and sometime date of Russell, has brought along a bottle of whiskey to liven things up. Russell has a number of drinks and she makes a pass at Holden. When she is rejected, she causes a scene and he leaves the grounds. Novak follows and they find themselves passionately in love. O'Connell drives Russell home and she tells him he must marry her. He tells her he will decide the next day, not liking to be trapped into marriage. Holden takes Novak home in Robertson's car, which he returns to find that Robertson, in a jealous rage, has called the police and accused Holden of stealing the car. A fight ensues, and Holden gets away from the police. He takes refuge in O'Connell's apartment. In the morning, O'Connell goes to Russell to tell her he has decided not to marry her, but she sweeps him off his feet and before they know it, they are bound for a preacher and a honeymoon. Holden shows up at Novak's home to bid her goodbye and asks her to come to him in Tulsa where they can get married. He makes a passing freight train, shouting his love for her. Field tries to get her to forget and marry Robertson, but she doesn't love him. She finally makes up her mind to go to him for a future, good or bad.

X-RAY: A film of unusual high quality is this picturization of a hit stage play. Its theme, subject, and story development limit this entry for adult viewing, but this group will appreciate the emotions that are bared, its comic moments, its tragic implications, and the human faults and findings exposed for all to witness. The cast is excellent, with Rosalind Russell a standout closely followed by William Holden, Kim Novak, Arthur O'Connell, and the others. They breathe life into the parts. The direction and production are also most important to the successful presentation, and these categories are excellent. The screen play by Daniel Taradash, topmost in importance, has been wonderfully tailored to the screen so that the end result emerges as special entertainment; he has done well by the play by William Inge. The entry should be a hit from any standpoint, entertainment-wise or boxoffice-wise.

TIP ON BIDDING: Higher rates.

AD LINES: "Picnic . . . An Unusual Film About Usual People"; "The Film They Are Talking About For The Academy Awards"; "An Entertainment Treat Not To Be Missed By Adults."

The Prisoner

DRAMA
91M.

(English-made)

ESTIMATE: High-quality drama for the art spots.

CAST: Alec Guinness, Jack Hawkins, Raymond Huntley, Jeannette Sterke, Ronald Lewis, Kenneth Griffith, Gerard Heinz, Mark Dignam, Wilfred Lawson. Produced by Vivian A. Cox; directed by Peter Glenville.

STORY: Somewhere behind the Iron Curtain, Alec Guinness, a Cardinal and a former war resistance movement leader, is arrested by the police. Guinness is charged with treason against the State and placed in the hands of Jack Hawkins, who, as interrogator, is determined to extract a confession. Through the use of subtle psychological methods, Hawkins begins to work on Guinness' mind. Months pass and still Hawkins cannot find a weakness in the Cardinal's mental defense. Guinness is tossed into solitary confinement and after a time the interrogation sessions are continued. The Cardinal is now weakened, and Hawkins talks him into believing that his work for the church and the underground was done out of vanity, and not for any spiritual reasons. The beaten Guinness is made to think that repentance can only be gained by confessing to everything, even false charges. At the trial, foreign representatives are startled to hear Guinness admit a variety of crimes, including selling out the underground and planning to overthrow the government. The Cardinal is given a death sentence which is later commuted. The interrogator resigns, disgusted at the methods he has used, while Guinness is freed. He steps from the prison into a hostile world which is bewildered and alienated by his confession.

X-RAY: This British entry presents a difficult and timely theme that is brilliantly executed in production. The story is tension-packed and suspenseful. It is enhanced by superior performances and direction. The entry retains a high intellectual tone throughout, and would best be suited for art house play. Screen play by Bridget Boland, based on Boland's stage play.

AD LINES: "One Of The Finest Foreign Films Of The Year"; "A Film That Will Take Your Breath Away . . . Alec Guinness In His Greatest Role"; "Perhaps The Most Provocative Drama Of Our Motion Picture Era . . . And Certainly Two Of The Finest Performances Of All Time!"

REPUBLIC

The Fighting Chance

MELODRAMA
70M.

ESTIMATE: For the lower half.

CAST: Rod Cameron, Julie London, Ben Cooper, Taylor Holmes, Howard Wendell, Mel Welles, Bob Steele, Paul Birch, Carl Millette, Rodolfo Hoyos, Jr. Associate producer, William J. Sullivan; director, William Witney.

STORY: Trainer Rod Cameron and his jockey pal Ben Cooper are doing poorly at a Mexican race track and the boss, Mel Welles, fires them. Cooper manages to get himself and Cameron jobs with wealthy stable owner Howard Wendell; soon their wins build a reputation for the stable and money rolls in. They meet Julie London, a greedy blonde, who plays along with them both, up to the point where Cooper is infatuated, but she prefers the older Cameron and dazzles him into marriage. Cooper accuses Cameron of a double cross, refuses to ride any more horses trained by Cameron, and goes off

on a bender. Cameron has no luck without Cooper and his reputation as a trainer slips, while London's extravagance and gambling drive him to the verge of bankruptcy. Wendell decides to auction off his stables and the news brings Cooper back with money he won gambling to bid on a horse he and Cameron both had thought would be a winner one day. Cameron also wants the horse and the two decide to bury the hatchet business-wise, pool their money, and get the horse in partnership. London reveals her true nature when she turns on Cooper in fury for losing a race he could have won had he forced the horse at the risk of killing it. Disgusted, Cameron tells her off. He had played the race safe, across the board, on which the horse came in second. The payoff will take care of the sick horse. Friends again, they go off to the stable to see to its recovery.

X-RAY: This should fit in on the lower half with a fair story, average performances, and adequate direction and production. There are several okay racing scenes but on the whole the yarn is a familiar one. The screen play is by Houston Branch based on a story by Robert Brees.

AD LINES: "The Sport Of Kings With Thrills and Chills"; "She Only Played To Win . . . Losers Had No Place In Her Her Life"; "She Was A Gal With A One Track Mind . . . The Race Track."

Flame Of The Islands (5502)

MELODRAMA
90M.

(Trucolor)

ESTIMATE: Okay programmer.

CAST: Yvonne DeCarlo, Howard Duff, Zachary Scott, Kurt Kaszner, Barbara Neil, James Arness, Frieda Inescort, Lester Matthews, Donald Curtis, Nick Stewart. Associate producer-director, Edward Ludwig.

STORY: Yvonne DeCarlo, business associate in a public relations firm with Zachary Scott, convinces multimillionaire client, Frieda Inescort, that she was the "other woman" in her late husband's life. Inescort pays her off with \$100,000, with which she invests heavily in a luxurious club in the Bahamas touted to her by Kurt Kaszner, big money operator, whose silent partners are members of a gang of international racketeers with headquarters in Cuba. For a time her investment pays off and her success as hostess and singer at the club leads to society accepting her. Among the men now fighting for her favors are James Arness, who, having won a bout with alcoholism, now operates his own sports fishing boats, and Howard Duff, who was her first tragic romance and who is the godson of Inescort. Inescort battles to keep her godson from an unsuitable marriage, not knowing that DeCarlo was once the mother of his child, born dead and out of wedlock, but only knowing her as admitted mistress of her dead husband. Before DeCarlo can tell Duff the whole story, she learns that his mother, Barbara O'Neil, was the real other woman in Inescort's husband's life, and when O'Neil dies suddenly, she sees Duff's genuine grief and knows she can never win back his trust by disillusioning him about his mother. At the same time, Kaszner tries to force his attention on DeCarlo while robbing her at the same time. His racketeering partner in Cuba, Lester Matthews, also being robbed, decides to move in with his mob. Scott is killed in a fight with Kaszner, who, in turn, is killed by one of Matthews' henchmen. Arness is overpowered by the gangsters when he tries to go to DeCarlo's aid, and they are forced upon the gangster's yacht. A British naval boat gives

chase, and after an explosion at sea, they are picked up and returned to the island, where DeCarlo starts to build a new and good life with Arness.

X-RAY: This is a good meller featuring greatly improved Trucolor which enhances the beautiful Bahama Islands setting. There is plenty of action and excitement with a chase that is most suspenseful. DeCarlo turns in a good performance and her singing and dancing are both okay. In support. Duff and Kasznar are both outstanding, although the entire cast is adequate. The screen play is by Bruce Manning from a story by Adele Comandini. Songs include "Bahama Mama," "Take It Or Leave It," and "Matilda, Hold The Light."

AD LINES: "She Played With Fire—And She Got Burned!"; "Men Were Moths—And She Was The 'Flame Of The Islands!'" "Men Were Her Toys; Money Was Her Weakness; And Murder Led Her Into The Strangest Love Or All."

The Green Buddha (5439)

MELODRAMA
61M.

(English-made)

ESTIMATE: For the lower half.

CAST: Wayne Morris, Mary Germaine, Marcia Ashton, Mary Merrall, Walter Rilla, Leslie Linder, Percy Herbert, Wolf Frees, Kenneth Griffiths, Victor Platt, Arnold Marle, Lloyd Lamble, George Woodbridge, Frank Atkinson, Barlett Mullins, Dan Lester. Associate producer, William N. Boyle; directed by John Lemont.

STORY: International crook Wolf Frees and his partner, Percy Herbert, steal the "Green Buddha," priceless eastern art object, while it is on exhibition in London. Frees double-crosses Herbert and forces Wayne Morris, owner of a small charter plane company, to fly him to Glasgow. During the flight they struggle and the plane crashes. Morris then sets out to find the Buddha and claim the reward to pay for his wrecked plane. During his exciting adventures, Morris meets and falls in love with night club singer Mary Germaine, who helps him track down the thief. The climax is a chase on the roller-coaster at an amusement park, where Walter Rilla, a fence also after the art object, is killed. Morris gets the reward and the girl.

X-RAY: This English-made meller is one long chase with much killing along the way. There is action in plenty and many interesting location shots. The cast, with the exception of Wayne Morris, are all English, but this should not stop the film from serving as adequate fare for the lower half of double bills. The screen play is by Paul Erickson.

AD LINES: "A Priceless Idol—What Strange Spell; What Tragedy Befell Those Who Sought To Possess It!"; "What Mystery Surrounds The Green Buddha?"; "Suspense As Crooks And Police Battle For A Hidden Idol."

Mystery Of The Black Jungle (5442)

MELODRAMA
72M.

ESTIMATE: For the lower half.

CAST: Lex Barker, Jane Maxwell, Luigi Tosi, Paul Muller, Jack Rex, Pamela Palma. Produced by Georges Venturini; directed by Ralph Murphy.

STORY: In India, a group of fanatics called the Tughs are threatening the countryside. They make a religion of murder, and make human sacrifices to their goddess Kali. Famous hunter Lex Barker, his companions, and his pet tiger are attacked by a band of Tughs. He repels them and follows their trail which leads

to a large banyan tree. The tree is the entrance to a temple. The temple priestess is Jane Maxwell. She was kidnapped at an early age and is being kept against her will. Barker is determined to rescue her, but his efforts lead to his capture. The Tugh leader, Luigi Tosi, has a proposition for Barker. He will free Barker and Maxwell is Barker agrees to assassinate Major Pamela Palma, head of the British garrison and Maxwell's father. Barker agrees to the deal and arrives at the garrison where he is captured. Through the use of a truth serum, the British get the whole story out of Barker. They take him along on their surprise attack on the Tughs. The attack results in the capture of Palma. Tosi is ready to kill Palma when Barker attacks. Aided by his tame tiger and the British troops, Barker routs the Tughs and frees Maxwell and Palma. Barker has Palma's consent to marry Maxwell.

X-RAY: What this entry has to offer is geared for juvenile audiences. The story is average for this type and performances and direction are standard. The film will do best in action houses. The screen play was written by Ralph Murphy and Jean Paul Callegari, based on the novel by E. Salgari.

AD LINES: "Savage Suspense As Blood-Crazed Jungle Priests Kill To Avenge Their Gods"; "Sudden Death And Savage Terror In The Forbidden Jungles Of Mystic India"; "Taboo! Between Them All The Perils Of The Jungle And The Nameless Terrors Of The Unknown."

No Man's Woman (5445)

MELODRAMA
70M.

ESTIMATE: Okay programmer.

CAST: Marie Windsor, John Archer, Patric Knowles, Nancy Gates, Jil Jarmyn, Richard Crane, Fern Hall, Louis Jean Heydt, John Gallaudet, Douglas Wood, Percy Helton, Morris Ankrum. Associate producer, Rudy Ralston; directed by Franklin Adreon.

STORY: Marie Windsor double-crosses five persons who cross her path and is, in turn, murdered by one of them. After marrying John Archer for his money, she leaves him but carries on her infidelities so cleverly that he cannot divorce her. When Archer falls in love with Nancy Gates, Windsor demands a prohibitive cash settlement and substantial alimony. Then, tiring of her art-critic lover, Patric Knowles, who has jeopardized his career to tout her art studio business, Windsor leaves him to pursue Richard Crane and break up his engagement to Jil Jarmyn. Each of these five people, victims of her treachery, have motives for killing her, and police select Archer, the estranged husband, as the logical suspect. His father, Douglas Woods, confesses to the crime to save his son, and police are forced to release Archer. Lies are told by the other suspects. Knowles, the murderer, is reassured by the suspicion that has fallen on Archer and his father. Archer, as heir to Windsor's studio, prepares to move the art objects to his home. Knowles endeavors to hide the murder weapon in the studio adding to the suspicion against Archer. However, Gates, studio employe, surprises him in the act and he tries to kill her. Archer arrives in time to save her, and police arrest Knowles.

X-RAY: With a competent cast, this is a good murder mystery that should find a spot on the double bill, possibly as the top half. The screen play is by John K. Butler from a story by Don Martin.

AD LINES: "Caught In The Web Of Her Own Evil"; "Her Kisses Couldn't Stop This Killer"; "Ruthless, Shameless—There Was Only One Way To Stop This Woman—Murder!"

Secret Venture (5443) MELODRAMA 68M.

(English-made)

ESTIMATE: Lower half entry.

CAST: Kent Taylor, Jane Hylton, Kathleen Byron, Karl Stepanek, Frederick Valk, Maurice Kaufman, Martin Boddey, Arthur Lane, Hugo Schuster, John Boxer, Michael Ripper. Directed by R. G. Springsteen; associate producer, William N. Boyle.

STORY: Professor Hugo Schuster, famed scientist who invented a new jet fuel accidentally, has his briefcase switched with that of Kent Taylor on board a plane. At the airport, Schuster's secretary, Jane Hylton, is distracted and he is kidnapped by a gang of spies headed by Karl Stepanek. Kent, too, is kidnapped and taken to Stepanek who demands the briefcase. Taylor, unaware of the affair, escapes and informs police inspector John Boxer. The latter asks Taylor to let the gang get him involved, even to going to another spy, Frederick Valk, in Paris with the briefcase. The formula is taken from him by Kathleen Byron and Maurice Kaufman. At Valk's, he finds they have preceded him but cannot use the formula without the code which Taylor will try to get. He follows Hylton to a rendezvous with another gang member, Martin Boddey, and takes away papers from him, only to learn that he has interfered with a police trap. More plot and counter plot until the trail leads to the London waterfront where the professor is held prisoner. The police arrive in the nick of time to save him and catch the spies. Taylor and Hylton, in love, speed away in the police launch.

X-RAY: All too familiar is this entry with cops chasing spies and the mysterious professor in the middle, along with an attractive secretary. It should serve as a filler on the lower half. The story, performance, direction, and production are fair. Paul Erickson is responsible for the screen play.

AD LINES: "Spies After An Important Formula Let No One Stand In Their Way"; "Action And Thrills In This Spy Film"; "A Fast Moving Thriller About Spies In Action."

UNITED ARTISTS

Heidi And Peter

DRAMA
89M.

(Praesens)

(Swiss-made) (Dubbed in English)

ESTIMATE: Cute entry for younger trade.

CAST: Henrich Gretler, Elsbeth Sigmund, Thomas Klameth, Emil Hagetschweiler, Willy Bergel, Traute Carlsen, Anita May, Theo Langen, Isa Guenther, Carl Wery, Margrit Rainer, Fred Tanner. Produced by Lazar Wechsler; directed by Franz Schnyder.

STORY: Elsbeth (Heidi) Sigmund lives with her grandfather, Heinrich Gretler, in the Swiss Alps in the summer, and she and Thomas (Peter) Klameth play and tend to the goats. In the winter, she stays with Margit Rainer, Peter's mother, and they attend school. One day a letter arrives from her friend, Isa Guenther, an ill youngster who spends much of her time in a wheel chair, stating she will visit her. The school teacher, who has been having trouble with Klameth is puzzled as to how to make him study, and Gretler decides to pose as Santa Claus and scare him into studying. It is successful and with Sigmund's help, he learns how to read. With the arrival of the summer, Guenther appears along with her grandmother, Traute Carlsen, and prim governess Anita Mey. Gretler suggests she

remain with Sigmund, while Mey remains in the village to visit and keep an eye on her. Klameth resents her for taking away Sigmund, and he destroys her wheelchair. Gretler is secretly pleased, feeling Guenther doesn't need it. Calamity strikes in the form of a mountain storm which causes the brook to overflow, flooding the village and wrecking homes. Guenther pitches in to help and forgets her own illness, emerging a healthy and happy girl. Her father, Will Birgel, is overjoyed and organizes a festival in a nearby town to help the stricken village.

X-RAY: Suited for youngsters, this should do okay as part of the program when youngsters are available. There are some adults who may also be charmed by the proceedings. Made simply, the entry is replete with neat performances, interesting and novel settings, and adequate direction and production. Incidentally, some who may have booked the initial entry, "Heidi," may be guided in this instance. The screen play is by Richard Schweizer based on the novel, "Heidi Makes Use Of What She Has Learned," by Johanna Spyrl.

AD LINES: "The Charm Of Children Is The Same World Over"; "The Further Adventures Of Heidi In The Swiss Alps"; "A Touching Tale Of A Boy And A Girl In The Swiss Alps And Of Their Adventures."

Top Gun

WESTERN
73M.

(Fame)

ESTIMATE: Okay action entry for the lower half.

CAST: Sterling Hayden, William Bishop, Karen Booth, James Millican, Regis Toomey, Hugh Sanders, John Dehner, Rod Taylor, Denver Pyle, William "Bill" Phillips, Dick Reeves. Directed by Ray Nazarro; produced by Fame Pictures.

STORY: Sterling Hayden, expert gunslinger, rides into his home town in Wyoming and causes excitement in that the town thinks he murdered a number of inhabitants despite the fact that they drew on him. Marshal James Millican warns his to leave town, but Hayden reveals that the town is to be attacked by John Dehner and his gang of outlaws and that he wants to aid. Millican offers to take it up with the members of the town council, who reject his offer and order him from the town. He sees his old girl friend, Karen Booth, and learns that she is to wed William Bishop, who fleeced Hayden's mother from her ranch. Hayden suspects that he was responsible for her death. His one friend in town, Regis Toomey, owner of the hotel, does what he can to help. Bishop tries to set a trap for Hayden with the aid of gunman Roy Taylor, but Hayden kills him. Hayden is jailed. Millican tries to get enough help to repel the outlaws but most are reluctant to take part in the fight. Millican tries to talk Dehner out of sacking the town but is killed. The townspeople are in a panic, let Hayden out of jail, and swear him in as marshal. He traps some of Dehner's men, forces a showdown, and with Toomey's help emerges victorious. Bishop tries to kill him but is himself killed by Booth. The townspeople want Hayden to settle there, but he and Booth decide to start their life together in California.

X-RAY: There's enough action and suspense to please juveniles and others seeking action or western fare. The cast is okay, and the direction and production are average. It should serve as lower half filler. The screen play is by Richard Schayer and Steve Fisher, based on a story by Fisher.

AD LINES: "He Was Able To Save A Whole Town With His Smoking Guns"; "Action And Adventure Ride Side By Side With His Flaming Guns"; "They Shot First And Asked Questions Afterwards."

U-International

The Spoilers (5607)

MELODRAMA
84M.

(Technicolor)

ESTIMATE: Names will help interesting outdoor meller.

CAST: Anne Baxter, Jeff Chandler, Rory Calhoun, Ray Danton, Barbara Britton, John McIntyre, Carl Benton Reid, Wallace Ford, Raymond Walburn, Dayton Lummis, Willis Douchey, Roy Barcroft, Ruth Donnelly, Forrest Lewis. Produced by Ross Hunter; directed by Jesse Hibbs.

STORY: Claim-jumping bothers Alaskan miners at the turn of the century, with the rich holdings of miner Jeff Chandler also threatened. Chandler and his girl, saloon proprietor Anne Baxter, distrust gold commissioner Rory Calhoun, who is ostensibly settling claim disputes, but really is conspiring with phony judge Carl Benton Reid to grab the gold holdings themselves. Baxter is jealous of Chandler's attentions to Barbara Britton, Reid's niece. Card dealer Ray Danton, secretly in love with Baxter, sides with Calhoun against Chandler, shooting the town marshal and having Chandler blamed. Chandler, with proof of Calhoun's guilt, rounds up his friends and, using a train to ram the barricade and dynamite to blow up the defenders, gains control of his mine from Calhoun's deputies while Baxter keeps Calhoun pleasantly occupied. Danton confesses before he dies. Chandler, cleared, seeks out Calhoun and wins a gruelling fistfight. He also wins the renewed love of a chastened Baxter.

X-RAY: Somewhere this remake of the famous melodrama featuring the screen's best-known fight, misses the boat. The Baxter, Chandler, Calhoun names will assure a satisfactory payoff, but the picture itself, despite some interesting moments, is routine fare. All the principals have been seen to far better advantage in the past. The story seems to mark time until the climatic Chandler-Calhoun slugfest, which is colorful but not as exciting as the buildup leads one to expect. Color photography is good, but the fellow who said the remake is never as good as the original can find ammunition here. Screen play is by Oscar Brodney and Charles Hoffman, based on the novel by Rex Beach.

AD LINES: "Rex Beach's Immortal Saga Of The Gold Seekers . . . Who Lived And Loved By Violence"; "Thundering With The Battle Of The Titans . . . Ruled By Man's Lust For Gold And The Promise Of A Woman's Lips."

The Square Jungle (5608)

DRAMA
R6M.

ESTIMATE: Interesting program entry.

CAST: Tony Curtis, Pat Crowley, Ernest Borgnine, Paul Kelly, Jim Backus, Leigh Snowden, John Day, Joe Vitale, John Marley, David Janssen, Kay Stewart, Barney Phillips, Frank Marlowe, Joe Louis. Produced by Albert Zugsmith; directed by Jerry Hopper.

STORY: Store clerk Tony Curtis lives with and supports his father, Jim Backus, who has taken to drink since the death of his wife. After a spree, Backus is jailed and in order to get the fine money Curtis arranges to fight at a local arena. He

wins by a knockout as policeman friend Paul Kelly and Backus watch. They persuade him to consider the fight game as a future, and Kelly puts up the money and arranges for training by former fighter Ernest Borgnine. Previously, the father of his girl, Pat Crowley, had ordered him not to see her anymore. Using Backus' old ring name, he trains seriously and fights well for several years until he gets a crack at the middleweight title held by John Day and wins. He and Crowley make up, despite the efforts of blonde Leigh Snowden to get Curtis. The next time he and Day meet, referee John Marley stops the fight to prevent Curtis from getting seriously hurt and Day wins. A return match sees Curtis warning Marley to let the fight run its course. Curtis knocks out Day and Day is rushed to the hospital. Curtis, remorseful, quits the fight game and takes to drinking. Day does live and eventually Borgnine arranges for Curtis to attend a fight where Day makes an appearance in the ring to ask the public not to be too harsh with Curtis. The latter explains his action and feelings and exits with the crowd in his corner.

X-RAY: Interesting drama and touching moments are combined in this entry with exciting and thrill-packed fight sequences. The result should account for itself well on the program. It seems to have something for most fans, for those who go for action as well as for those who appreciate drama. The cast is good, with Curtis coming off well in the fight spots, and the direction and production are also in the better category. The story and screen play are by George Zuckerman.

TIP ON BIDDING: Higher program rates.

AD LINES: "A Moment That Changed His Life"; "He Had To Fight Hard For Success In 'The Squared Ring'"; "An Off-Beat Yarn About Regular People."

WARNERS

The Court Martial Of Billy Mitchell (507)

DRAMA
100M.

(CinemaScope)

(WarnerColor)

ESTIMATE: High rating presentation.

CAST: Gary Cooper, Charles Bickford, Ralph Bellamy, Rod Steiger, Elizabeth Montgomery, Fred Clark, James Daly, Jack Lord, Peter Graves, Darren McGavin, Robert Simon, Charles Dingle, Dayton Lummis, Tom McKee, Steve Roberts, Herbert Heyes, Robert Brubaker, Phil Arnold, Ian Wolfe, Will Wright, Steve Holland, Adam Kennedy, Manning Ross, Carleton Young. Produced by Milton Sperling; directed by Otto Preminger.

STORY: In a dispute between General Billy Mitchell, as played by Gary Cooper, and the Navy over the merit of warfare from the air, General Charles Bickford acts as moderator during a test to see whether the Air Force can sink a German battleship. He restricts the weight of the bombs to be used and limits the height from which they are to be dropped. The first day, the planes miss the target with their light bombs, and the next day Cooper orders heavier bombs and lower heights. They sink the vessel, to the consternation of the Navy. For his disobedience, Cooper is demoted to Colonel and shipped to an Army post in Texas. He tries letter writing in an effort to get more money spent on the air arm, but his efforts are ignored. His friend, Navy Lt. Commander Jack Lord, crashes in his dirigible, giving air service still another black name. Cooper is determined to bring the plight of the air service to the attention of the American public even if it

One Step To EternityDRAMA
94½M.

(Ellis Films)

(French-made)

(English titles and narration)

ESTIMATE: Names may help in art spots.

CAST: Corinne Calvet, Danielle Darrieux, Michel Auclair, Miriam Petacci, Lyla Rocco. Produced by George Chasanas; directed by Henri Decoin.

STORY: Michel Auclair, money-mad individual, gets a job on a Paris newspaper. He rises to editorship by stepping on a friend. Auclair justifies his actions by pointing out his poverty-stricken childhood. He plans a murder. He invites four women to attend a housewarming at his penthouse apartment. One of them is to meet death by means of a loose railing on the balcony. The women are Danielle Darrieux, Auclair's first wife, whose love and integrity always stood in the way of his shady schemes; Corinne Calvet, Auclair's second wife, from whom he is seeking a divorce, and who, with the aid of her lover, is blackmailing Auclair; Miriam Petacci, Auclair's mistress, who aids him in his illegal transactions; and Lyla Rocco, Auclair's whimsical fiancée, who has been made pregnant by another man. The women arrive and a feeling of tension soon overwhelms the host and his guests. Time passes and Petacci, Calvet, and Rocco depart, leaving Darrieux alone with Auclair. Auclair tells her that she is his conscience and he cannot have peace with her alive. He attempts to push her off the balcony, but loses his balance and falls to his death.

X-RAY: This entry contains an unusual and interesting story, well handled although at times slow moving. Geared to conversation and motivation rather than action, the entry will best be appreciated by art and specialty audiences. Good performances and direction are contained in the offering. The dialogue was written by Henry Decoin, J. de Baroncelli, and J. C. Egar, based on the novel, "Follow As The Night" by Pat MacGerr.

AD LINES: "He Wanted One Of Four Women . . . And He Wanted Her Dead!"; "An Ingenious Combination Of Suspense And Sex"; "He Had Won In Everything Else . . . And Now He Would Win In Murder."

SamuraiACTION DRAMA
93M.

(Fine Arts)

(Japanese-made) (English titles)

(Eastman Color)

ESTIMATE: Quality import for the art spots.

CAST: Tishiro Mifune, Kaoru Yachigusa, Rentaro Mikuni, Mariko Okada, Kuroemon Onoe, Mitsuko Mito, Eiko Miyoshi. Produced by Kazuo Takimura; directed by Jun Yasumoto.

STORY: During the early feudal days of Japan, the country is divided into two warring camps. Toshiro Mifune and Rentaro Mikuni leave Miyamoto village to enter into battle and become Samurai warriors. Mikuni has gone to war over the protests of his girl friend, Kaoru Yachigusa. The fortunes of war turn against Mifune and Mikuni. Wounded, they flee through the countryside until they find sanctuary in the home of widow Mitsuko Mito and her daughter, Marilo Olada. Mifune successfully defends the women from a group of bandits. When Mito makes advances to him, he leaves for his native village. Arriving at the village gates, Mifune is forced to kill the guards when they attempt to arrest him for being a fugitive. He manages to get word to Yachigusa that Mikuni is safe, and then flees to the mountains, ahead of an organized manhunt. Yachigusa learns that

Mikuni has married Mito. Although grief-stricken, Yachigusa now joins Kuroemon Onoe, the village priest, in a hunt for Mifune. They locate the fugitive, and using a lure of sympathy and reproach, manage to bind him and take him back to the village. Mifune is hung on a branch of a tree by his arms and left for the elements to kill him. Yachigusa takes pity on him and cuts him down. The two flee. They make vows of faithfulness to each other before they are captured by another searching party. Mifune is confined by Onoe in the room of the castle, where the priest says he must find the path of virtue. Years pass, and Mifune emerges a changed and devout man. He prepares for a long journey in quest of knowledge. Yachigusa, who has been waiting for him, is abandoned.

X-RAY: In line with its predecessors, this Japanese entry again offers a traditional fable, presented in a distinct oriental style. The highly atmospheric settings are accentuated by excellent color photography. The unusual story contains a sufficient amount of action and diversity, and retains a good degree of interest throughout. Performances and direction are in keeping with the high overall quality of the entry. The scenario was written by Tokuhei Wakao and Hiroshi Wakao, based on the original story by Eiji Yoshikawa. It's strictly for art spots.

AD LINES: "An Oriental Masterpiece . . . A Film You Must See"; "Out Of Japan Comes Another Artistic Triumph"; "A Japanese Fable . . . Portrayed In All Its Beauty And Wonder."

Umberto D.DRAMA
89M.

(Harrison-Davidson)

(Italian-made) (English titles)

ESTIMATE: Superior import for art houses.

CAST: Carlo Battisti, Maria Pia Casilio, Lina Gennari. A Rizzoli-De Sica-Amato Production; directed by Vittorio de Sica.

STORY: Carlo Battisti, aged government pensioner, attends a street demonstration held by his fellow pensioners. Police disperse the crowd and Battisti returns to his cheap furnished room where he lives alone with his dog, Flick. Battisti's one friend is Maria Pia Casilio, servant of the house. Casilio, a simple girl, has become pregnant by one of two soldiers, and neither will admit that he is the father. When Battista's landlady, Lina Gennari, demands the rent owed her and threatens eviction if it is not paid, Battisti tries desperately to raise the money by selling his watch and his books. He is too proud to beg in the streets, and cannot get a loan from any of his acquaintances. When he contracts a sore throat he succeeds in gaining admission to a hospital, thereby delaying his financial debacle. When he is discharged, he discovers that the dog, Flick, is gone. Searching frantically in the streets, he finally locates the animal at the city pound. The room by now has been taken over by the landlady and, homeless, the old man is determined to find quarters for Flick and then kill himself. But lodging for the dog cannot be found. Battisti, resolved that his dog must die with him, stands in the path of a railroad train, with Flick in his arms. Flick wriggles to the ground and safety, as the train rushes by. Battisti turns and begins to woo the frightened dog back to him. Passersby watch a seemingly contented man playing with his dog.

X-RAY: Art house enthusiasts will find in this entry the quality of de Sica's previous efforts. In production, direction, and performances the film is a superior job. Despair and melancholy, however, predominate to such a degree

that it is unlikely that the offering will appeal to general audiences. It is an artistically conceived, brutal glimpse of reality to find favor with a selective audience only. The story was written by Cesare Zavattini, and the screen play by Zavattini and De Sica.

AD LINES: "The Great De Sica Gives Us Another Film Masterpiece"; "Vittorio De Sica . . . The Man Who Brought You 'Shoe Shine' And 'Bicycle Thief,' Now Unveils Another Masterpiece Of The Screen"; "In The Tradition Of Great Italian Films . . . Another Intimate Portrayal Of Reality Destined To Be A Classic."

The Shorts Parade**THREE REEL****Topical Drama**

24 HOUR ALERT. Warners—Special. WarnerColor. 31m. Jack Webb calls on the group commandant of an Army Air Force Fighter Interceptor Group. Webb learns that the populace of the town adjacent to the air force base are agitated over the noise created by the jet planes. The town mayor flies to Washington to ask for the removal of the base. On the mayor's return plane trip, bad weather develops and the plane radio goes out of order. His plane is spotted and guided to a safe landing by an interceptor from the fighter group. This changes the mayor's view as to the value of the Air Wing. The film closes with Webb summarizing the importance of the Fighter Groups in the defense of the country. EXCELLENT. (3910).

TWO REEL**Comedy**

BLUNDER BOYS. Columbia—Three Stooges Comedies. 16m. The Stooges become master detectives after attending a detective-training school. They are assigned to track down a criminal who masquerades as a woman. In a ladies' Turkish bath they locate the culprit. But he outwits the Stooges and they wind up as common laborers, working at cross-purposes with picks and shovels. GOOD. (8403).

HOOK A CROOK. Columbia—All-Star Comedies. 16m. Private detectives Joe Besser and Jim Hawthorne are hired to recover stolen jewels. Unknown to the two, the necklace was filched by a gorilla. A merry battle ensues when the animal is cornered in an antique shop. At first, Besser and Hawthorn receive the punishment, but finally they wind up victorious heroes. FAIR. (8413).

RADIO ROMEO. Columbia—Comedy Favorite Re-releases. 17½m. When first reviewed in THE SERVICESECTION of March, 1948, it was said: "Harry Von Zell is a radio announcer specializing in advice to the love-lorn. Marital problems are his meat, but it seems he has a little difficulty telling that to his wife. He gets into the usual woman trouble, and the missus catches him at a most inopportune moment. Confusion reigns when the implicated girl's husband turns up, and begins the chase after Von Zell. FAIR." (8432).

SHOULD HUSBANDS MARRY? Columbia—Assorted Reprints. 17m. When first reviewed in THE SERVICESECTION of December, 1947, it was said: "Hugh Herbert's wife becomes suspicious when her husband has to attend a number of conventions. However, he quiets her. He has his

Pictures in order of release, with principal players, are placed in the month of release. All dates are in the month of release. This chart is kept as up-to-date as possible on information made available by the home office. title. Holidays and special events will be found at the bottom of this page.

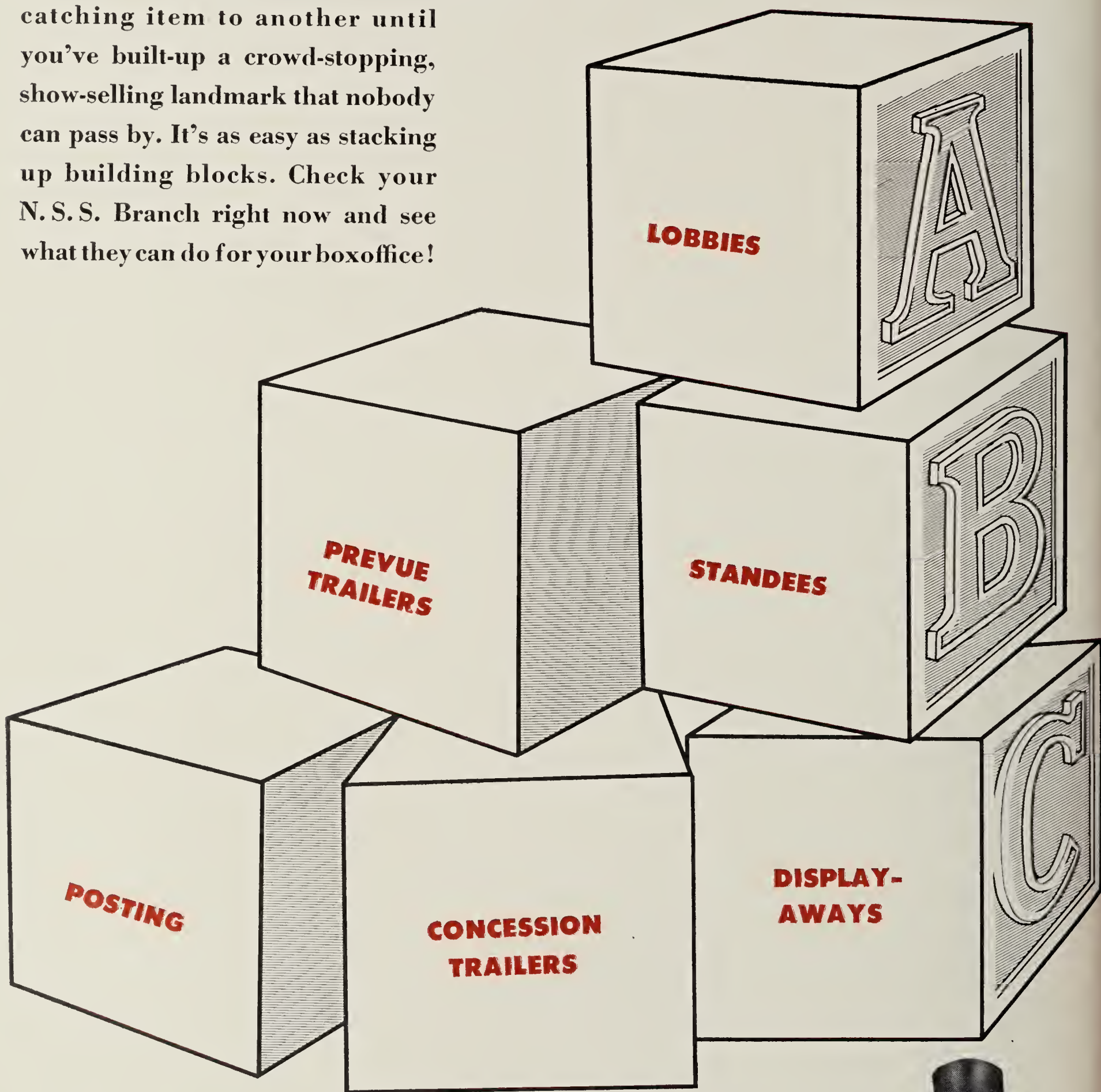
ALLIED ARTISTS	ASSOCIATED	COLUMBIA	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
NOVEMBER At Gun Point F. MacMurray, D. Malone (Technicolor) (CinemaScope) Bobby Ware Is Missing N. Brand, A. Franz, W. Reed	NOVEMBER Last Of The Desperados J. Craig, J. Davis, M. Dean	NOVEMBER Queen Bee J. Crawford, B. Sullivan, J. Ireland Three Stripes In The Sun A. Ray, M. Kimura, P. Carey (Made in Japan) 'Teen Age Crime Wave T. Cook, F. Griffin, M. McCart	NOVEMBER The Tender Trap F. Sinatra, D. Reynolds, D. Wayne (Eastman Color) (CinemaScope) Guys and Dolls M. Brando, J. Simmons, F. Sinatra (Eastman Color) (CinemaScope) (Special engage- ments only) A Guy Named Joe 30 Seconds Over Tokyo (Re-releases)	NOVEMBER The Desperate Hours H. Bogart, F. Morch, M. Scott (VistaVision) Lucy Gallant J. Wyman, C. Heston, T. Ritter (Technicolor) (VistaVision)	NOVEMBER Texas Lady C. Colbert, B. Sullivan (Technicolor) (Superscope)	NOVEMBER Secret Venture K. Taylor, J. Hylton (Made in England) The Vanishing American S. Brady, A. Toffer, F. Tucker Jaguar Sabu, Chiquita, B. MacLane	NOVEMBER The View From Pompey's Head R. Egan, D. Wynter, C. Mitchell (DeLuxe Color) (CinemaScope) The Deep Blue Sea V. Leigh, K. Moore, E. Portman (DeLuxe Color) (CinemaScope) (English made) Good Morning, Miss Dove J. Jones, R. Stack, K. Hamilton (DeLuxe Color) (CinemaScope)	NOVEMBER The Big Knife J. Palance, I. Lupino, S. Winters (Aldrich) Killer's Kiss F. Silvera J. Smith, I. Kane (Kubrick-Bousel) Man With The Gun R. Mitchell, J. Sterling (Goldwyn, Jr.)	NOVEMBER Hold Back Tomorrow C. Moore, J. Agar Lady Godiva M. O'Hara, G. Nader, R. Reason (Technicolor) The Naked Dawn A. Kennedy, E. Inglesias, B. St. John (Technicolor) (Made in Mexico)	NOVEMBER I Died A Thousand Times J. Palance, S. Winters, L. Marvin (WarnerColor) (CinemaScope) Sincerely Yours Liberace, J. Dru, D. Malone (WarnerColor)
DECEMBER Shack Out On 101 T. Moore, F. Lovejoy, K. Wynn Sudden Danger B. Elliott, T. Drake, B. Garland	DECEMBER	DECEMBER The Crooked Web F. Lovejoy, M. Blanchard, R. Denning A Lawless Street R. Scott, A. Lansbury, J. Parker (Technicolor) Hell's Horizon J. Ireland, M. English, B. Williams Walk A Crooked Mile (Reissue)	DECEMBER I'll Cry Tomorrow S. Hayward, R. Conte, E. Albert (Special engage- ments only) Billy, The Kid Honky Tonk (Reissues) Kismet H. Keel, A. Blyth, V. Damone (Eastman Color) (CinemaScope)	DECEMBER Artists and Models D. Martin, J. Lewis, S. MacLaine (Technicolor) (VistaVision)	DECEMBER Naked Sea Allen H. Miner Documentary Music Land (Walt Disney) (Revised Re-issue)	DECEMBER Flame Of The Islands Y. DeCarlo, H. Duff, Z. Scott (Tricolor) The Fighting Chance R. Cameron, B. Cooper, J. London	DECEMBER The Rains Of Ranchipur L. Turner, R. Burton, M. Rennie (DeLuxe Color) (CinemaScope)	DECEMBER The Indian Fighter K. Douglas, E. Martinelli, W. Matthau (Technicolor) (CinemaScope) (Bryna) Top Gun S. Hayden, W. Bishop, K. Booth (Fame) Heidi and Peter E. Sigmund, H. Gretler (Technicolor) (Praesens)	DECEMBER Running Wild W. Campbell, K. Case, K. Wynn Tarantula J. Agar, M. Corday, L. G. Carroll The Second Greatest Sex J. Crain, G. Nader, B. Lohr (Technicolor) (CinemaScope) Kiss The Blood Off My Honds Johnny Stool Pigeon (Reissue)	DECEMBER The Court Martial of Billy Mitchell G. Cooper, R. Bellamy (WarnerColor) (CinemaScope) Target Zero R. Conte, P. Castle
JANUARY Paris Follies of 1956 F. Tucker, M. and B. Whiting	JANUARY	JANUARY The Last Frontier A. Bancroft, V. Mature, G. Madison (Technicolor) (CinemaScope) Inside Detroit P. O'Brien, D. O'Keefe, M. Field	JANUARY Diane L. Turner, P. Armendariz (Eastman Color) (CinemaScope) Ransom G. Ford, D. Reed	JANUARY The Rose Tattoo B. Lancaster, A. Magnani, M. Pavan (VistaVision)	JANUARY Glory M. O'Brien, W. Brennan, C. Greenwood (Technicolor) (Superscope)	JANUARY The Man Who Never Was C. Webb, G. Grahame (Color by DeLuxe) (CinemaScope) The Lieutenant Wore Skirts T. Ewell, S. North, R. Moreno (Color by DeLuxe) (CinemaScope) Bottom Of The Bottle V. Johnson, J. Coffey, R. Roman, J. Carson (Color by DeLuxe) (CinemaScope)	JANUARY The Man With The Golden Arm F. Sinatra, E. Parker, K. Novak (Preminger)	JANUARY The Spoilers J. Chandler, R. Calhoun, A. Boxer (Technicolor) The Square Jungle T. Curtis, P. Crowley, E. Borgnine All That Heaven Allows J. Wyman, R. Hudson, A. Moorehead (Technicolor)	JANUARY Hell On The Dock A. Ladd, J. Dru E. G. Robinson (Warner Color) (CinemaScope)	



HOLIDAYS
Dec. 25—Christmas Day
Jan. 1—New Year's Day

SIMPLE AS ABC

Showmanship isn't complicated the N.S.S. way. You just add one eye-catching item to another until you've built-up a crowd-stopping, show-selling landmark that nobody can pass by. It's as easy as stacking up building blocks. Check your N.S.S. Branch right now and see what they can do for your boxoffice!



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE

EXHIBITOR

DECEMBER 21, 1955 **VOLUME 55** **NUMBER 8**
IN TWO SECTIONS • THIS IS SECTION ONE

37

**YEARS of
SERVICE
to the NATION'S
THEATREMEN**

Circuit Expansion Protest Rejected

(page 9)

COMPO Approves Tax Campaign

(page 10)

AND FEATURING: STUDIO SURVEY

← With this issue, MOTION PICTURE EXHIBITOR celebrates 37 years of bringing the finest services in the field to the industry, including many exhibition extras.

WHEN
THAT
PHONE
RINGS—



SCREENED WITH A SCREAM
THIS WEEK AT M-G-M!

We've got a new dramatic blockbuster that crashes into the headlines like "Blackboard Jungle" and "Trial." We saw it in our projection room and it just had a sensational audience Preview in California! In two words: "GET 'RANSOM!'" (*January Release*)

M-G-M presents
"RANSOM!"
starring
GLENN FORD • **DONNA REED**
with
LESLIE NIELSEN • **JUANO HERNANDEZ** • **ROBERT KEITH**
Written by **CYRIL HUME** and **RICHARD MAIBAUM**
Directed by **ALEX SEGAL** • Produced by **NICHOLAS NAYFACK**

SALUT
TO
"MOTIC
PICTU
EXHIB
ON Y
37th
OF
INDUS
SERVIC

(Available in Perspecta Stereophonic or 1-Channel Sound)

EXHIBITOR



DECEMBER 21, 1955
VOLUME 55 NUMBER 8

37 . . . AND ALL IS WELL!

WITH this issue, MOTION PICTURE EXHIBITOR celebrates the 37th anniversary of its original founding back in 1918.

We are happy to have come this far!

We believe that we are serving theatremen better than

any other trade paper . . . and have the most avid readership.

We hope to continue to progress!

Yes! 37 . . . and all is well!

MERRY CHRISTMAS TO ALL!

MORALS AND MATHEMATICS

WE CAN'T CLAIM to know the fine lines of distinction between a Legion of Decency AII rating (morally unobjectionable for adults) and a B rating (morally objectionable in part for all). When some of those fine lines that make a B, are drawn on such ephemeral outlines as: "Light treatment of marriage," "Excessive brutality," "Low moral tone," "Contains certain religious elements which are susceptible of misunderstanding," "Arouses disrespect for law," "Excessive gruesomeness," etc., we sometimes wonder whether the sharp razor of distinction isn't the proverbial toss of a coin.

All of these are matters of judgment and personal taste, and the very word "adult" seems to presuppose that you have both. We can see that what is, or is not, "excessive" in brutality or gruesomeness, could swing on the digestive qualities of some French pastry one had for lunch. Or on the fit of some new bridgework.

By contrast, there is something solid and exact about the Ten Commandments. They have sharp outlines that are precise and almost mathematical in the fences they raise around specific offenses that constitute immorality.

And that mention of mathematics brings to mind the lack of same, as obviously possessed by some Catholic newspaper writers and/or editors.

In our recent remarks (PUBLIC WHIPPING BOY, NUMBER ONE—Nov. 30, 1955) based on a release by the Bureau of Information of the National Catholic Welfare Conference, we stated that the Bishop's Com-

mittee on Motion Pictures was hair splitting over a matter of eight pictures more than in 1954 in that discretionary B classification. We said, to be exact, that: "It is pretty simple arithmetic to conclude that if 92 is 11% greater than in 1954, the 1954 total must have been 84. So the increase . . . is actually only 8 pictures spread across the 10 major and scores of minor sources of supply." Far from criticizing, we only made the point that 8 pictures seemed a long way from the "rising tide of moral laxity in movies" that was the "lead" in this release.

Well, lo and behold, we have been brought to task by the learned gentlemen of one of the leading Catholic weeklies for our deficiency in mathematics. In their opinion, 33% of all films produced in 1955 were B, and the 11% increase indicates 22% of all films produced in 1954 were B.

When we went to school, such an increase would have been 50% and not 11%.

Now, while we can't accept their mathematics, it is possible that these gentlemen had something to base that 22% figure on that was not in the release before us "for release Wednesday November 23, 1955." To be completely exact this release states: "The Bishop's Committee noted with regret that the number of offensive films in the B category (morally objectionable in part for all) had increased 11% over 1954." Later in the release it was stated that: 92 or approximately 33.45% (of films produced during 1955) were rated as B."

THOSE NOT-SO-MYSTERIOUS FEATURES ON TV

FOLLOWING OUR REMARKS under a similar title in the December 7 issue, and again drawn from The New World which is the official Catholic newspaper of the Chicago Archdiocese, we note that during the week ending Friday, December 16, the four Chicago TV stations broadcast a total of 57 feature motion pictures into Chicago area homes.

Of this 57, some 21 (or 37%) had not been classified by the Legion of Decency, and, oddly enough, 18 of these non-classified movies played during the "children's hours" prior to 9 p.m.

And, of even greater importance, some eight of the

balance had been classified by the Legion of Decency, and bear the objectionable B rating. Three of these played during the "children's hours" and five played on the "late shows."

Adding these eight to the 21 "mysterious features" that bear no classification, it would seem that about 51% of all TV movies shown in Chicago that week were either openly objectionable or suspect.

There is a droll coincidence in that eight-B's-in-one-week as compared to the above eight-B's-in-one-year.

After all, the motion picture business average last year was only 1.7-B's-in-one-week!

Jay Emanuel

Sensational new ticket-selling campaign on 20th's "THE DEEP BLUE SEA"

in CINEMA COLOR by DE LUXE

CAN INFIDELITY BE LOVE?

NOT FOR CHILDREN
Please do not bring the children. They will not understand the delicacy of this theme nor its implications.

One of the frankest and most adult of motion pictures—THE DEEP BLUE SEA—will be shown by this theatre, starting Friday, December 9th.

The theme, stripped of all the elegancies of the screen presentation, is that of a well-bred, beautiful woman who leaves everything that is honorable in her married life to take up with a ne'er-do-well because of her emotional longings.

Definitely, this keen probing into the inner core of a human being is not for children.

Adults will find THE DEEP BLUE SEA a penetrating dramatic disclosure of one of the seldom-mentioned reasons for wrecked marriages and ruined lives!

\$100 in Cash for your opinion!
How would you have advised Vivien Leigh to handle her personal problem in THE DEEP BLUE SEA?
\$100 in Cash will be given by the theatre management to the adult who best answers this question in a letter of not more than 200 words. No purchase required. The decision of the judges is final. Entries may be left at the box-office or mailed to the theatre. Entries must be post-marked not later than midnight December 23, 1955. No letters will be returned. Theatre employees are not eligible to compete.



Alexander Korda presents
A LONDON FILM

Vivien Leigh
Kenneth More

in ANATOLE LITVAK'S masterpiece

THE DEEP BLUE SEA

by TERENCE RATTIGAN

COLOR by DE LUXE

CINEMASCOPE

co-starring ERIC PORTMAN • EMLYN WILLIAMS
with Moira Lister • Arthur Hill

Screenplay by TERENCE RATTIGAN • Produced and Directed by ANATOLE LITVAK
Released by 20th Century-Fox • In the wonder of High Fidelity STEREOPHONIC SOUND

Tested with great success at
NEW THEATRE
Baltimore,
and
FOX THEATRE
Philadelphia!

OUTGROSSED
MANY OF
20TH'S
TOP-MONEY
ATTRACTIONS

For Record Grosses...DATE "THE DEEP BLUE SEA"...at once

**DEEP
SEA**
SCOPE
XE

For Pity's Sake!...

Don't Leave Me!...

Please Stay!...

Don't Leave Me Tonight!...

A cry from the depths of a woman's tortured soul! Powerful drama that probes the intimate life of a married woman who takes up with a ne'er-do-well because of her emotional longings! An adult presentation of a provocative problem!

\$100 IN CASH for your opinion!

How would you have advised Vivien Leigh to handle her personal problem in **THE DEEP BLUE SEA**?

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CINEMASCOPE

co-starring **ERIC PORTMAN · EMLYN WILLIAMS**
with Moira Lister · Arthur Hill
Screenplay by TERENCE RATTIGAN • Produced and Directed by ANATOLE LITVAK
Released by 20th Century-Fox • In the wonder of High Fidelity STEREOGRAPHIC SOUND



*One Moment
Held Close
In His Arms...
And She
Knew
She Was
Doomed!*

An instant before, she hadn't known he existed. Now she knew him to be the one man her emotional longings had been seeking all her life!

Alexander Korda presents
A LONDON FILM
**Vivien Leigh
Kenneth More**
in ANATOLE LITVAK'S masterpiece
**THE DEEP
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with Moira Lister · Arthur Hill
Screenplay by TERENCE RATTIGAN • Produced and Directed by ANATOLE LITVAK
Released by 20th Century-Fox • In the wonder of High Fidelity STEREOGRAPHIC SOUND

**ROLL UP THOSE SHOWMAN'S SLEEVES!
Give "The Deep Blue Sea" Full Treatment!
As They Did in Baltimore and Philadelphia!
HERE'S HOW TO REAP THE HARVEST!**

- Run offbeat newspaper campaign
- Go for \$100 Prize Contest
- Arrange for additional prizes from merchants
- Distribute contest blanks away from theatre
- Stick to adult theme
- Pick committee of judges, one a woman. Get important names—a jurist, a psychiatrist, a civic official
- Get photographs of committee for planting in local newspapers, looking at screen, opening letters, etcetera
- Arrange for judges, individually and collectively, to participate in discussion programs on T-V and radio. Themes: wrecked marriages, illogical emotions, and so on
- Display large cutout of Vivien Leigh atop marquee. Use copy like this: "Frankest and most adult of themes—the intimate life of a married woman and her emotional upset!"
- Blow up large advertisement for lobby display; use in window card size for display in merchants' windows, counter displays
- Use special offbeat radio spot announcements available to you


NOTE! Hard-hitting Press Book supplement showing new campaign and giving all phases of publicity and exploitation campaign in detail, can be had from your 20th Branch Manager or National Screen Service. Arrange to get it! Put it to work!

THIS PUBLICITY STUNT

made a great hit in Baltimore... Bouquet was formed of \$1 bills. Girl went everywhere, with suitable theatre and attraction identification. Appeared on T-V. Can be duplicated to advantage in any situation!

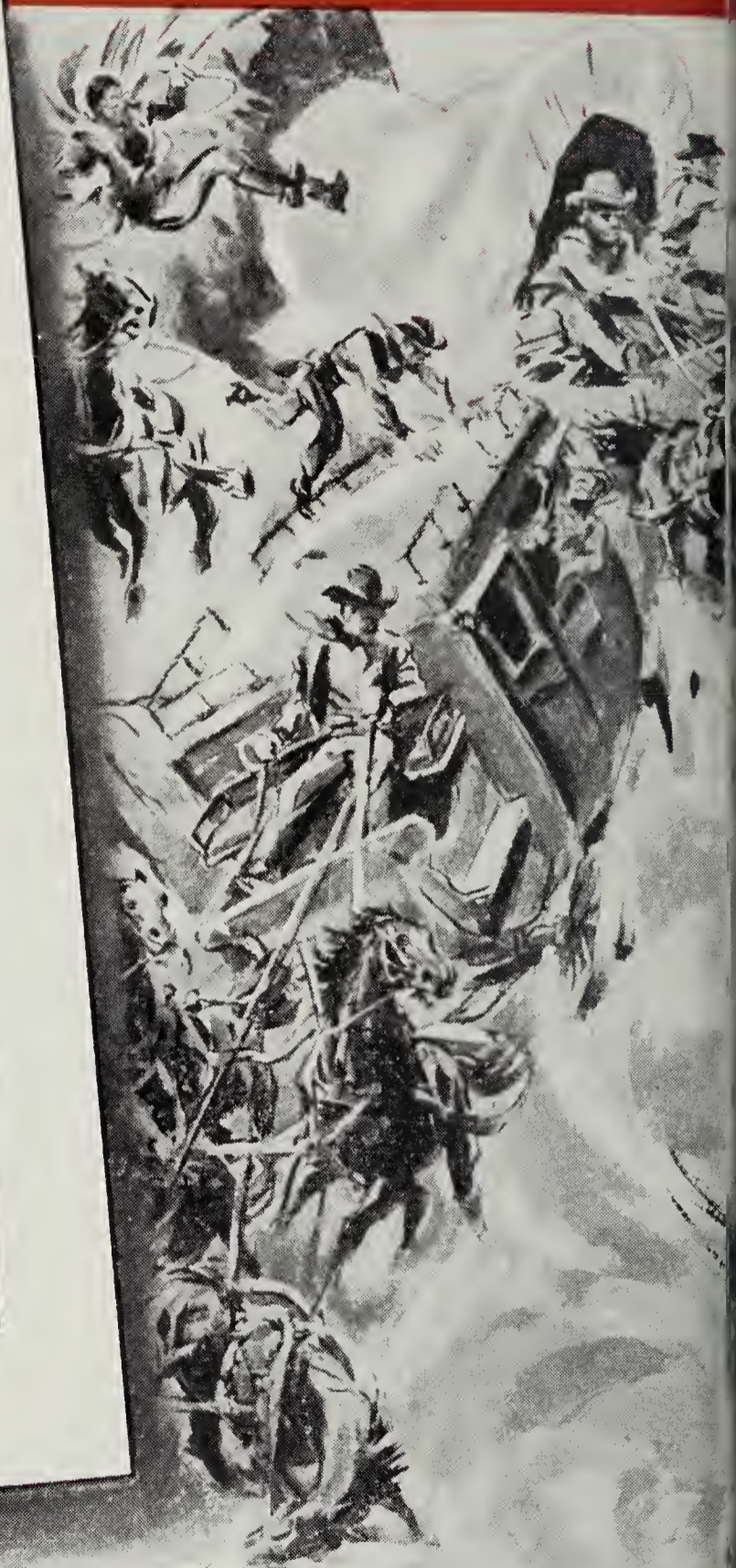


THE ACTION
FOR A SURE-FIRE



Mighty serial adventures of the frontier's mightiest outlaw-hero! Desperate men fighting tooth and nail for priceless radioactive minerals! Sensational thrills to keep 'em gasping for 15 consecutive weeks!

AS USUAL, A GREAT COLUMBIA CAMPAIGN BOOK LOADED WITH TICKET-SELLING IDEAS!

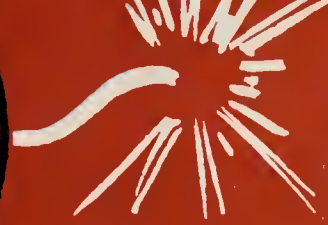


PERILS OF THE GUN EMPEROR OF

starring **DENNIS MOORE** with **RICHARD EMORY · EVE ANDERSON**

Story and Screen Play by **GEORGE H. PLYMPTON**

FUSE IS LIT
SERIAL HIT!



**A
SIZZLING
SAGA
OF
AMERICA'S
WILDEST
OUTPOSTS!**

from
Columbia!

WILDERNESS

THE NORTHWEST!

KENNETH R. MACDONALD

Produced by SAM KATZMAN • Directed by SPENCER G. BENNET

A COLUMBIA SUPER-SERIAL

Circuit Expansion Protest Is Rejected

Court Decree Favors Indie Poster Firms

PHILADELPHIA—In the suit of seven independent poster companies vs. National Screen Service, U. S. District Court Judge William H. Kirkpatrick last week issued the following decree:

"As of Dec. 15, 1955, the plaintiff's motion for summary judgment having been granted, it is ordered, adjudged and decreed that the defendant, National Screen Service, its parent, associated and subsidiary corporations, its officers, directors, agents, servants, and employes and all persons acting or claiming to act on its behalf, are permanently enjoined and restrained from:

"(A) Engaging or participating in any plan, system, or activity which will result in making available supplies of standard accessories to its customers prior to the time that they are available to the customers of the plaintiffs in geographical areas in which they are in competition with the plaintiffs.

"(B) Enforcing, making or renewing any agreement with any producer or distributor of motion pictures, whereby and whereunder National Screen Service Corporation or any of its wholly owned or controlled subsidiaries are given any exclusive right or privilege to manufacture and distribute supplies of standard accessories designed by such producer or distributor of motion pictures for use in connection with motion pictures produced or distributed by such producer, or whereby or whereunder NSS or any of its subsidiaries shall have any prior or preferential right to obtain photographs, preliminary sketches, and other materials necessary for the preparation and manufacture of standard accessories.

"(C) Imposing or attempting to impose upon plaintiffs, or enforcing or attempting to enforce against plaintiffs, any limitation upon plaintiffs' business operations geographically, in the source of supply plaintiffs may utilize to procure standard accessories, and in the customers plaintiffs may solicit and/or service with standard accessories.

"(D) Engaging or participating in making it necessary for the plaintiff or other poster renters to obtain their supplies of standard accessories from any of them.

"(E) Enforcing any agreement requiring an exhibitor to use or pay for a minimum number of standard accessories for a particular period of time unless the agreement is entered into or renewed six months after the date of this decree."

The independent poster companies involved are Midwest Poster Service, Chicago; Baltimore Poster Company, Baltimore, Md.; Theatre Advertising Company, Washington, D. C.; Film Poster Service, Boston; Southwest Poster Service, Dallas; Charlotte Poster Exchange, Charlotte; and Independent Poster Exchange, Philadelphia.

Francis Anderson of counsel, the William Gray office, explained that "This
(Continued on page 24)

Memphis To Re-examine Entire Censor Situation

MEMPHIS—A committee of five members to study the city's censorship problems and to recommend a future course of action has been named by Mayor-elect Edmund Orgill, it was reported last fortnight. John Apperson, attorney who was named chairman of the committee, selected to work with him Dr. Donald Henning, rector, Calvary Episcopal Church; Dr. W. M. Lathram, Jr., psychiatrist; John A. Osoinach, attorney; and Dr. Peyton Rhodes, president, Southwestern.

Apperson invited the public to take part at a discussion meeting. The committee's objectives include, he said, a determination if Memphis has further need for a censorship board; if it is determined a board is required, what its duties and responsibilities should be; the number of members of the board; what members should be paid; and, if there is a board, who should be appointed to it.

Loew At Loew's Helm; Schenck Heads Board

NEW YORK—At a meeting last week, the board of directors of Loew's, Inc., elected a new president, Arthur M. Loew. Loew succeeds Nicholas M. Schenck, who tendered his own resignation, then strongly urged the selection of Loew as his successor. Schenck was elected chairman of the board, and will remain active with the company.

Loew, whose father Marcus Loew founded Loew's Inc., has been active in the MGM organization for 35 years. As president of Loew's International, which position he will continue to hold, he has supervised the company's film distribution and theatres in all countries outside the United States and Canada.

In addition to the election of a new president, the Loew's board of directors voted to increase its membership from 11 to 13. The two new members are Loew and John Lawrence Sullivan. Sullivan is a senior partner in the law firms of Sullivan and Wynot of Manchester, N. H., and Sullivan, Bernard, Shea, and Kenney of Washington, D. C.

N. Y. Censors Pass "Golden Arm"

NEW YORK—Otto Preminger's United Artists release, "The Man With The Golden Arm," was passed last week by the New York censor board without cuts, thus clearing the way for the controversial film, which was refused a Production Code Administration seal, to be shown throughout the state.

The licensing of the picture at once raised the question of whether the state was averting a court challenge, on constitutional grounds, of its amended censorship statute. As the law stands now, films which deal in any way with narcotics, the theme of the Preminger picture, are specifically prescribed.

Court Denies Snaper Request To Intervene In Loew's N. J. Acquisition; Justice Dept. Turns Aside Allied's Appeal

NEW YORK—Independent exhibition, particularly the Allied States Association, suffered a setback in efforts to block the expansion of divorced circuits when Federal Judge Sidney Sugruman last fortnight denied the motion made by the Keyport Theatre Corporation to intervene in the application of Loew's Theatres to acquire a 50 per cent interest in a drive-in proposed for a location near Raritan, N. J.

Keyport, owned by Wilbur Snaper, past National Allied and New Jersey Allied president, operates the Strand, Keyport, N. J., a situation which could be affected competitively by the Raritan project, to be constructed by the New Jersey Amusement Corporation headed by Norman August, New Rochelle, N. Y., a non-exhibitor. Judge Sugarman held that because Keyport is not a party to the Paramount consent decree, it is denied the status of intervenor. The jurist noted that nine similar attempts to intervene have met with failure, and that the Supreme Court upheld the four denials of such a motion which were appealed to it. However, the court set back a hearing on the Loew's application from Dec. 12 to early this week, and allowed Keyport to present proof of its objections as amicus curiae, with the result that the circuit will be obliged to satisfy the court that the acquisition will not unduly restrain competition.

Meanwhile, the Department of Justice in Washington politely but firmly turned aside a protest about the way it is handling divorced circuit expansion in general, forwarded to it by National Allied board chairman Abram F. Myers, who had attended the Keyport hearing with Jack Kirsch, president, Illinois Allied. In a letter to Myers, Assistant Attorney General Stanley N. Barnes indicated that the government will continue to process applications as it has in the past, pointing out that Justice has cooperated in giving exhibitors fair notice of proposed acquisitions. The Barnes letter made no reference to National Allied's request for at least 60 days' notice of expansion hearings, that the Department urge the courts to permit independent exhibitors to take part in the hearings, and that the government take care that the divorced circuits do not regain too much of their former size and strength, all of which were contained in a resolution adopted by the National Allied Chicago convention last month, subsequently forwarded to Washington.

Exhibs Get Rotary Posts

EVANSTON, ILL.—J. Wood Fain, Woodville, Tex., owner, Fain Theatres, and J. Rodger Mendenhall, owner, Mendenhall Theatre Company, Boise, Idaho, are serving as district governors of Rotary International for the 1955-56 fiscal year.

COMPO Approves Tax Repeal Effort; Coyne Elected To Governing Body

NEW YORK—The Council of Motion Picture Organizations, at its annual meeting last week, voted unanimously to inaugurate a new industry anti-tax campaign immediately, to continue until the tax is removed.

Other projects approved by the more than 40 executives at the Sheraton-Astor Hotel, representing all segments of the industry, included unanimous approval to continuing the Audience Awards project. National Allied, which had withdrawn from the organization earlier, was not represented at the meeting, presided over by Al Lichtman, one of the governing triumvirate. Leonard Goldenson, AB-PT president, representing TOA, proposed an effort to attract women to the theatre, explaining that they set the family's amusement habits.

Concerning the anti-tax effort, it was decided to appoint a new committee to appear before Congress until total relief is won. It was apparent from the volume of business discussed and the lively interest shown by delegates that COMPO would continue in operation, a question that had been raised following Allied's withdrawal.

COMPO treasurer Herman Robbins reported that the organization's treasury had \$95,000 on hand as of Dec. 2. The report on the Audience Awards campaign was delivered by Thornton Sargent, representing chairman Elmer Rhoden, National Theatres, who is in Europe.

It was voted also to continue COMPO's ads in Editor and Publisher on a once a month basis possibly for financial reasons. Charles McCarthy, COMPO information director, asked by the press about the cost of the Audience Awards effort, said it was less than \$125,000 allotted. He also stated that COMPO's dues drive was still going on.

Emanuel Frisch, president, MMPTA, presented a check representing 100 per cent payment of his organization's dues.

Robert Coyne, who has been serving as general counsel, was elected for an interim period to the governing triumvirate, replacing Allied's Wilbur Snaper. It was

New British Exhibitor Unit Elects Mears To Presidency

LONDON—The Association of Independent Cinemas, a new exhibitor organization planning to be especially active in matters involving admission taxes and the Eady Plan, elected Harry Mears its first president. Charles Brown was named first vice-president. Both Mears and Brown have been prominently connected with the Cinematograph Exhibitors Association. Mears as a former president.

At the election meeting, the new association voted to support an all-industry tax relief campaign if it meets the AIC membership, the long range policy of which is to shift the tax burden to the larger situations through a percentage levy. The AIC does not discourage dual membership in CEA and will work with that group on common problems, while seeking a place with it on the All-Industry Tax Committee and other joint trade association committees.

Anti-Trust Decision Reversed

DENVER—Reversing a Salt Lake City District Court decision 19 months old, which gave \$60,000 to Village Theatres, Inc., operators, Villa, the Federal Circuit Court of Appeals last week ordered a retrial of the case.

The ruling was a victory for American Broadcasting-Paramount Theatres and Intermountain Theatres, the defendants, which were sued originally by Village for \$450,000 on alleged violations of anti-trust legislation. The action was concerned with first-run film buying using the bidding process.

also agreed upon by the delegates to ask Allied to clarify "the reforms" requested of COMPO before they will return to the organization. The other two members of the triumvirate, Lichtman, representing distribution, and TOA's Sam Pinanski will continue in office.

Buying, Booking Units Form National Group

CHICAGO—Seeking to foster amity between distribution and exhibition, representatives of all the important film buying and booking organizations from all parts of the country last fortnight formed the National Association of Film Service Organizations at a meeting in the Sheraton-Blackstone Hotel. Cooperation with all groups endeavoring to solve "pressing problems of the theatre owner" was pledged, together with the development of "high standards of service and conduct" in the membership.

Officers named to the new organization include Sidney Cohen, Film Service Corporation, Salt Lake City, president; Lou Hanna, Stear-Hanna Cooperative Theatre Service, Pittsburgh, vice-president; and Ed V. Green, Texas theatre Service Company, Dallas, secretary-treasurer. As soon as the post of executive director is filled, association offices will be opened in a centrally located city, it was announced. The next general meeting was scheduled for Cleveland, Feb. 18-19.

The news of the formation of NAFSO was greeted cautiously in industry circles as a step in the right direction.

Warners Net Up Slightly

NEW YORK—The net earnings of Warners in the fiscal year ended Aug. 31 were up slightly over the preceding year, totaling \$4,002,530, compared with \$3,976,874 in 1954, it was reported last fortnight. The profit is equal to \$1.61 per share this year, against \$1.60 a share last year.

Total income for the year tallied \$76,991,550, compared with \$72,093,544, with film rentals, sales, and other items providing \$72,5597,678, against \$67,014,014 last year. The provision for taxes for 1955 totals \$3,400,000; last year it was \$4,100,000. Allowance for contingent liabilities was \$500,000, compared with \$550,000.

The financial report of the film company announced that the annual stockholders meeting will be held Feb. 1.

Katz Upped At AAP

NEW YORK—Eliot Hyman, president, Associated Artists Productions, Inc., last week announced that Norman Katz, foreign sales manager, will assume full charge of all theatrical distribution for AAP and Dominant Pictures Corporation.

Dominant Pictures is Associated Artists' theatrical subsidiary for the United States and Canada, while features released abroad are under the AAP label.

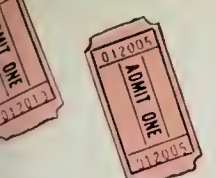
Katz, named vice-president in charge of distribution, will continue to handle foreign sales. At the same time, Herbert Richek, veteran theatrical booking chief, was appointed general manager, Dominant Pictures Corporation, in addition to his duties as AAP home office manager.

Bioff Pal Killed

CHICAGO—Alexander Greenberg, the key witness in the million dollar industry extortion plot which involved members of the Al Capone gang, was killed on the street by two gunmen. One of the gang's principals, Willie Bioff, who was convicted of extortion, was killed not long ago at his home in Arizona when a bomb, placed in his truck, exploded.

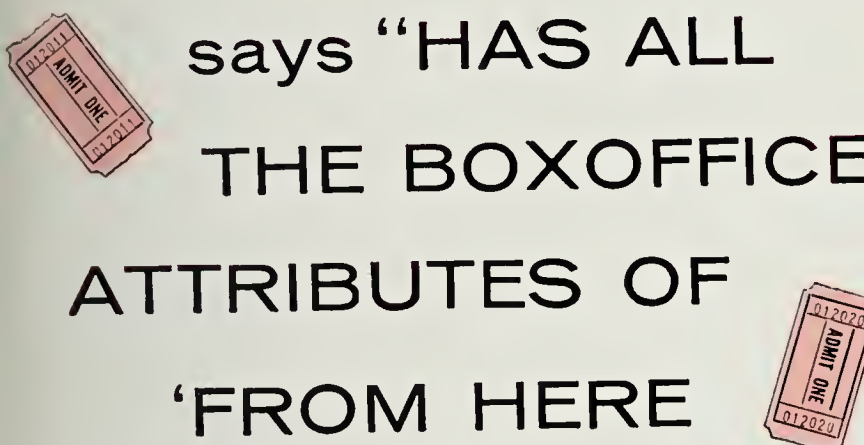


Seen at a recent Republic sales meeting held at the New York Athletic Club were, seated, Richard G. Yates, Arthur Newman, John P. Curtin, Walter L. Titus, Jr., Richard W. Altschuler, director of worldwide sales; Herbert J. Yates, company president; E. C. Grainger, Douglas T. Yates, George Somma and Steve Edwards; and, standing, J. J. Petrauskas, Jr., L. J. Seideman, Edwin Riester, Al Schiller, Judson Parker, Leon Herman, Joseph Wohl, Steve Dorsey, Jake Flax, William Marohese, Norman Silverman, Harold Laird, J. H. Dillon, and E. H. Brauer.



"picnic"

is the picture
Edward L. Hyman
says "HAS ALL
THE BOXOFFICE
ATTRIBUTES OF
'FROM HERE
TO ETERNITY!'"



COLUMBIA PICTURES presents

WILLIAM HOLDEN

IN

picnic

WITH

KIM NOVAK

BETTY FIELD · SUSAN STRASBERG · CLIFF ROBERTSON

AND
CO-STARRING

ROSALIND RUSSELL

AS ROSEMARY

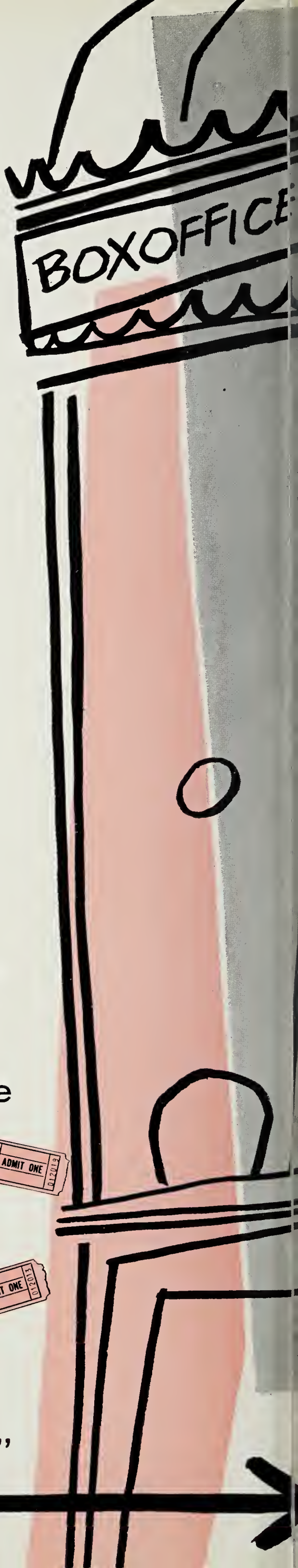
Screen play by DANIEL TARADASH · Based upon the play "Picnic" by WILLIAM INGE · THEATRE GUILD, Inc. and JOSHUA LOGAN
Produced on the stage by JOSHUA LOGAN · Directed by JOSHUA LOGAN · Produced by FRED KOHLMAR

CINEMASCOPE

TECHNICOLOR



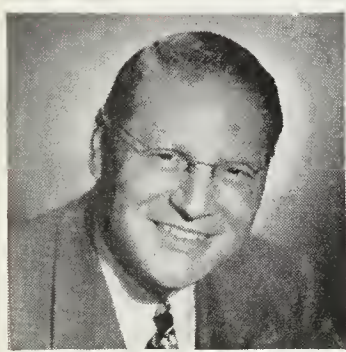
"PICNIC" WILL HAVE ITS PREMIERE AT RADIO CITY MUSIC HALL IN FEBRUARY 1956



what picture

is Edward L. Hyman

talking about
when he says:



Edward L. Hyman
Vice President,
United Paramount Theatres

“The picture is wonderful and in my opinion has all the sales value and boxoffice attributes of ‘From Here to Eternity.’

It should give equal or better results.”

Exhibitors Favor Poll By 13 To 1 Majority

NEW YORK—With returns tabulated from nearly 1000 exhibitors who participated in the annual Audience Awards election, the percentage of those who would like to have it repeated as an annual event has risen to nearly 13 to 1. Out of 958 replies received to its recent questionnaire, COMPO reported yesterday that 843 voted that they would like to have it continued as an annual event with only 67 opposed. The others were non-committal.

A total of 738 exhibitors expressed the opinion that the first poll was a success and 157 expressed a contrary opinion. Thirty-five exhibitors characterized it as fair and the others made no comment.

To the question as to whether the voting was held at the right time of the year, 618 answered "Yes" and 257 answered "No." There was a wide divergence of views among those who preferred that the election be held at some other period of the year, with the majority favoring the summer or early fall. One of the principal reasons advanced for this change of date was that it would allow more drive-ins to participate.

The length of the voting period (Nov. 17-27) was held satisfactory by 614 exhibitors, while 86 preferred a longer period and 181 a shorter period. The number of nominations (20 in each category) was approved by 601 exhibitors, but 237 believed it was too many and 67 regarded it as too few. The method of nominations by exhibitors was regarded as satisfactory by 779 exhibitors while 90 preferred some other method.

While the large majority of participating exhibitors were satisfied with the nomination and election procedure, there were a number of comments suggesting minor changes. These included the suggestions that an actor or actress be named only once in the best performance categories, that the ballots be printed in larger type, that ballots be mailed in advance to motion picture patrons so they might have more time to study them, that nominations for the most promising new personality categories be definitely limited to those making their first appearances in pictures, and that trailers and accessories be made available earlier.

\$9,450,000 Suit Filed

NEW YORK—It was a case of exhibitor vs. exhibitor last week as a \$9,450,000 treble damage suit was filed in Federal Court, with plaintiffs charging monopoly in runs and clearances.

Filing the suit were the Erone Corporation, operating the Calderone, Hempstead, L. I.; Rivoli Corporation, Hempstead, Hempstead; Hempstead Theatre Corporation; Glen Cove School St. Corporation, Cove, Glen Cove; Calderone Valley Stream Corporation, Valley Stream, Valley Stream; Calderone Mineola Corporation, Mineola; Westbury Theatre Corporation, Westbury, Westbury; and three other companies, some of them realty firms which own the theatres.

Defendants include Skouras Theatres Corporation, Metropolitan Playhouses, Combine Century Theatres, Inc., Century Circuit, and four individuals, George S. Skouras, Spyros S. Skouras, Henry Miner, and Leslie Schwartz.



At a recent New York conference, United Artists president Arthur B. Krim, second from right, reported that the company's gross for 1955 would be about \$55,000,000, the greatest in the company's history. Seen with Krim are chairman of the board Robert S. Benjamin, second from left; distribution vice-president William J. Heineman, far left; and vice-president Max E. Youngstein. Krim disclosed that UA is investing \$40,000,000 in production of releases for the next eight to 10 months.

Allied Artists' Agreement On Bank Loans Extended

HOLLYWOOD—Announcement was made last week by Steve Broidy, president, and George D. Burrows, executive vice-president and treasurer, Allied Artists, of the signing of an agreement extending to Jan. 1, 1957, the company's present loan agreement with the Security-First National Bank of Los Angeles in participation with Bankers Trust Company of New York City.

This new agreement provides for a revolving loan of a maximum of \$2,500,000 and also permits guaranties up to \$600,000 covering bank loans to producers releasing their pictures through Allied Artists. The previous loan arrangement with the same banks allowed borrowing up to a maximum of \$1,750,000 and guaranties of \$500,000.

Levy Hails 16mm. Verdict, Skouras Stand

NEW YORK—Herman M. Levy, TOA general counsel, analyzing the recent court decision in favor of the industry in the 16mm. anti-trust action, congratulated the defendants who battled the government suit and hailed the decision handed down by Judge Leon Yankwich.

His message to TOA members referred specifically to the testimony of Spyros P. Skouras, 20th-Fox president, who pointed up the danger to the small exhibitor if filmmakers are forced to make their features available to TV without taking advantage of remake and reissue rights.

Skouras told the court that such a policy would force eight to ten thousand small theatres to close, since they operate on a small margin of profit. Levy pointed out that many distributors for years have been bemoaning the cost of servicing small theatre situations, which they claim return an insignificant gross. He called attention to Skouras' testimony that the closing of the smaller situation would affect his company's gross "very substantially, to the point that we would be in the red."

Levy called on other distributors to reevaluate their opinions as to the importance of the small theatres "to their companies and to the industry, to recognize their sad plight, and to offer major relief."

Selznick Sells Nine To National Telefilm

NEW YORK—David O. Selznick has disposed of nine feature motion pictures to National Telefilm Associates, Inc., for a figure in excess of one million dollars, it was reported last week. It was believed to be the highest figure paid to date by TV for Hollywood product, in this case averaging \$110,000 for each film. Ely A. Landau, National Telefilm head, stated that the top price paid previously for Hollywood product was not more than \$50,000, with a much lower figure prevalent, it is believed, in the majority of cases.

Landau revealed that his company received rights to distribute the pictures to television networks in this country and Canada for a period of five years, after which the product reverts to Selznick, who said that further talks with National Telefilm are pending.

The films included in the contract are "A Bill Of Divorcement," "The Farmer's Daughter," "Notorious," "Since You Went Away," "Portrait Of Jenny," "The Paradine Case," "I'll Be Seeing You," "The Spiral Staircase," and "Garden Of Allah."

Atlas, RKO Merger Near

NEW YORK—Floyd B. Odlum, president, Atlas Corporation, announced last week that directors of Atlas, RKO Pictures, Inc., and other corporations have approved the Atlas proposal for the merger of their respective companies with Atlas continuing as the surviving company. The other companies okaying the proposed merger include Airfleets, Inc., San Diego Corporation, and Wesatch Corporation. Albuquerque Associated Oil Company is also included in the merger plans. The combined assets of the merged company will total approximately \$110,000,000. The merger plan requires a two-thirds vote of the shareholders of the respective companies and will be submitted to them within the next two or three months.

"Tattoo" Benefit Nets \$40,000

NEW YORK—As a result of the benefit premiere the Hal Wallis Paramount release, "The Rose Tattoo," at the Astor last week, over \$40,000 in ticket sales was realized for the Actors' Studio. Paramount, Wallis, and Joseph Hazan donated the entire proceeds to the non-profit workshop.

Ambitious Goal Of MGM Booking In Every Theatre Set For Drive

NEW YORK—Feb. 5-11, 1956, has been designated "MGM Week," with the goal "An MGM Picture on Every Screen of the World" during those seven days.

The event, unique in size and scope, will give exhibitors all over the world, including the United States and Canada, the opportunity to salute MGM on the occasion of the MGM world-wide Hollywood conference, with which it coincides.

The conference, jointly hosted by Arthur M. Loew, president, Loew's International Corporation, and Dore Schary, MGM studios production head, is the first global meeting of its kind ever held in Hollywood. It will bring 80 of the international company's top executives from every country of the free world. Charles M. Reagan, vice-president in charge of sales in the United States and Canada, will represent the American sales department at the meeting. The week's agenda will include sales meetings and screenings of new product. In addition, there will be sessions at which the assembled film-sellers will meet with film-makers for mutual exchange of ideas, viewpoints, and problems. Producers, directors, stars, and technicians will participate in these latter meetings.

"MGM Week," commemorating the global meetings, aims for a world concentration of playdates, greater than any yet achieved in the industry. Plans are to announce the results the opening day of the conference.

To achieve this goal, all exhibitors, including also those who are not regular MGM customers, are being asked to participate. Basis is that this is a once-in-a-lifetime request to honor one of the industry's great studios, in recognition of its years of leadership and showmanship.

While primary efforts in the drive will be for feature bookings, playdates will also be accepted for short subjects and newsreels.

Dinner Launches Charity Drive

NEW YORK—One of the highlights of the amusement division's participation in the 1955-56 campaign of the Federation of Jewish Philanthropies took place at the Hotel Pierre last week when more than 100 industry representatives gathered for an informal dinner and a round-table discussion of individual responsibility in communal affairs.

Adolph Schimel, chairman of the amusements division, presided at the dinner. Stressed were the significant contributions being made by Federation's 116 affiliated agencies which annually serve more than 620,000 New Yorkers irrespective of their race or religion.

16th German House Signed

NEW YORK—The Cameo, Baltimore, Md., has signed for a full year's supply of German product with the Casino Film Exchange, it was announced last week by Casino president Munio Podhorzer. The addition of the Cameo brings to 16 the number of U. S. houses now playing German films, Podhorzer stated, adding that he expects to sign other situations.



Harry Brandt, president, Independent Theatre Owners Association, New York, was recently presented with a citation by Mrs. Serge Korff, chairman, United Hospital Fund's 1955 Manhattan-Bronx Box Week campaign, for his cooperation in Fund campaigns over the years.

Filmakers Suit Settled

BOSTON—The litigation between Federal Film Company and Albert Swerdlove as plaintiffs and New England franchise holders against Filmakers Releasing Organization of California was settled last week for an undisclosed sum of money.

The suit, which was pending in the Federal District Court at Boston, has been discontinued without prejudice and Federal Film Company and Swerdlove will continue to distribute Filmakers' product in the New England territory.

The major issue in the litigation was the distribution of the film, "The Bold And The Brave," which Filmakers has withdrawn from the franchise. It is understood that the distribution of this film will be given to a major company, probably RKO, with an announcement to this effect expected shortly.

Percy N. Furber Dies; Was Trans-Lux Founder

Percy Norman Furber died last week at the age of 90, and in those years, this pioneer packed a heap of living. Founder of the Trans-Lux Corporation, he headed the affairs of that company for many years, retiring as board chairman in 1947. He leaves his mark indelibly on our industry, having developed the rear projection screen and lens at the age of 60.

Born in London, the 13th of 22 children, he went to sea when a young man, became a surveyor, and rode in English steeplechase races. Always the adventurer, he also managed a quicksilver mine in Mexico and developed the first oil fields there. Many of his adventures are colorfully told in his book, "I Took Chances."

Besides his son, Percival E. Furber, who heads Trans-Lux, he is survived by a granddaughter, Audrey McMillan Furber.

Percy Furber represents a wonderful era of romance and pioneering. It was my pleasure to have a great affection for him.

—JAY EMANUEL.

ITOA Will Testify At Senate Hearings

NEW YORK—A resolution authorizing representatives of the legal committee of the Independent Theatre Owners Association to testify at the forthcoming hearings before the sub-committee of the Senate Small Business Committee in Washington, in order to protect the interests of the Association's membership, was unanimously adopted at a luncheon meeting of the ITOA last week.

The exhibitor organization is already on record in opposition to Allied States' proposal for the regulation of film rentals by the Federal Trade Commission.

A second resolution empowered the ITOA Film Committee to notify the film companies to service ITOA theatres equipped for stereophonic magnetic sound with appropriate prints. The resolution resulted from complaints of the membership that properly equipped stereophonic sound installations are being discriminated against and being serviced with optical sound prints by certain companies.

Referring to the ITOA appearance in Washington late next month, in opposition to government regulation, ITOA president Harry Brandt stated, "We do not want any Federal Trade Commissioner setting film rentals. This is not in the best interests of the independent exhibitors and we want Congress to know how we feel about it. This can turn out to be a bigger boomerang than competitive bidding. All we need to put us out of business is another empty victory such as was achieved with divorcement and the elimination of block booking. These conditions caused a shortage of product from which we are now suffering. If rentals regulation is added, it could make the present product famine look like a feast. It would give no relief whatsoever."

The Senate committee has stated that all facets will be heard from.

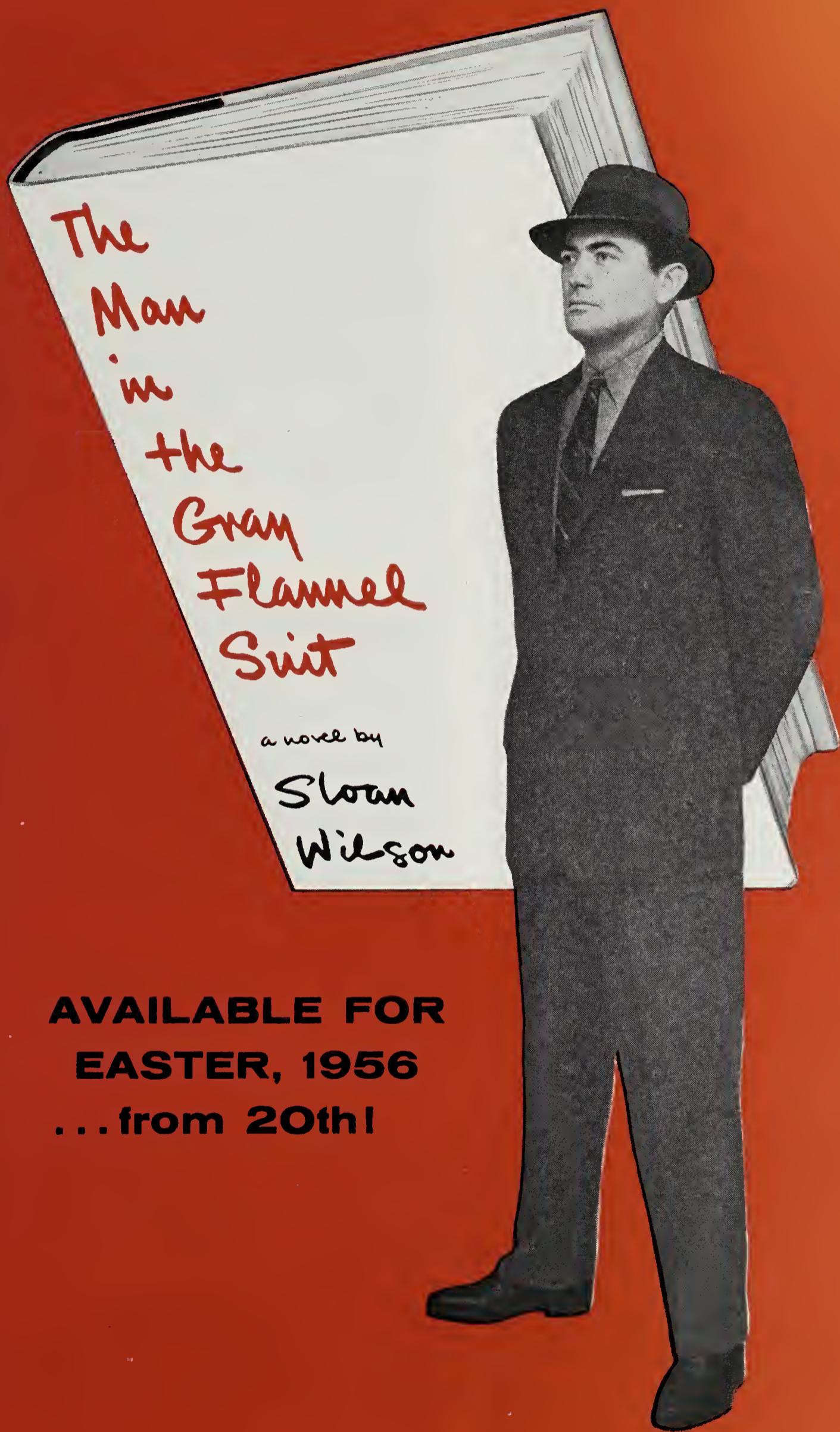
Film Dividends Rise

WASHINGTON—Dividend payments by five major film companies in the first 10 months of this year amounted to a total of \$23,580,000, compared with \$19,847,000 for the same period in 1954, the Commerce Department revealed last fortnight.

Payments made by individual companies in October, those same companies reported for each year, are, Columbia, which declared no dividend in 1954, \$297,000; District Theatres, \$15,000, the same as for the preceding year; Republic, \$100,000, also identical with the year before; American Broadcasting-Paramount Theatres, \$1,162,000, against \$1,126,000 for 1954; and Chesapeake Industries, \$121,000, no record for 1954.

RKO-GT Merger Cleared

WASHINGTON—The proposed amalgamation of RKO Radio and General Teleradio in a RKO Teleradio Pictures, Inc., was facilitated further last week when the Federal Communications Commission approved the transfer of 16 radio and television stations from the latter organization to the control of the film company. The formal approval was granted by the FCC staff, and since no transfer was involved, Commission action was not required.



**AVAILABLE FOR
EASTER, 1956
... from 20th!**

In **CINEMASCOPE**[®] COLOR by DE LUXE

U-I Sales Toppers Meet At Studio

Company Executives
Discuss Exploitation,
Promotion of '56 Lineup



U-I sales executives gathered at the west coast studios last fortnight for their week-long annual conference. During the week, they heard the company's top executives detail plans for the coming year, discussing releases and promotion plans for the first four months of 1956.



David A. Levy, district manager, New York; Barney Rose, district manager, San Francisco; Milton R. Rackmil, president; Manie M. Gottlieb, district manager, Chicago; and James J. Jordan, circuit sales manager, take time out from U-I business sessions.



Found in an informal discussion are Charles J. Feldman, vice-president and general manager in whose name the forthcoming sales drive will be conducted; Edward Muhl, vice-president in charge of production; and Maurice A. Bergman, eastern studio representative.



Found enjoying a luncheon break during the U-I sales conference are, left, Charles Simonelli, eastern advertising manager; George Lait, assistant studio publicity director; David A. Lipton, vice-president; Jack Diamond, studio publicity director; and Clark Ramsay, Lipton's executive assistant; center, F. J. A. McCarthy, southern and Canadian sales manager; Irving

Sochin, standing, short subjects sales manager; actor George Nader; Henry H. Martin, district manager; and A. W. Perry, president, Empire-Universal, U-I Canadian distributor; right, Lester Zucker, district manager; producer Aaron Rosenberg; Ray Moon, assistant general sales manager; Foster M. Blake, western sales manager; and James J. Jordan, circuit sales.



Mamie Van Doren, Edna Skinner, Jeanne Crain, Kitty Kallen, and Kathleen Case look out from a watchtower in "The Second Greatest Sex."

Looking To 1956:

U-I Shows Its Wares



Barbara Rush ignores Audie Murphy as he works in "World In My Corner."



Jane Wyman and Rock Hudson "walk on air" in "All That Heaven Allows."



Donna Reed and Steve Allen are the co-stars of "The Benny Goodman Story."



Other forthcoming U-I films include, top, "Never Say Goodbye," with Cornell Borchers, Rock Hudson, and George Sanders; "The Spoilers," with Jeff Chandler and Rory Calhoun, as they appear in a dispute, co-starring with Anne Baxter; bottom, Donna Reed and Richard Widmark as they appear in "Backlash"; and Tony Curtis; a prize fighter, with Jim Backus and Pat Crowley in "The Square Jungle."

Arm in arm, Agnes Moorehead, director Douglas Sirk, Jane Wyman, Rock Hudson, and producer Ross Hunter take time out from the set of "All That Heaven Allows."

**"STRONG CONTENDER
FOR ACADEMY AWARDS"**

—Look Magazine



VISTAVISIO
MOTION PICTURE HIGH-FIDELITY

BURT LANCASTER · ANNA MAGNANI

in
Hal Wallis'

production of

TENNESSEE WILLIAMS'

THE ROSE TATTOO

also starring **MARISA PAVAN · BEN COOPER**

with Virginia Grey · Jo Van Fleet · Sandro Giglio · Directed by **DANIEL MANN**

Screenplay by **TENNESSEE WILLIAMS** · Adaptation by **HAL KANTER**

Based on the Play, "THE ROSE TATTOO" by Tennessee Williams

Music Score by Alex North · A **PARAMOUNT PICTURE**

East-West
World Premiere
Engagements Now

NEW YORK
ASTOR

LOS ANGELES
WARNER'S
BEVERLY

"When **ACADEMY AWARD** time rolls around, high on the list of contenders!"—*Coronet Magazine*

"Lancaster at his **BEST!**"—*New York Daily Mirror*

"Seems certain to win Anna an **ACADEMY AWARD** nomination."—*Life*

"Magnani is **SUPERB!**"—*New York Times*

"The Rose Tattoo' is **OVERWHELMING!**"
—*New York World-Telegram & Sun*

"Magnani's performance may be **1955's BEST ACTING.**"—*Woman's Home Companion*

"Lancaster's top-notch performance is deserving of **ACADEMY ATTENTION.**"—*Motion Picture Daily*

"**SEE** nominates for year's **OSCAR:** The Magnificent Magnani in 'The Rose Tattoo'."
—*See Magazine*

"Come **OSCAR** time, Magnani's way with a caress will be given enthusiastic consideration."—*New Orleans Times-Picayune*

"I foresee Magnani giving Hollywood stars a fiercely contested race for **ACADEMY AWARD** honors."—*Louella Parsons*

"Very definitely in line for an **ACADEMY AWARD.**"
—*Boxoffice*

"**OSCAR** nominations in order in every department."—*Film Daily*

"Will certainly win an **OSCAR!**"
—*Independent Film Journal*

"**TOP GROSSER.** Magnani should win an **OSCAR** hands down."—*Film Bulletin*

"**PROVOCATIVE!** Sex without blanching... handled as a matter of natural course...no reaching for shock values."—*Variety*

"Daringly adult. **BUSINESS OUTLOOK MOST PROMISING.**"—*Daily Variety*

"Here's proof he was my love — his rose tattooed upon my chest!"



SHOWMANSHIP SWEEPSTAKES

1955-56 SERIES Finalists In Contest No. 25

George Nonamaker
Editor

Canadian Clowns Have Last Laugh As "Circus" Stunt Earns Top Loot

PHILADELPHIA—This week's SHOWMANSHIP SWEEPSTAKES winner, Michael King, Nortown, Toronto, Canada, with an entry on "You Gotta Have Clowns To Have A Circus," should have his Christmas made merrier by receipt of MOTION PICTURE EXHIBITOR's \$100 check, already in the mails to him as a result of the judges voting this stunt "best" in Contest 25.

WINNING ENTRY

YOU GOTTA HAVE CLOWNS TO HAVE A CIRCUS

Submitted by Michael King
Nortown, Toronto, Canada
959 seats • \$1.00 top admission
Family type patronage.

Realizing that you got to have clowns to have a circus, as well as plenty of peanuts, sawdust, side-shows and other atmosphere, we really went to town during our engagement of "Three Ring Circus."

Most of the stunts we used are applicable to any type circus film and in large and small situations; and we are therefore reaching back a few months to explain what we did.

First of all we costumed our staff. The cashier wore spangled orange ringmaster's top hat and tails. Our usherettes and other help, including candy attendants were dressed as clowns. The concessions stand featured a "Circus" candy bar; was tastefully decorated with a clown cut-out holding a card: "A Circus Without Popcorn and Candy Is Like Dean Without Jerry."

For Saturday matinee we set up our tea wagon as an auxiliary popcorn stand and

sold 204 ten cent popcorn boxes from this auxiliary makeshift stand. We had a \$330 concessions day, remarkable considering our capacity, and our matinee per centage per patron was 15.8 cents.

We ran a coloring contest, distributing 1,000 entry forms. There was slightly less than 200 entries, which is a pretty good return. Most of the forms were distributed a week in advance. We were unable to date these as the run of our previous picture was uncertain.

Two 'teen-agers in clown attire were used for street bally and distributed over 400 circus heralds.

The matinee over, the two clowns were retained to act as outside lineup men. Every incoming patron had the outside entrance doors opened for him with a flourish; and at the break periods, the clowns performed the same task as the patrons left. It looked, and was, very effective.

A 30 x 40 reading "Hey Kids, Why Pay To Get In? Try To Knock Down The Clown In Our Parking Lot Around The Corner, And Win A Free Pass" was placed near the boxoffice for Saturday matinee. We roped off a section of the lot, and set up the sign as shown. The small clown figure on top was on a hinge, and it fell down when hit by the balls thrown. Over 600 children tried, about 30 succeeded. Our two outside clowns supervised this sideshow which attracted not only the contestants mentioned; but a continual crowd of onlookers. The parking lot is at side of theatre, right next to the corner of one of Toronto's busiest intersections.

RUNNER-UP NUMBER 1

GOLD RUSH DAYS

Submitted by Sol Schocker
West End and Super Skyway Drive-Ins
Allentown, Pa.

Car capacity: 900 cars each
70 cents top admission

Mixed patronage; city, rural and farm trade.

This was an eight week promotion for which we obtained at no cost to the drive-ins a new 1955 Chevrolet from a dealer, C & G Motor Company. We gave the dealer plugs on the screens each night of the promotion, as well as mention in newspaper ads.

Any person coming to either drive-in received a white coupon. When name,



address and telephone number was filled in, this coupon was deposited in a special container located in the concession buildings.

Each night during intermission break we had a drawing. Twenty-five "Gold Rush" Prospectors were picked. These prospectors are the lucky names which went into the "Pot Of Gold" boxes. The names of all "prospectors" had a chance to win the new car.

Each "prospector" also received a gold membership card with his name filled in at the top. Also, each "prospector" was presented with two free passes to the following week's show. The passes called for a 15 cent service charge; and this more than paid for printing costs, etc.

This promotion created tremendous interest, and increased concession sales because it pulled in the patrons each night of the drawing.

The night of the car give-away, we received considerable publicity as we were covered by newspaper and radio. "Uncle Tom," popular radio star in the area, picked the lucky car winner, who did not have to be present to win.

Aside from increasing boxoffice and concession business, we acquired valuable census of where our patrons come from; and a mailing list and telephone numbers of our patrons.

RUNNER-UP NUMBER 2

THE ARMY BACKS "TO HELL AND BACK"

Submitted by T. A. Collins
Ector, Odessa, Texas
1400 seats • 75 cents top admission
General patronage

The greatest exploitation stunt ever witnessed here was the tie-up with the Army when the Odessa National Guard and Recruiting Service gave their support to the exhibition of "To Hell And Back."

One of the best mediums of support for any war picture is our armed services that might be stationed locally, especially the recruiting offices. A similar stunt was done with "Battle Cry" when a tie-up was made with the Marines, and the pleasing thing with them was that after the run of the picture the Marine Recruiting Station filled its quota of volunteers for an entire year and they are eager from here on to take part in any tieup they possibly can. Likewise, the Army had similar results on this occasion.

One week before the opening day of "To Hell And Back" the lobby was decorated with sand bags and 30 calibre and 50 calibre machine guns and also mortars. In addition, an army jeep was placed in the lobby. This unique display created



more attention than any previous stunt had ever done. Also included in the display along the concession back bar were numerous war souvenirs such as sabers, pistols, medals, field glasses, and other small arms.

On opening day a giant Sherman tank was brought to town and parked along side the entrance to the theatre. It remained there throughout the picture's playing time. This created the biggest thrill to the youngsters than many had experienced in a lifetime for they were permitted to crawl up on the tank and play with the guns, etc. At many times it looked like a swarm of bees on a hive. Army personnel in uniform were stationed at the equipment to answer questions and see to the safety of the children.

It goes without saying that the results were tremendous, with the film breaking all attendance records on opening day and for the run of the picture, which was held over. Absolutely no cost was incurred for the Army display and the Army was eager to cooperate and have this opportunity to receive so much publicity.

We believe that this stunt could be duplicated in all large situations and to a certain degree even in small situations on any war film simply by contacting the Army Recruiting sergeant, or officer for each territory. It is obvious that the results at the boxoffice from such an expensive display would be overwhelming.

RUNNER-UP NUMBER 3

"LADY AND THE TRAMP"

Submitted by Michael Chiaventone
Valley, Spring Valley, Ill.

891 seats • 45 cents top admission
Small town patronage.

With "Lady And The Tramp" booked in we found that there was a local resident who had two pups he wanted to give to someone. We took them, at no cost to us, and ran a special Saturday matinee, we usually run nights only on Saturday, and to attract the kiddies offered one "lady" dog free to a boy and one to a girl.

A special display was put in the lobby a week in advance with six sheet cutouts, and the pups in a box, with special printed sign advertising the matinee and the puppy giveaway.

We also had a special announcement trailer at the end of our regular trailer advertising the giveaway.

Kids were given passes to walk the puppies around the business district on the morning of the matinee; one with the pups and one with the special sign.

We also had special newspaper ads on the stunt. A local gossip column also car-



Mrs. Florence Fick, Hollywood, Lake City, Minn., recently won \$100 with her SHOWMANSHIP SWEEPSTAKES entry on a stunt she pulled with her local newspaper and captioned "Other Pastures Are Always Greener."

ried some humorous publicity of the promotion.

The winners were determined by giving each child half of their admission ticket, and we inserted the other half in the drawing box.

The total spent for this promotion was \$7.00 for the special trailer and newspaper ads and for dog food. Cutouts were secured gratis from another theatre in our circuit.

RUNNER-UP NUMBER 4

"THE LAST COMMAND"

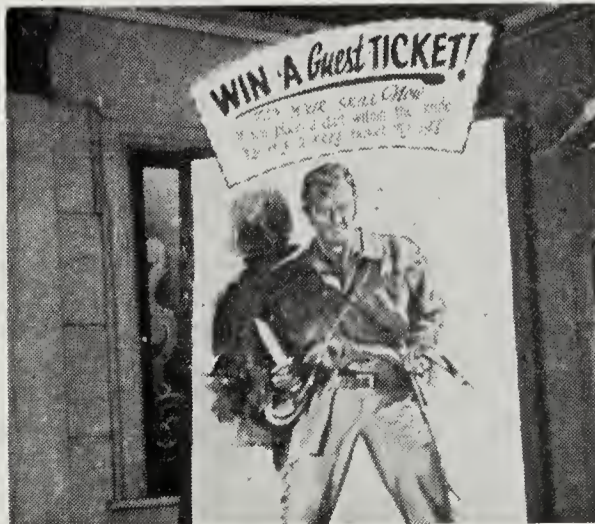
Submitted by Floyd Stawls
National, Richmond, Va.

1350 seats • 60 cents top admission
General patronage.

No effort was made to develop anything new or novel with this campaign. It was designed to attract a maximum of attention. We dusted off some old stunts and used them in abundance.

First of all, Republic furnished us with an advertising kit that contained excellent publicity material; and we made full use of this by getting two extra newspaper breaks. One was a feature article on "A New Davy Crockett Film," two columns wide on the theatre page, with four illustrations, one of Arthur Hunnicut as he portrays the "character" in the film.

Republic also has a special three-sheet on this attraction. It is a life-size figure of a frontiersman with a gun in one hand and a bowie knife in the other. We mounted one of these and used as a cut-out in front of the theatre. Pedestrians were invited to throw darts at the blade of the knife, with the successful ones winning guest tickets. Two more of these three-sheets were mounted and cut out for display in a window of a department



store to merchandise their related frontier costumes and accessories.

A seven foot blow-up was made of the ad art for a street ballyhoo. It was mounted on the front of a dolly; and the dolly was enclosed with beaver board. The sides of this display were covered with 11 x 14 stills and the back of it carried proper credits. An usher was placed inside, out of sight of the public, and he pushed the display up and down the sidewalks of Richmond's busiest streets.

An American history class was found that was studying Texas history and they were invited to see the picture as guests of the theatre. This group from one of Richmond's Junior High Schools, used the film for classroom discussion after viewing it. This stunt resulted in us getting yet another newspaper break.



While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

**DISTRIBUTOR CASH PRIZES NOW
IN EFFECT . . . are as follows:**

PARAMOUNT PICTURES

\$500⁰⁰ on —

"WE'RE NO ANGELS"

(This Prize Offer expires Jan. 11, 1956)

REPUBLIC PICTURES CORP.

\$500⁰⁰ on —

"THE LAST COMMAND"

(This Prize Offer expires Feb. 22, 1956)

RKO RADIO PICTURES, INC.

\$500⁰⁰ on —

"The Treasure of Pancho Villa"

(This Prize Offer expires April 11, 1956)

CRITERION, N. Y. ☆ PANTAGES, HOLLYWOOD ☆ PARAMOUNT, L. A. ☆ WILTERN, L.A. ☆ CENTER, BUF

STANLEY, UTICA ☆ CIVIC, PORTLAND, ME. ☆ CAPITOL, WARREN, WORCESTER

VIRGINIAN, CHARLESTON ☆ HENRIETTA, ALBANY ☆ SAVANNAH ☆

OHIO, MARION ☆ WARNER, YOUNGSTOWN ☆ STEUBEN, HORNELLSVILLE, OHIO, LIMA

WILEY, JERSEY CITY ☆ FABIAN, PATERSON ☆ MONTAUK, PASSAIC ☆ WINTER

COLUMBIA, SHARON ☆ MAJESTIC, PROVIDENCE ☆ OPERA HOUSE, NEWPORT ☆ CAP

EMBASSY, FT. WAYNE ☆ INDIANA, KOKOMO ☆ INDIANA, MARION ☆ GRAND, TERRE

PITT, GREENVILLE ☆ CENTER, LITTLE ROCK ☆ CAROLINA, LUMBERTON ☆ WILSON, WIS

PARAMOUNT, GOLDSBORO ☆ COLONY, FAYETTEVILLE ☆ CENTER, FAYETTEVILLE ☆ CAPITOL, SALISBUR

MAJESTIC, DALLAS ☆ METROPOLITAN, HOUSTON ☆ MAJESTIC, SAN ANTONIO ☆ WORTH, FT. WORT

CAROLINA, CHARLOTTE ☆ PALMETTO, COLUMBIA ☆ CENTER, DURHAM ☆ KEY, COLUMBUS ☆

PLAZA, EL PASO ☆ STATE, GALVESTON ☆ MIDWEST, OKLA. CITY ☆ MALCOLM, GREENSBORO ☆ CAROLIN

CENTER, HIGH POINT ☆ CAROLINA, SPARTANBURG ☆ CAROLINA, WINSTON SALEM ☆ ST. JOHNS,

LAMAR, JACKSON ☆ PARAMOUNT, ALEXANDRIA ☆ HART, BATON ROUGE ☆ PLAZA, ASHLAND

PARAMOUNT, MONROE ☆ SAENGER, PENSACOLA ☆ STRAIGHT, TAMPA ☆ PARAMOUNT,

RITZ, WEST POINT ☆ BAILEY, WILMINGTON ☆

MISSOURI, ST. JOSEPH ☆ IOWA, CEDAR RAPIDS ☆

UNIVERSITY, LINCOLN ☆ BRANDEIS, OMAHA ☆ CH

ORPHEUM, SIOUX CITY ☆ FOX, ST. LOUIS ☆ GILLIOZ, SPRINGFIELD, MO. ☆ MILLER, WICHITA ☆ SAC

ST. FRANCIS, SAN FRANCISCO ☆ T & D, OAKLAND ☆ OAKS, BERKELEY, ☆ WARNER, FRESNO ☆ DENV

MIDWEST, SCOTTSBLUFF ☆ UPTOWN, SALT LAKE CITY ☆ VISALIA, VISALIA ☆ ORPHEUM, PORTLAND

SUNSHINE, ALBUQUERQUE ☆ GRANADA, RENO ☆ CHIEF, COLORADO SPGS. ☆ ESQUIRE, STOCKTON ☆

TOWER, SACRAMENTO ☆ DEL PASO, SACRAMENTO ☆ VOGUE, SALINAS ☆ LINCOLN, CHEYENNE ☆ C

FOR THE HOLIDAYS - THE GREAT COURT-MAR

OTTO PREMINGER'S

"THE COURT-M

... AND IN ZANESVILLE, OHIO THE BIG BALLY
WORLD PREMIERE BROKE ALL RECORDS!

METROPOLITAN, BOSTON ☆ MARY ANDERSON, LOUISVILLE ☆ STRAND, ALBANY ☆ TROY, TROY ☆
 NEW BEDFORD ☆ ROGER SHERMAN, NEW HAVEN ☆ WARNER, BRIDGEPORT ☆ MERRITT, BRIDGEPORT
 CLEVELAND ☆ STANLEY, PITTSBURGH ☆ STANLEY, BALTIMORE ☆ OHIO, CANTON ☆ STRAND, AKRON
 S ☆ GRAND, EVANSVILLE ☆ METROPOLITAN, WASHINGTON ☆ AMBASSADOR, WASHINGTON
 OHIO. MANSFIELD ☆ RIVOLI, TOLEDO ☆ BRICK ☆ BRANFORD, NEWARK
 ☆ HAVENS, OLEAN ☆ CEN ☆ WARNER, ERIE ☆
 WARM LYNCHBURG ☆ VILLE ☆ STATE.
 ☆ CAROLINA, LEXING ☆ CAROLINA,
 ANDERSON ONIA MPLE,

AL!



RTIAL OF BILLY MITCHELL

FROM WARNER BROS.
CINEMASCOPE • WARNERCOLOR

STARRING **GARY COOPER** • CO-STARRING **CHARLES BICKFORD**
RALPH BELLAMY • **ROD STEIGER** • WITH **ELIZABETH MONTGOMERY**

STORY AND SCREENPLAY BY
FRED CLARK • MILTON SPERLING AND EMMET LAVERY • A UNITED STATES PICTURES Production
 Produced by **MILTON SPERLING** • Directed by **OTTO PREMINGER** • Presented by **WARNER BROS.**

MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN



Survey Shows No Basic Prejudice Against British Films By Exhibs

NEW YORK—There is no basic prejudice on the part of American exhibitors against playing British product, but there will be little improvement in the boxoffice for British pictures without some fundamental revision in their exploitation, it was discovered as a result of questionnaires forwarded by Theatre Owners of America recently to 212 theatremen across the country. The exhibitors queried were selected on the basis of the type of operation, degree of experience, geographical distribution, size of areas concerned, capacity of houses, and other factors, and not all of them were TOA members.

One hundred and twenty-eight answers were received by TOA headquarters in New York, according to an announcement made last week, a response of 60 per cent, termed "fabulous" by public relations experts. Approximately 3,000 theatres are operated by the individuals who answered many of whom wrote letters to return with the questionnaire, expanding on their views. Opinion indicated boxoffice improvement for British product depends on features entertaining the mass of U. S. moviegoers; British stars becoming more familiar to the mass of American patrons; and exploitation on a national level.

Discrepancies appear in the totals of the answers to each individual question because in some instances opinions were not answered or, if they were, the answer failed to supply a clear cut Yes or No to the query. In response to the first question, asking if British pictures do not get a better play in this country because it is felt audiences do not like them, 89 responded Yes, five No. To the second question, 87 replied Yes and seven No when asked, "Have you tried playing them and has there been poor audience reaction?" On the next, asking if the exhibitor feels that a good advertising and exploitation job has been done here on British product, 66 answered No, 25 Yes. In question four, the exhibitors were asked if they are familiar enough with British product to decide whether there has been an improvement in the pictures and, if they are, if they feel there has been a steady

improvement. Seventy-five answered Yes, 24 No. In response to the fifth, should he re-appraise his ideas of what audience reactions to British pictures are, 62 theatremen said No, 30 Yes.

Response to questions six and seven, because they were closely related, was given by TOA under one heading. The questions, "What do you feel should be done by British producers and by the distributors of British films to get you more interested in playing British pictures in the theatres you operate?" brought the following suggestions: British stars should be built up at the American national level through personal tours and advertising and exploitation in all media, Alec Guinness and Noel Coward being given as the only two British stars to have reached the American public; there should be a more energetic sales organization for British pictures, perhaps even a single distribution source for them headed by an American specialist who could adjust rentals for the situations in which they are played as co-features; the "heavy" English accent, lack of action, lack of humor understood by Americans, lack of universality, and poor sound should be eliminated; British producers should aim at the mass patrons of the regular houses, in keeping with Hollywood's approach, not just at the art houses, through the greater use of color, new processes, American scripts, authors, directors, and techniques, through analysis of British pictures that do well here to determine why they sell, the loan of British stars to Hollywood for American-made pictures.

The final question tried to determine how three British pictures distributed by U. S. film companies fared at the boxoffice, if they had been played. In the case of Warners' "Dam Busters," 25 answers out of 40 considered it poor. Republic's "Doctor In The House" fared better, with 27 out of 63 answering Good or Better, most of the other responses ranging from Fair to Below Average, only 15 labelling it Poor. Columbia's "End Of The Affair" suffered the most acutely, with 17 Extremely Poor, 29 Poor, and 16 Fair included in the 67 answers.

Distributors Lose Appeal Of Anti-Trust Verdict

PHILADELPHIA—U. S. District Court Judge Alan K. Grim last week refused the defendants motions for judgment notwithstanding the verdict by a jury, and for a new trial in the Harris Amusement Company, Norristown, Pa., anti-trust suit on behalf of the Norris and Grand, Norristown.

Under the terms of the suit, which started last Feb. 11, the firm contended that its two theatres were not given first-run films until 21 days after they had completed their showings in Philadelphia.

The jury found in favor of the plaintiffs, owned and operated by Abe and Lou Sablosky and four of their brothers, with the amount set at \$1,275,000.

The distributor defendants are RKO, Warners, 20th-Fox, Paramount, Universal, Columbia, and MGM.

Variety Tents Elect Officers

PHILADELPHIA—Edward Emanuel, property master, International Variety Clubs, last week announced the additional tabulations of recent elections in the various Tents as follows:

Tent 12, Minneapolis: Sam E. Heller, chief barker; Charles Winchell, first assistant; Joseph Podoloff, second assistant; Saul Malisow, dough guy; and Tom Burke, property master.

Tent 14, Milwaukee: Oliver C. Trampe, chief barker; Edward E. Johnson, first assistant; Morris Anderson, second assistant; William J. Pierce, dough guy; and Harold P. Pearson, property master.

Tent 21, Atlanta: H. T. Spears, chief barker; R. J. Barnes, first assistant; Dan Coursey, second assistant; M. A. Barre, dough guy; and Willis J. Davis, property master.

Court

(Continued from page 9)

means divorcement of exclusive rights and arrangements between NSS and the major film companies, Warners, U-I, UA, 20th-Fox, MGM, Paramount, Columbia, and RKO; and puts NSS and the independent poster companies on an equal and competitive basis. Present NSS contracts with exhibitor customers are decreed null and void for a six month period from this date, after which they may be renegotiated."

Herman Robbins, board chairman, National Screen Service, stated, "While we have not as yet received the official text of the opinion, such extracts as have been read to me lead us to believe that many of its provisions are actually in existence at the present time—and have been for a number of years.

For example, take the matter of exclusive contracts. No such thing exists today. Any responsible person or group of persons may apply to producers for a non-exclusive franchise to manufacture and distribute accessories on the same basis as we do. In recent hearings our attorneys have reiterated this to the Court; but it is my understanding that attorneys for the poster renters time and again have stated for the record that they do not want to apply for such franchise. They do not want to undertake the financial investment and risks such an undertaking involves."



Domestic sales executives involved in the new alignment of RKO's home office echelon posed recently with Walter Branson, vice-president in charge of distribution. From left to right are Nat Levy, eastern sales manager; Frank Mooney, home office assistant to Levy; Branson; Harry Gittleson, domestic executive assistant; Herbert H. Greenblatt, western sales manager; and M. G. Poller, home office assistant to Greenblatt.

FRANK SINATRA · ELEANOR PARKER · KIM NOVAK



THE
MAN
WITH
THE
GOLDEN
ARM

A film by Otto Preminger

Pre-Release Engagements:

VICTORIA, NEW YORK DEC. 15 / FOX BEVERLY, LOS ANGELES DEC. 26 / WOODS, CHICAGO DEC. 28

"Picnic"

Columbia's "Picnic" is a real holiday treat. With elements of comedy and drama to satisfy practically all segments of the moviegoing population tastefully delivered in a bright CinemaScope package, it should prove to be wonderfully saleable in any situation.

Josh Logan, past master of stage technique has handled the transition to the screen with smoothness and complete understanding of the wider scope presented by the film medium. The picnic sequences are a series of cinematic gems, capturing all the joy and wild fun of anyone's favorite outing.

Performances are uniformly excellent, with William Holden, Kim Novak, Betty Field, Susan Strasberg, and Arthur O'Connell making their characters exciting and believable. Top acting honors, however, must go to Rosalind Russell, for a beautifully shaded performance as a teacher approaching and fighting spinsterhood.

There is much here with which the theatregoer can identify himself, affording more than the usual amount of audience impact. All in all, quite a film; one to be played with pride and remembered.

—JAY EMANUEL.

Konecoff

(Continued from page 8)

idea of the COMPO audience awards since it gives the American public a chance to make representative "best" selections, more valid than the awards made by the Academy which sometimes tend to get politically involved.

THE METROPOLITAN SCENE: A few thousand industryites, celebrities, and press representatives took over the RKO 86th Street for a special preview showing of "The Benny Goodman Story." This was followed by a small private party at the Harwyn Club attended by press representatives, Steve Allen, Benny Goodman, U-I officials, etc. . . . MGM's forthcoming feature, "The Last Hunt," is being put in comic book form by Dell Publishing Company as a stimulant for the release . . . Producer Henry Ginsberg is highly sold on the value of fan mags in stimulating public interest in films before, during, and after production. Said he, it

This Was The Week When

Ninety officers of United Airlines were scheduled to participate in exploitation of 20th-Fox's "The Lieutenant Wore Skirts" during the holiday travel season. . . . The Will Rogers Memorial Hospital was notified by the Ford Foundation that it had been granted \$25,900 for improvements. . . . U-I slated "The Benny Goodman Story" for a world premiere in Chicago's Chicago, Feb. 2, as a homecoming celebration for native Chicagoans Benny Goodman and Steve Allen. . . . Columbia directors declared a regular quarterly dividend of 30 cents a share on common stock, payable Jan. 31 to holders of record Dec. 30. . . . Jan. 23 was set as a target date for 20th-Fox demonstrations of the 55mm. CinemaScope process in key cities. . . . Film-Sync, Inc., was retained by Distributors Corporation of America to dub "Frisky," their Italian import.

British socialites were participating in activities preceding the London premiere of Howard Hughes' "The Conqueror," Feb. 2 at the Odeon, for the benefit of Victory Ex-Services Club and the Special Forces Benevolent Fund. . . . Getz-Kingsley Films slated the new Sophia Loren feature, "Too Bad She's Bad," to bow at the Bijou, New York, Dec. 24. . . . National Allied president Rube Shor and Theatre Owners of America president Myron Blank were named co-chairmen, motion picture division, 1956 March of Dimes. . . . Warners' scheduled "24 Hour Alert" for a special premiere at New York's Criterion today (Dec. 21) for Army and Air Force brass. . . . Celebrities crowded the RKO 86th Street, New York, for the invitational premiere of U-I's "The Benny Goodman Story." . . . 20th-Fox's "A Man Called Peter" was selected as "The Film Best Serving America's Interest" in 1955 by the Thomas Alva Edison Foundation, which awarded it its first annual Mass Media Award at a dinner in New York's Waldorf-Astoria.

is a most direct and favorable contact with the people who are film-minded. . . . TV, press, and photographic coverage were in high gear last week to cover the gala opening of "The Man With The Golden Arm" at the Victoria on Broadway. Klieg lights illuminated the setting to almost daylight brightness as surging crowds witnessed the great and near great arriving to see this stimulating and much-discussed drama, which should see Academy Award consideration in several categories. . . . Si Fabian and Sam Rosen, Stanley Warner, hosted a reception honoring Lowell Thomas and celebrating the completion of his new Cinerama adventure, "Seven Wonders Of The World," atop the city on the 65th floor of the RCA Building. Many countries were represented by delegates, as well as dishes from a number of lands abroad. Arthur Rosen, production executive, told us that this was the best of the Cinerama features to date, but admitted that he was prejudiced so he advised us to make our own mind up several months hence when it will be shown to the press. . . . Good pressbook is out on "The Rains Of Ranchipur." . . . Season's Greetings are in from Fred Goldberg, Lars McSorley, the Mort

Republic's Armour Promoted

NEW YORK—Herbert J. Yates, president, Republic Pictures, announced last week that Reginald Armour, formerly managing director, Republic International of Great Britain, has been appointed executive vice-president, Republic International, and will supervise all Republic's foreign operations, effective immediately.

Armour joined Republic International in 1949; became a vice-president the following year; and in 1952 was appointed supervisor of Europe and the Near East. He has a long record in the industry and prior to his Republic affiliation had been associated with RCA, RKO, and Columbia.

Hutner Quits 20th-Fox

NEW YORK—Meyer Hutner, account executive for 20th-Fox in charge of "Carousel" and all other CinemaScope 55 productions, has resigned effective Dec. 31. He has been with 20th-Fox nine years.

Blumenstocks, Leo Samuels, Jeanette Sawyer, the Charley Joneses, Leo Brody, Joe Slevin, and British Information Services. . . . FROM US TO YOU ALL EVERYWHERE, JOYOUS GREETINGS OF THE SEASON.



Seen at the recent press showing of UA's "Man With The Golden Arm," Victorio, New York City, were, left to right, producer-director Otto Preminger chatting with co-star Kim Novak; Izzy Roppaport, owner, Hippodrome and Towne, Baltimore, Md.; Sidney Cooper, UA central district manager; and Jack Fruchtman, owner, New and Century, Baltimore, Md.; Roger H. Lewis, newly-appointed national director of advertising, publicity and ex-

plotation for UA, with actor Robert Strauss; William J. Heineman, UA vice-president in charge of distribution; B. G. Kronze, UA general sales manager; and Joseph Vogel, president, Loew's, Inc.; and Robert K. Shapiro, managing director, New York's Paramount; Hermon Robbins, chairman of the board, National Screen Service; and Eugene Picker, vice-president, Loew's, Inc.

CUTTING
NOW NEARING
COMPLETION

The Colossus Who Conquered The World...

NOW...THE MOST COLOSSAL MOTION PICTURE OF ALL TIME!

THE BATTLES--

- The Battle Of Illyria
- The Battle Of Cheronea
- The Rape Of Olynthus
- The Siege Of Miletus
- The Battle Of Issus
- The Battle Of Granicus
- The Battle Of Gaugamela

THE INFAMIES--

- The Captured Women Of Miletus
- The Assassination Of Phillip Of Macedonia
- The Debauched Grecian Maidens
- The Burning Of The Palace At Persepolis
- The Victory Orgy At The Gateway To Athens
- The Macabre Jig Of Triumph Among The Battlefield De

THE SPECTACLES--

- The Forced Marriage Of Thousands Of Persian Women
- The Human Juggernaut Of Shield, Sword And Spear
- The 11,000-Mile Route Of Conquest
- The Charge Of The Knife-Studded Chariots
- The Court Of Darius At Babylon
- The Macedonian Fleet Crosses The Hellespont
- The Cutting Of The Gordian Knot
- The Statued Agora At Athens
- The Shrine Of Zeus-Ammon
- The Decadent Palace At Pella
- The Awesome Siege Machines Of Macedonia
- The Massive Stone Gods Of Babylon

To: Adv. Pub. & Expl. Dept.

I think this is
one of the greatest
boxoffice attractions
I have ever seen -
let's back it with
at least a

\$1,000,000

campaign.

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ROBERT ROSSEN presents

THE LOVES, THE GLORIES, THE LEGEND OF THE MAN WHO THOUGHT HE WAS A GOD...

RICHARD BURTON • FREDRIC MARCH • CLAIRE BLOOM

in

ALEXANDER THE GREAT

with

BARRY JONES • HARRY ANDREWS
STANLEY BAKER • NIAL MacGINNIS

with the French star

DANIELLE DARRIEUX

Written, Produced and Directed by

ROBERT ROSSEN

In COLOR by
TECHNICOLOR

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THRU
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NEWS OF THE TERRITORIES . . .

Anti-Trust Suit Set For Albany Trial

ALBANY—The anti-trust action of St. Lawrence Investors, Inc., operating Aleck Papayanakos' American, Canton, N. Y., against the Schine Circuit, Inc., operators, Pontiac and Strand, Ogdensburg, N. Y., will be held in U. S. District Court, possibly at Albany, the week of Jan. 10, before Judge Stephen W. Brennan.

Defendants, including the major distributors, requested a jury trial. Plaintiff seeks \$500,000 and treble damages. The case was brought in 1951, and a number of pre-trial conferences have since been held. Judge Brennan has ruled on several motions; last summer he denied two by defendants to dismiss the litigation.

Albany

Angelo Campanaro is the new owner and operator, Carol, Chestertown, N. Y., from Jules Perlmutter, Albany, who retains his other theatre interests. . . . Mr. and Mrs. John Gardner, Turnpike Drive-In, Westmere, N. Y., are in Florida, pending completion of their new drive-in at Unadilla, N. Y. . . . John Curtin, Republic division manager, closed a circuit deal with Schine at the Gloversville, N. Y., home offices. . . . Richard Harper, MGM circuit sales representative, also called on Schine executives, with Jack Goldberg, Albany resident manager, and Jack Mundstuk, Buffalo manager. . . . Weak product has accentuated the pre-Christmas slump this year, in the opinion of some industryites here. . . . Three lessons drawn from the Audience Awards Poll in the area were the importance of producing pictures which appeal to the younger element, the necessity for vigorous promotion of such an effort, and the need for simplifying the ballot. Theatre participation and advertising support were spotty.

Atlanta

Herman Rhodes, Georgia and Alabama drive-in owner, was host at a Variety Club dinner for bookers and managers. . . . Republic will be host to exhibitors and employes at an annual Christmas party in the office. . . . Cliff Wilson, ABC Booking office, has resigned, effective Jan. 8, and will go with Paramount-Gulf Theatres, New Orleans. . . . Theatres in Brundidge, Ala., have been fighting admission taxes imposed there and have called to the attention of the city the fact that high levies might force shuttering of the city's only indoor theatre. Theatre men also were critical of the city policy which allows out-of-town theatres to post 24 sheets and other advertising. . . . H. T. Spears has been elected chief barker, Variety



Miss Mildred Castleberry, booker, Martin Circuit, is seen introducing E. D. Martin, president, Martin Theatres, and chairman of the board of TOA, who was guest speaker at the recent luncheon meeting of the Atlanta Club of Women of the Motion Picture Industry held at the Variety Club.

Club, Tent 21. Other officers named were R. J. Barnes, first assistant chief barker; Don Coursey, second assistant chief barker; Willis J. Davis, property master; and M. A. Barre, dough guy. . . . O. S. Rhoden, Harlem, Ky., will take over, as of Jan. 1, the Hi-Land Drive-In, Rogersville, Tenn. . . . Members of the American Legion, the Veterans of Foreign Wars, and their auxiliaries were guests of Mrs. Dondo Underwood, manager, Priest, High Springs, Fla., for the showing of 20th-Fox's "House Of Bamboo." . . . U-I district manager Jimmie Frew is back in the office after a short stay in the hospital. . . . Nash Weil, vice-president, Wil-Kin Theatre Supply Company, is in the hospital for a rest. . . . Harry McCowan, Sycamore, Sycamore, Ala., has closed the house. . . . The Houston Drive-In, Macon, Ga., has been closed.

Boston

Warren Gates, former booker, Warners, has joined the booking staff, Columbia, replacing Jack Finn, who resigned to enter the Navy. . . . Kirk Douglas is coming to town to meet the press and to appear on radio and TV on behalf of his latest film, "The Indian Fighter." Joe Mansfield, UA tubthumper, arranged to have him make a personal appearance at the Boston Post Santa Fund, to raise money for its Christmas charities. . . . Marilyn Paul is the new secretary, Independent Exhibitors, Inc., of New England, replacing Anita Linsky, resigned. . . . Don McNally, who owns drive-ins in Derby and Morrisville, Vt., has taken over the leases on two regular theatres. The Auditorium, Orleans, Vt., now closed, will reopen under his name Jan. 1, when CinemaScope will have been installed. He is also taking the lease over on the Memorial, Barton, Vt., from Mr. and Mrs. J. M. Quinton, who have been operating the house. . . . American Theatres Corporation has closed three neighborhood houses, the Warren and the Plaza, Roxbury, Mass., and the Central, Somerville, Mass. No plans have been made for reopening at this time. . . . George Roberts, treasurer, Rifkin circuit, took over the toastmaster duties at the annual Covenant

Film Salesmen Pledge Theatre Aid Effort

ATLANTA—"Film salesmen are willing to carry the torch to light the darkened houses throughout the nation," David Bartell, general counsel, Colosseum of Motion Picture Salesmen, said in an address last week at the Atlanta Lodge.

He added that "the increased profit to the distributors would more than pay for the additional salesmen it would take to carry out this program."

Bartell said that the film salesmen are most anxious to participate in a program of maintaining a prosperous and healthy industry by diligently serving the exhibitors within the framework of company policy.

"Prosperity," Bartell said, "is of mutual concern, and the several facets of the business are dependent upon each other for success." Recalling that the Colosseum was formed in Atlanta on May 6, 1944, at a meeting at the Henry Grady Hotel, Bartell said that the organization has proved its importance and is a "valuable, vibrant, and vital force in the growth and stability of the dynamic motion picture industry."

Breakfast at Temple Kehillath Israel, conducted by the Greater Boston Council of B'nai B'rith. . . . Moe Silver, Stanley Warner Corporation, addressed local film leaders at a luncheon to coordinate the annual Christmas Salute Drive for the Will Rogers Hospital. Silver was the guest of Charles E. Kurtzman, northeast division manager, Loew's, Inc., who is exhibitor chairman in this territory. With Gasper Urban, Paramount branch manager, who is distributor chairman, all exchange managers were present.

PROVIDENCE, R. I., NEWS—Preceding the opening of 20th-Fox's "Good Morning, Miss Dove," at the Majestic, the management, through the cooperation of the Chancery and Catholic Schools Department, sent out invitations to a private screening to all convents and parochial schools in the diocese. The special showing was well attended, indicating that parochial school students will patronize the picture in great numbers. . . . "Glory Of Goya" and "Toulouse-Lautrec" were two of the most recent art films presented at the Rhode Island School of Design as part of the current film series, open to the public without charge. These films, offered as part of a program to acquaint moviegoers with the various phases and technicalities involved in the making of screen attractions, do not conflict in any way with commercial exhibitors, and are offered in an attempt to foster appreciation of the industry. Everything from films of ancient vintage to foreign productions are included in the series, and the project has received the praise and enthusiastic support of many local exhibitors. . . . R. F. Walker has resigned his post as manager, Castle, to enter another line of business. Edward Stokes, assistant manager, Avon Cinema, is filling-in until a permanent manager is appointed. Both houses are Lockwood and Gordon operations. . . . Robert Peterson, chief-of-service, Loew's State, is receiving congratulations on the birth of a fourth son.

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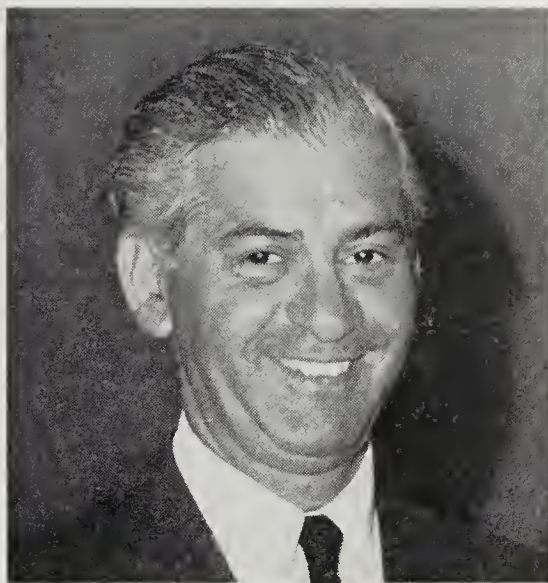
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3,000 MILES OF 'GUYS AND DOLLS' SMILES!



JOSEPH R. VOGEL
LOEW'S THEATRES
Capitol, New York, in its
6th big week!



SOL SCHWARTZ
RKO THEATRES
RKO Keith's, Washington, D. C.,
in its 5th big week!



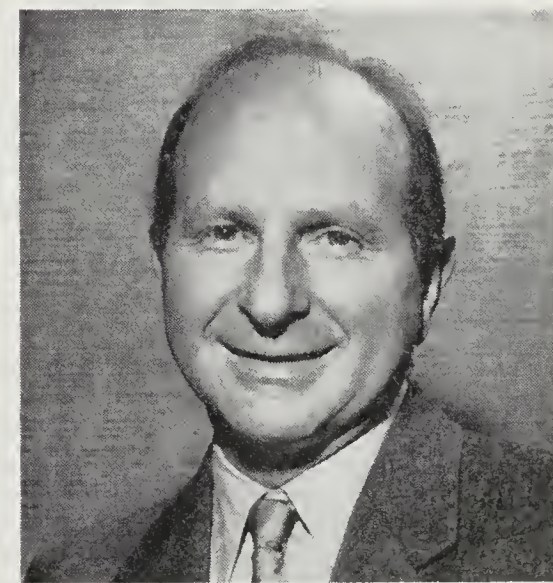
WILLIAM GOLDMAN
GOLDMAN THEATRES
Randolph, Philadelphia,
in its 6th big week!



I. J. HOFFMAN
B. & Q. ASSOCIATES
Astor Theatre, Boston,
in its 6th big week!



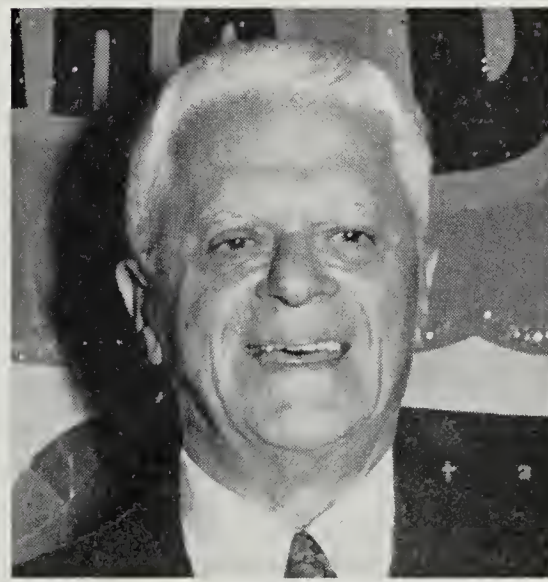
DAVE WALLERSTEIN
BALABAN & KATZ
Chicago Theatre
in its 6th big week!



ELMER BALABAN
H. & E. BALABAN CIRCUIT
Adams Theatre, Detroit,
in its 4th big week!



MARCO WOLFF
FANCHON AND MARCO
Hollywood Paramount
in its 4th big week!



IRVING ACKERMAN
ACKERMAN & ROSENER THEATRES
Stage Door, San Francisco,
in its 5th big week!

**WATCH THE
HOLIDAY
SMILES!**

**Gala
Openings
Coast-to-Coast
starting
Dec. 23rd!**

Soon
he
will
rise
in all
his
might...

THE CONQUEROR



Coming
in early 1956

from **RKO**



The International Scene

Canada

Canadian Commission To Study Broadcasting

TORONTO—The government has named a three-man Royal Commission to look into all aspects of Canadian TV and sound broadcasting.

Heading up the board is R. M. Fowler, Montreal, president, Canadian Pulp and Paper Association. Also on the board are James Stewart, Toronto, president, Canadian Bank of Commerce, and Edmond Turcotte, Canadian ambassador to Colombia and former editor-in-chief of a defunct daily newspaper, Le Canada.

The investigators are confronted with the disputed question of whether the CBC should have authority to make recommendations on the licensing of its privately-owned competitors and to regulate their operations. Another aspect to be dealt with by the board is the financing requirements of the CBC.

An application by Paramount Windsor Theatres, Ltd., for transfer of control of Windsor radio and TV stations was opposed by the CBC Board of Governors. The announcement by the CBC said the transfer would give control to Famous Players Canadian Corporation, which has half-interests in TV stations at Kitchener and Quebec City. Famous Players owns Paramount Windsor Theatres, Ltd.

Canadian Comment

One hundred and fifty barkers, members of Toronto's Variety Club International, Tent 28, and their wives and friends taxed the capacity of the Balinese Room, Sign of the Steer, to witness the induction ceremony and installation of the 1956 crew and chaplains at the annual installation dinner and dance. The organization supports Variety Village, a training school and residence for crippled children. Harry Mandel, the retiring chief barker, performed the induction ceremony of the incoming crew. The 1956 crew will be headed by David Griesdorf, chief barker. Other officers are N. A. Taylor, first assistant chief barker; Dan Krendel, second assistant chief barker; Louis Davidson,

property master; J. A. Troyer, dough guy; and the following canvassmen, Herb Allen, George Altman, Clare Appel, Joe Bermack, Jack Fitzgibbons, and Ernest Rawley. The 1956 chaplains are Father G. J. Cherrier, Rabbi Reuben Slonin, and Rev. Ray McCleary. Griesdorf, in behalf of the outgoing crew, presented their chief, Mandel, with a jewelled barker's pin, signifying a retired leader of Variety.

CINE CHATTER: Ralph Cole, formerly of 20th Century Theatres' Century, Trenton is now manager of the Centre, Chatham, succeeding Frank Reid, resigned. . . . John DeBow and Hugh L. Bearg have been added to the sales staff of Screen Gems of Canada, Ltd., Columbia TV subsidiary with head offices in Toronto. . . . Don Edwards, manager, Tivoli, Hamilton, was married in that city. . . . Rene Legault, manager, Odeon Beaubien, Montreal, died of a heart attack. . . . Buffalo television station WBEN-TV was used to advertise film trailers for "Ulysses" and "It's A Wonderful Life" for their showings in Toronto. . . . Alf Perry, president, and Mark Plottel, general sales manager, Empire-Universal, were at the west coast for a sales meeting of Universal-International. . . . Famous Players Canadian Corporation, Ltd., announced that a dividend of 37½ cents a share was declared for the quarter ending Dec. 31, 1955, on all issued common shares of the company, payable on Dec. 28, to stockholders of record at the close of business on Dec. 2. . . . Christmas and New Year's midnight shows will be permitted in Toronto at 12.15 a.m. on the Mondays of Dec. 26 and Jan. 2. Christmas Day and New Year's Day fall on Sunday. Permission was obtained by A. H. Jolley, MPTAO secretary from the Police Commission. . . . Associated Screen News is now producing trailers, headers, in processed Eastman color. . . . Peerless Films is handling D. W. Griffith's controversial reissue, "Birth Of A Nation." . . . A silver cigar case was presented to Dave Griesdorf, former general manager, Odeon Theatres (Canada), Ltd., by his former associates. The presentation was made by Leonard Brockington, who is Odeon president.



The 1956 Crew of Variety Club, Tent 28, Toronto, Canada, were recently inducted into office at the annual installation dinner and dance at the Balinese Room, Sign of the Steer. They are, left to right, seated, David Griesdorf, chief barker; N. A. Taylor, first assistant; Dan Krendel, second assistant; Louis Davidson, property master; J. A. Troyer, dough guy, and, standing, canvassmen Herb Allen, George Altman, Clare Appel, Joe Bermack, Jack Fitzgibbons, and Ernest Rawley.

Litigation Begins In Estate Hassle

BUFFALO—Proceedings were heard in Genesee County Surrogate's Court, Batavia, N. Y., on Dec. 6 when Mrs. Joseph Attardi sought to be appointed administratrix of the estate of her father, Charles L. Mancuso. Her mother, five brothers, and a sister filed objections, mostly on the claim that Mrs. Attardi failed to show there are any assets to be administered. Mancuso died 13 years ago and there never has been administration of the estate.

William J. Darch appeared for Mrs. Attardi and referred to 999 shares of Charles Mancuso and Sons, Inc., stock he said Mancuso owned. The attorney said each share was worth \$100.

The sons, who objected, and other relatives were represented by George W. Garnier. The sons are officers of the Charles Mancuso and Sons, Inc., which firm operates the Mancuso and other properties in Batavia. Surrogate Philip J. Weiss adjourned the case indefinitely after asking Darch to file a memorandum.

Buffalo

Edward L. Hyman, vice-president, American Broadcasting-Paramount Theatres, accompanied by Bernie Levy, his assistant, and Al Sicignano, booker, was here for a conference with local AB-PT executives. Attending were Arthur Krolick, district manager; Charles B. Taylor, associate district manager; Edward Miller, manager, Paramount; Ben Dargush, Center; Charles McKernan, Seneca; William Colson, Niagara; and Mrs. Lee Gross Adams, booker. . . . Charles Kalthoff, former manager, Regent, Geneva, N. Y., has been returned to that city from Baltimore, Md., to face charges of absconding with \$1,000 in theatre receipts. Kalthoff, sought since Oct. 31, is alleged to have given himself up to Baltimore police when all but \$1 of his funds was gone. . . . Nat Marcus, branch manager, Warners, put on a special screening of "The Court Martial Of Billy Mitchell" in the Motion Picture Operators screening room, to which he invited the top brass of U. S. Air Force units in western New York. . . . George H. Mackenna, chairman, Audience Awards committee, and Arthur Krolick, co-chairman, presided at the selection of winners of the special local prizes, promoted from Sylvania Electric Products, at a luncheon in the Variety Club. Representatives of exhibition, the press, and Sylvania attended. . . . Hundreds of friends from exhibition and distribution attended the annual Christmas party in the Buffalo Park Lane given by the Hayman Brothers, Niagara Falls, N. Y., operators of the Strand and Cataract and other theatre properties there. The party followed the tradition of their father, the late Charles Hayman, who for many years gave a Yuletide party that was the highlight of the season in the local industry. . . . Greta Olsen, assistant, film curator's library, George Eastman House, Rochester, N. Y., has completed the work of transferring the information on some 3,000 cards into a catalogue, the first to be compiled for the films in the photographic library.

Charlotte

Most exchanges and organizations on Film Row are planning Christmas parties for employes and members. The WOMPI party will be held at the Starcastle Restaurant, owned and operated by Robert Saunders, Theatre Booking Agency. . . . Earl S. Mulwee, chairman, contribution committee, Variety Club Eye Clinic, is getting out letters in an effort to help the Eye Clinic to do more charity work for those who otherwise would be unable to afford treatment. . . . The WOMPI December luncheon meeting was postponed because of the Christmas party and conflicting engagements. The luncheon will be held at the regular time in January. . . . Mrs. Pauline Griffith has re-entered Memorial Hospital. . . . Sadie Smith, Stewart-Everett Theatres, is in Mercy Hospital. . . . A number of industryites attended a reception in honor of Danny Kaye at the Barringer Hotel. . . . The Hope, Hope Mills, N. C., was swept by fire, resulting in a loss estimated at \$53,000, including the building and equipment. Daniel McNeil, operator, said the theatre was covered partially by insurance. . . . The Berkeley, Moncks Corner, S. C., owned by W. T. Friddell, was completely destroyed by a fire of undetermined origin.

Chicago

Thousands of Catholics, attending Sunday masses, stood as they pledged to "combat objectionable movies." Their action was in response to a letter from Cardinal Stritch to pastors, read by them to the congregations. The Cardinal's letter said, "You know full well that in many of our public amusements there are occasions of sin. To alert our people to many of these occasions of sin, the hierarchy in the United States organized the National Legion of Decency to review and properly evaluate motion pictures. It is disturbing to read in the report of the National Legion of Decency that there is presently a rising tide of moral laxity in the moving picture field of amusements." . . . Jack Barnett is a partner in the newly-formed Convention—City Films . . . Nat Nathanson, midwest division man-

Variety Officers Relected; Jack Kirsch Heads Slate

CHICAGO—Variety Club is being operated so harmoniously and efficiently under the leadership of Jack Kirsch, president, Allied Theatres of Illinois, that all present officers were reelected for the 1956 term at a meeting of the crew. Installation will be held Jan. 16 at the Congress Hotel.

Officers and the crew reelected are Kirsch, chief barker; Nat Nathanson, first assistant chief barker; Louis Reinheimer, second assistant chief barker; Harry Balaban, dough guy; and Jack Rose, property master.

Members of the crew are Lou Goldberg, Sam Levinsohn, William Margolis, John Semadals, Ralph Smitha, and Dave Wallerstein.

Delegates to the Variety International convention are Kirsch, Manny Smerling, and Charles Cooper, with Goldberg and Mayer Stern alternate delegates.

Convention Date Set For Carolina Exhibs

CHARLOTTE—The annual convention of the Theatre Owners Association of North and South Carolina will be held here Jan. 29-31. Mrs. Lucille Price, executive secretary, said that approximately 500 persons are expected to attend the meeting, which will be held in the Hotel Charlotte.

The convention will begin with registration and a social hour in the afternoon, followed by a meeting of the board of directors the first evening. Two business sessions will be held the next day. One in the morning will be open to all persons engaged in the motion picture industry. The afternoon session will be closed to all but theatre owners. Officers and directors will be named at this session. A banquet will be held at the hotel that night. The final day will be devoted to a clinic on theatre operation.

Howard Anderson, Mullins, S. C., is acting president of the association. Elected vice-president at the last convention, he advanced to the presidency upon the resignation of C. A. Dandelake, Tarboro, N. C., who entered motion picture production in California.

ager, Allied Artists, survived the trials and tribulations of building and moving into a new home. . . . Variety Club members are planning to engage a private railroad car if enough register for the Variety International convention in New York.

Cincinnati

All house managers for the Chakeres Circuit, Springfield, O., are participating in a five-week, pre-Christmas incentive drive, based on a point system, with the winning managers receiving cash prizes. . . . Gene Lutes, Chakeres Kentucky district manager, and general manager, combined drive of Kentucky Independent Theatre Owners and Kentucky Allied to have the state 10 per cent tax on theatre admissions removed, has completed a tour during which he conferred with every exhibitor in the state to secure his active cooperation. . . . In conjunction with the TV appearance of Benny Goodman and Steve Allen for the kickoff of "The Benny Goodman Story," U-I sponsored a cocktail party for exhibitors at the Netherland Plaza Hotel. Guests from other cities included Ray Frisz, Wally Allan, and Mike Chakeres, Chakeres Circuit. . . . 20th-Fox gave a luncheon for Shirley Jones of the "Carousel" cast, who was here to bally the film. Exhibitors, film reviewers, and radio and TV executives attended. . . . Warners' branch staff staged a Christmas dinner dance at Hotel Alms, and the Columbia staff held its seasonal party in the office. . . . Paul King, who recently bought the Dixon, Beverly, O., from C. O. Dixon, plans a Christmas Day opening, after complete house renovation. . . . Ben Bein, shipping department head, National Screen Service, was hospitalized with recurrence of a heart condition. . . . Formal opening of new quarters of Tent 3, Variety Club, in Hotel Metropole will feature a New Year's Eve party.

(Continued on page 32)

Burlesque Feature Set For Burning

LORAIN, O.—Lorain County Prosecutor Paul J. Mikus said that the print of "Teaserama," burlesque film shown at the Lorain Drive-In, would be destroyed on March 24. This would be 120 days after the conviction of Richard Kline, manager, Lorain Drive-In, on charges of exhibiting a picture "which tends to corrupt morals." Kline was fined \$500 and costs in Lorain municipal court for exhibiting the film.

"By waiting 120 days, the Kline case cannot be reopened under state statutes under any circumstances," said Mikus. "We will be within the letter of the law to destroy the film after the four-month wait." The print was turned over to Mikus for safekeeping. Attorney Austin O'Toole, counsel for Kline, said he did not know if Kline would request return of the print. "Teaserama" was produced by Irving Shaw, New York, who has been under fire by the Kefauver Senate Committee probing distribution of pornography. City Prosecutor Ray Miraldi said "Teaserama" is "nothing more than a smutty, rotten, and vulgar motion picture which is not fit for public showing." He commended police for having "the fortitude and guts to stop showing of such a movie."

Cincinnati

(Continued from page 31)

COLUMBUS, O., NEWS—Manager Edward McGlone, RKO Palace, announced the booking of Samuel Goldwyn's "Guys And Dolls," starting Dec. 23. . . . Claud Belknap, doorman, Southern, for 23 years, retired after 43 years of taking tickets in Columbus theatres. Belknap was doorman at the Majestic for 20 years before joining the Southern staff. . . . Tab Hunter was scheduled to be a member of the Hollywood party landing last week at Port Columbus, bound for the world premiere of Warners' "The Court Martial Of Billy Mitchell" at the Weller and Liberty, Zanesville, O. Others in the party were to include Natalie Wood, Benay Venuta, and Anne Robinson. . . . Kirk Douglas is scheduled for his first Columbus visit today (Dec. 21), in advance of United Artists' "The Indian Fighter." . . . Manager Walter Kessler, Loew's Ohio, has been in New York. Jack Dolde, former assistant manager who was named assistant at Loew's Twin Drive-In, Chicago, last summer, has been subbing for Kessler. . . . Daniel J. Sugarman, 86, grandfather of Charles Sugarman, World, died at his home here. Services and burial were in Cincinnati. . . . In Portsmouth, O., trial of the suit of several southern Ohio exhibitors against the Huntington-Cincinnati Trucking Company was postponed because of the illness of the defendant's lawyer. Exhibitors are seeking recovery of alleged overcharges and treble damages.

Cleveland

The Cleveland Motion Picture Exhibitors Association will hold its annual membership meeting for election of officers in the Association Film Building headquarters on Jan. 10. Henry Greenberger, Community Circuit, has served as



Warners' special short subject, "24 Hour Alert," recently had its world premiere at the Michigan, Detroit, where, left to right, General Benjamin Webster, of Willow Run, and acting mayor Eugene I. Van Antwerp presented a ground observer award to Arthur Grau.

president the past two years, succeeding Ernest Schwartz, who held the post for approximately 20 years. . . . Marshall Fine, new Variety Club chief barker, announces the addition of 12 new members, Jerry Safron, Martin Grassgreen, Harry Rice, Columbia branch manager, salesman, and publicist respectively; Lewis Horwitz, Washington Circuit; Mike Gould, Paramount salesman; John Tender, Tivoli, Lorain, O.; Marvin Frankel, Capitol, Elyria, O.; Al Boudouris and Fred Lentz, Miracle Mile Drive-In, Toledo, O.; Bill Woda, United Artists; Jack Fine, Union Square, Cleveland; and Howard Senior, publicity man.

Herb Ochs, Ochs Drive-In Theatres Operation, and Mrs. Ochs left for Florida, where the circuit also has extensive interests in Dania, Tampa, Sarasota, and Daytona Beach. . . . Associated Circuit is making some architectural office changes. . . . The U-I district meeting originally scheduled for Pittsburgh was held here last week in the Statler Hotel. Peter Dana, division manager, and Peter Rosian, district manager, conducted the sessions, attended by branch managers and salesmen of the Cleveland, Pittsburgh, Philadelphia, and Detroit offices. . . . Jack Lykes, who recently resigned from the Colony, Toledo, O., where he was manager for 14 years, is now with the Hertzfeld Oldsmobile Company of Toledo. . . . Jim Barton, one of the owners, Pearl Road Drive-In, was in Deaconess Hospital for a check-up.

U-I, RKO Sales Meets Headquarter In Cincinnati

CINCINNATI—Two-day sales meetings were held by RKO and U-I during the second week of this month at the Netherland Plaza Hotel. Morris Lefko, Cleveland, district manager, and Lloyd Krause, local branch manager, were hosts for the RKO sessions, at which Nat Levy, New York, manager of eastern and southern sales, presided. Attending were district and branch managers from Texas, Georgia, Pennsylvania, New York, Connecticut, Ohio, and Washington, D. C.

James Frew, district manager, and F. J. McCarthy, southern and Canadian sales manager, headed the U-I discussions, and branch managers and salesmen were present from Memphis, Charlotte, Atlanta, Jacksonville, and this city.

Denver

Variety Tent 37 opened the new club-rooms in the Cosmopolitan Hotel with a cocktail party. . . . F. A. Bateman, Republic district manager, was in calling on the circuits and conferring with Gene Gerbase, branch manager, after which the two headed for Los Angeles to attend a sales meeting. . . . Carl Mock, Tapon salesman, on a trip to Mexico, wrote that there are many excellent theatres there, all of which are superior in decor and facilities to most of those at home. He also saw the famous glass curtain at the Palace of Fine Arts, which was built by Tiffany in New York in 1910 at a cost of over \$15,000. It lights up, showing Mexico's two famous volcanos. . . . The Wyo, Glenrock, Wyo., has been sold by Nervin Reed and Carlin Smith to E. C. McNamara, who has been manager.

Des Moines

Bob Bowman has purchased the theatre at Ayrshire, Ia., from Clifford Anderson, and will run two shows a week. . . . Danny Kaye paid a visit in connection with Paramount's "The Court Jester" and held a party for the press, plus visiting the governor's mansion. . . . Earl Hull, assistant booker, RKO, has left that position. . . . Paul Ellsberry, former manager, Waterloo, Waterloo, Ia., has returned to his post and LeRoy Palmer has been transferred by the Dickinson circuit to the Lux, Joplin, Mo. . . . The Capitol Drive-In, closed for the winter, put up a sign reading: "Closed for the season. Thanks and drive carefully. The person you kill may be one of our customers." . . . Walt Lechtenberg leased the Calmar, Calmar, Ia., and has reopened the house. . . . Rollin K. Stonebrook has been named manager, Arrow, Cherokee, Ia. . . . Clifford Shearon has reopened the Norka, Akron, Ia.

Detroit

Theatre owners have had quite a problem since the start of a newspaper strike that has shut down the three daily metropolitans, leaving exhibitors no way of advertising. Most theatres have been deluged by telephone calls. . . . The Air Force Command and other civic and service groups took part in elaborate premiere ceremonies for "24 Hour Alert" at the Michigan. Warners' "I Died A Thousand Times" was shown on the same program. Mayor Albert E. Cobo presented Wings Awards to outstanding members of the Ground Observer Corps. . . . The Roosevelt, owned by Wisper and Wetsman circuit, which has been closed for more than a year, will be converted into store space. Although plans are not definite, sound and projection equipment is being removed from the house. . . . Stuart L. Gorelick has expanded his circuit catering to the Negro population. Gorelick leased the Gold Coast from Sol Krim recently, making three theatres in the far corners of the city that are catering to Negroes. Gorelick, son of Oscar A. Gorelick, who owns the Carmen, Dearborn, Mich., will act as circuit manager, S. L. Gorelick Enterprises. Clark Theatre Service is handling booking and buying. . . . Leon Robbe, 35, owner and operator, Elsie, Elsie, Mich., and the Northside Drive-In, Lansing, Mich., was killed in an auto accident recently. . . . Dillon M.

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Dezel Productions To Sue Filmmakers

DETROIT—Albert Dezel, president, Dezel Productions, has announced plans to start legal action against the Filmmakers Releasing Corporation, Beverly Hills, Cal., to secure delivery of the film, "The Bold And The Brave." Dezel has acted as a distributor for the Filmmakers in Detroit and Chicago for more than three years.

Herman Feldman, Chicago lawyer for Dezel, sent a statement to Filmmakers last month asking a clarification of the status of the film. According to Dezel, reports have indicated that Filmmakers has sought to release the film through RKO, but according to Dezel's lawyer, the film may not, under the present franchise agreement, be distributed by any other film company except his own. The franchise, according to Dezel, has no expiration date, since it is an unlimited contract.

Krepps, managing director, United Artists, announced plans for installation of Todd-AO. . . . Jack Zide, owner, Allied Film Exchange, announced the addition of his son, Mickey, to the staff. He was formerly a booker, Columbia, prior to joining the Coast Guard.

Houston

Marfa, Tex., will be the site of some of the scenes of the forthcoming Ginger Rogers picture, "The First Traveling Saleslady," to be produced by RKO. Scenes will be shot the latter part of January. . . . R. J. O'Donnell, vice-president and general manager, Interstate Circuit, estimated that 53,800 ballots were cast at Interstate Theatres. All Texas theatres, including those in the Interstate Circuit, accounted for approximately 75,800 ballots. O'Donnell attended the Audience Awards dinner held in Hollywood. . . . Wayne Horton, manager, Don Drive-In, Port Arthur, Tex., has announced the installation of in-car heaters. It is the only local drive-in so equipped.



Morey R. Goldstein, second from left, Allied Artists vice-president and general sales manager, is seen with those who attended a recent regional sales meeting in Beverly Hills, Cal. From left to right are Harold Wirthwein, western division sales manager; Don Tibbs, branch manager, Salt Lake City; Mel Hulling, co-owner, company's west coast franchise in San Francisco; James Myers, San Francisco branch manager; Si Borus, manager, western contract department; M. J. E. McCarthy, branch manager, Los Angeles; Ed Cruca, branch manager, Seattle; Richard C. Carlson, branch manager, Portland; and Jack Felix, branch manager, Denver.

Lowell Bulpitt, manager, Boulevard, has been reelected president, Houston Independent Theatre Association. Other officers named were, vice-president, Mrs. Ruby Gibson, owner, Navaway, and secretary-treasurer, Jimmy Harris, manager, Hempstead Drive-In. . . . Mary Costa, the singing and speaking voice for Walt Disney's "Sleeping Beauty" productions, will appear here at the 1956 Houston Automobile Show, Jan. 7-17, at the Sam Houston Coliseum. She will appear as a vocalist. Bill Lundigan, Hollywood star, will also appear at the show. . . . The 20th annual Blue Bird Circle children's matinee was held at eight Interstate and the independent Bellaire theatres. Shows were made up of cartoons and comedies selected for young audiences and were held at 9 a.m. and at 11 a.m. at the Alameda, the Garden Oaks, and the Santa Rosa, and at 10 a.m. at the Alabama, Eastwood, Tower, River Oaks, Yale, and Bellaire.

Exhibitor Sentenced For Letter Threat

MEMPHIS—Ben Warren Bass, manager, Rosewood, South Memphis neighborhood situation, last fortnight was convicted of charges of writing a letter threatening the safety of one of his six-year-old patrons. A Federal Court jury returned a verdict of guilty, after hearing three days of testimony and deliberating six hours, to Judge Marion S. Boyd, who fined Bass \$750 and sentenced him to 18 months in prison.

The government's principal witness was a handwriting expert who said he believed that Bass wrote a letter to Mrs. Helen Butler which said that her son would "fail to show up" one day unless she dropped a \$10,000 damage suit she had filed earlier in Circuit Court charging the theatre operator with detaining her son at the Rosewood until he confessed to slashing a theatre seat. The letter in question further asserted that the child is a delinquent, a liar, that Mrs. Butler is unfit to bring him up, and that he is a "menace to the neighborhood."

Given an opportunity to make a statement after the verdict, Bass insisted on his innocence. His attorneys, L. E. Gwinn and John Robinson, said they will appeal to the Sixth Circuit Court of Appeals, Cincinnati, unless Judge Boyd granted them a new trial at a hearing set for last week. The case was prosecuted by Warner Hodges and Edward Vaden, assistant district attorneys.

Jacksonville

FST president Louis J. Finske was ill at his home for several days. . . . Recovering from surgery was Marvin Skinner, 20th-Fox office manager. . . . Elected to the Variety crew of 1956 were Tommy Tucker, Ted Chapeau, Bill Beck, Horace Denning, Buford Styles, Harvey Garland, Johnny Tomlinson, Tom P. Tidwell, Judge May, Clint Ezell, and Carl Carter. . . . Fred Hull, MGM branch manager who is president of the Blind Children's Foundation, has activated a blind children's counseling service under Mrs. Esther Skeels. . . . FST home office personnel scheduled their annual year-end party for the Atlantic Beach Hotel. . . . Gretchen Knight, RKO cashier, and Kenneth West, Century, St. Marys, Ga., are newlyweds. . . . Mrs. M. A. Powell, mother of Walter Powell, 20th-Fox salesman, died of a heart attack in Lenoir, N. C. . . . Theatre men taking a prominent part in a 14-hour United Cerebral Palsy telethon at the George Washington Auditorium, telecast by WMBR-TV, were Mark DuPree and Robert Heekin, FST executives, and Carl Carter, Ribault Drive-In. Johnny Carson, Constance Bennett, Pat Boone, and Toni Gilman were NBC stars on the show.

Milwaukee

The Walworth, Walworth, Wis., is now being operated by Standard Theatres Management Corporation. Tom Finin continues as manager. Spyros Pappas was the former operator. . . . Bert Nathan, former owner, Hollywood, now with the Theatre Popcorn Vending Corporation, was re-

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KANSAS CITY, MISSOURI

elected president, International Popcorn Association, at the recent Chicago convention. . . . All drive-ins in the territory are now closed for the season except the Starlight, Menoninee Falls, Wis., which has installed in-car heaters. . . . William Friese, manager, Marcus Circuit's Fifth Avenue, LaCrosse, Wis., was fined \$100 and costs on charges of showing obscene advertising for "Naked Amazon." . . . Bennie Benjamin, Realart, is handling local distribution of American Releasing's "The Day The World Ended" and "Phantom From 10,000 Leagues."

John Jessen, Spread Eagle, Wis., has succeeded Norman Enquist as manager, Towne, Florence, Wis. . . . Arno Pavola, Hancock, Mich., has been named manager, Thomas Theatres' Lloyd and Fox, Marinette, Wis. . . . Francis Bickler, manager, Fox-Wisconsin's Wisconsin, was chosen "Personality of the Month" by the Better Films Council of Milwaukee. . . . Joe Imhoff, United Artists' branch manager, was laid up with a virus infection. . . . Ben Marcus, Marcus Theatres, took over the management of the Times, Wauwatosa, Wis., from Theatre Service Company. . . . A. R. Walters opened his Mosinee, Mosinee, Wis. . . . Joe Woodward is now buying and booking for Dick Kelly's Reedsburg, Reedsburg, Wis. . . . Dave Chapman, office manager, Columbia, was elected secretary, Colosseum of Motion Picture Salesmen, at the recent Los Angeles convention. . . . Tom Kolinski is the new booker, Warners, and Bill Lang has rejoined the sales force there. . . . Ben Schwenke, booker and office manager, Warners, is retiring after 20 years of service. . . . David Mirisch, nephew of Allied Artists' executive Harold Mirisch, is a trainee at the 20th-Fox exchange.

The Marcus Circuit closed the State, Wausau, Wis., until after Christmas, because of poor business. . . . A. P. Hansen, pioneer projectionist, died recently. . . . Gran Theatres Management Company scheduled a Christmas party for employees, exhibitors, and exchange personnel at the Oriental Theatre Building, Dec. 22, with festivities beginning at 11 p.m.

Minneapolis

South Dakota Exhibitors Association, meeting at Huron, S. D., saw a demonstration of 20th-Fox's new 55mm. process featuring clips from "Carousel." Also on the convention agenda was a demonstration of the new MGM sound system, which will combine both magnetic and optical sound on a single print, and a discussion of trade problems affecting the industry. Axel Sorenson, Beresford, S. D., is president of the group. . . . The Roxy, Steele, N. D., operated by W. L. Diement, has closed. . . . Larry Wilk, booker, Allied Artists, is resigning to enter the University of Minnesota. . . . Mrs. Sandow Holman, wife of the operator, Lake, Buffalo, Minn., died. . . . Russell McCarthy, formerly North Dakota salesman, is the new booker, Paramount, replacing Sam Idelkope, resigned. . . . W. R. Frank has installed CinemaScope in his Roxy, Owatonna, Minn.

Nassau Town and County Club, Nassau, Minn., which undertook operation of the local theatre, has suspended operations and closed the house. . . . Theatres which closed recently include the Fox, Nora Springs, Ia., and the Rosebud, Colome,



Don Hartman, seated center, in charge of production at Paramount, recently presided at a press luncheon at the studio following presentation of the studio's new acting talent and a talk which stressed the need for new stars to sustain the future of the industry. Excerpts from new films, in which several of the studio's new stars appear, and the Technicolor short, "Bing Presents Oreste," scheduled for theatre release, were shown to the assembled press. Some of Paramount's "new faces" in the line-up above, from left to right, are Carol Ohmart, starred in "The Scarlet Hour"; Larry Pennell; Ursula Andress; Jody Lawrence, also of "The Scarlet Hour"; George Kerris, actor-dancer; Valerie Allen; and Oreste, European singer, who appears in "The Vagabond King." Paul Manning, MOTION PICTURE EXHIBITOR's west coast editor, is seated at left.

S. D. . . . Jim Robinson, who sold the Grand, Sheffield, Ia., to Walter Friedrichs, has taken over operation of the Nancy, Bridgewater, S. D. . . . Theatremen of the Fargo, N. D.-Moorhead, Minn., area, entertained approximately 20,000 youngsters at their fourth annual free Movie Jamboree. . . . The Le Torneau brothers are installing new seats in their State, Windom, Minn. . . . Dale Ronning, Philip, S. D., has taken over operation of the Quinn, Quinn, S. D.

C. C. Noecker has completed installation of a new transverter and rectifiers at his Durand, Durand, Wis. . . . Juveniles made a fresh outburst of vandalism at the Orpheum, Pipestone, Minn., and local police are casing the town. . . . Company officials included J. K. Chapman, UA head of branch operations, James R. Velde, UA western sales manager, F. J. Lee, UA district manager, B. D. Stoner, Paramount central division manager, and J. F. Kirby, Warners' western division manager.

New Haven

Seventy-five planned to attend the exchange party last week for personnel from Warners, Paramount, Columbia, 20th-Fox, and MGM. The committee included Frank Manzi, Leon Jakobson,

Closed Circuit TV System Is Backed By Exhibitor

MINNEAPOLIS—Joe Floyd, partner with E. R. Ruben, Minneapolis, in the operation of the Hollywood, Sioux Falls, S. D., proposed to initiate a new-type closed circuit television system originating on the screen of the theatre and being piped to the homes of paying customers with specially-equipped sets in the area. Floyd has named his new system "Exhibivision." He already has taken steps to incorporate his company in California and will seek the cooperation of major film distributors in the experiment.

Agnes Palumbo, Evelyn Zona, and Libby Kelly. . . . Allied Artists, Republic, United Artists, RKO, and U-I folks were at Donat's earlier for their Christmas get together. . . . George Somma, Republic branch manager, is all smiles in meeting his quota in the Republic Playdate-Collection Drive. . . . Angelo Lombardi, Warners salesman, attended the Register All-State Football Dinner with his talented athlete son, Anthony, who was honored at the affair as one of the High School Players of the Week. . . . Matt Saunders, Poli, Bridgeport, Conn., and Lou Cohen, Poli, Hartford, Conn., have been hospitalized. . . . Congratulations were in order to Sam Germain, 20th-Fox salesman, and Mrs. Germain on their 40th wedding anniversary.

HARTFORD, CONN., NEWS—George Smith, maintenance manager-purchasing agent, Hartford Theatres Circuit, resigned. His future plans were not disclosed. Sidney Brenner, manager, Art, also left the circuit, with Charles Jones replacing him. . . . Peter Perakos, Sr., president, Perakos Theatre Associates, New Britain, Conn., has been recuperating from surgery. . . . Connecticut premiere of "Guys And Dolls," MGM release of the Samuel Goldwyn musical, was slated for Dec. 23 at the Parsons, an independent, 1200-seat house, operated by Bernie Menschell and John Calvocoressi. . . . Barry Barents, formerly with Loew's Poli-New England Theatres, Springfield and Worcester, Mass., has been named news director, WKNB-TV here. . . . Vince Capuano, manager, Perakos Circuit's deluxe Elm, West Hartford, long active in suburban affairs, has been named vice-president, newly-formed Elmwood Business Associates, a division of the West Hartford Chamber of Commerce.

New Orleans

Dan M. Brandon, Variety Club Tent No. 45 property master, has been appointed chairman, transportation committee, which will handle special transportation for

Charlton Heston, Claudette Colbert, and Gloria De Haven on their arrival and during their stay here as participants in Variety's telethon, to help raise funds for the cerebral palsy treatment center and rehabilitation workshop. The committee also has charge of transportation requirements of volunteer workers at the station and to dispatch cabs to pick up donations from viewers. John and Buddy Shaffer, Shaffer Film Delivery Service, also owner-operator, New Orleans Cab Company, donated the cab service. . . . The Rex, Prichard, Ala., was reopened by

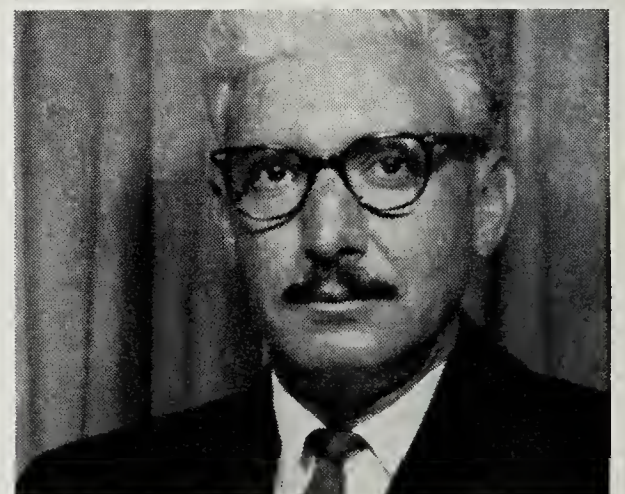
a new owner, John S. Moses, Jr., under a new name, the Star. . . . Neil Robinson, Robinson and Sons Theatres, Crestview, Fla., has taken over the operation of the Dixie Drive-In there from Mr. and Mrs. Tom Barrow, Barrow Theatres, Crestview. . . . The Regina, Mize, Miss., owned and operated by R. L. McIntosh, was recently destroyed by fire. . . . Mrs. Annie Guzzardo shuttered the Liberty, Independence, La. . . . Andy Bevelo, Exhibitors' Cooperative Service, advised that the Bailey, Ville Platte, La., a Southern Amusement unit, is closed temporarily, as is their Bailey, Tallulah, La., and the Jefferson, Lafayette, La.

New York

G. Ralph Branton, Allied Artists' vice-president, and John Flinn, advertising and publicity director, arrived from California for conferences with home office heads. Flinn will discuss campaigns on forthcoming pictures with Martin Davis, eastern ad-publicity head. . . . Some 100 industry leaders attended an informal dinner at the Hotel Pierre last week in connection with the amusement division's participation in the current Federation of Jewish Philanthropies campaign. Adolph Schimel, chairman of the amusement division of this year's campaign, presided. . . . Eugene Picker, vice-president in charge of Loew's New York theatre operations, announced managerial shifts, including Margaret Ernest, Loew's American, to Loew's Sheridan. She will be succeeded by Inez Groething, manager, Post Road. Ben Newman, manager, Loew's Delancey, shifts to Loew's Commodore, replacing James Napoli, who goes to Loew's Coney Island. Allan Isaacs moves from Loew's Coney Island to Loew's Olympia, with George Kirby, manager, Loew's Olympia, taking over Loew's Delancey. Effie Engel, manager, Loew's Sheridan, is on a leave of absence. . . . The 39th annual Christmas party of the Associated Motion Picture Advertisers was to be held in the Piccadilly Hotel this week, it was announced by David Bader, president. . . . Ronald Perlman has joined United Artists in the capacity of a general clerk. Perlman replaced Dean Ryan, who has left the company. . . . Bell Films has taken over for distribution the reissues of "Native Son" and "Mystery Lake."

Philadelphia

A general membership meeting of Motion Picture Associates of Philadelphia was held at the RKO Screening Room. . . . Variety Club, Tent 13, will hold a testimonial dinner in honor of Louis J. Goffman, retiring chief barker, and to welcome the newly elected chief barker, Maxwell Gills, on Jan. 9 in the Bellevue-Stratford Hotel. . . . Al Frank advises that the Colonial, Egg Harbor, N. J., has arranged for three completely sponsored matinees before Christmas. One is taken by the local Exchange Club, and the others by different merchants. . . . Fire, which started on the stage of William Goldman Theatres' Strand, Pottstown, Pa., resulted in the destruction of the screen and stage curtains. Some 200 patrons, however, were safely led out of



Dave Weinstein, veteran area theatre manager, has become a partner with Benny Harris in American Film Exchange, Philadelphia, and will handle the out-of-town selling.

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E. A. Jeffries, Pioneer Exhibitor, Mourned

PHILADELPHIA—One of the area's pioneer exhibitors, Edward A. Jeffries, 81, died last fortnight at his home.

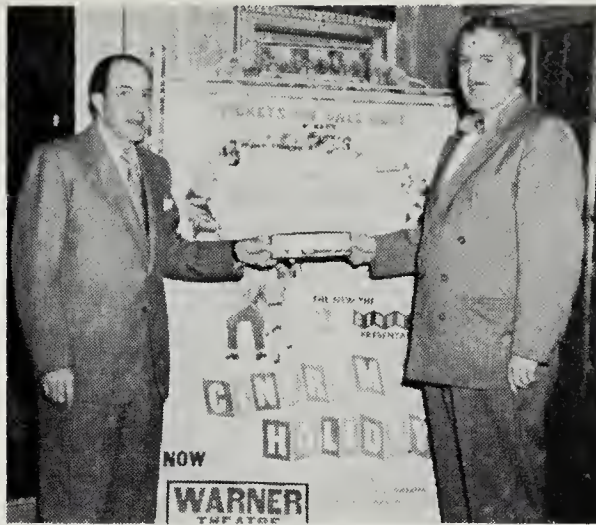
Jeffries entered the industry in 1906 when he built a nickelodeon in the Wissahickon section of the city. He built the Jeffries, the first motion picture house in Roxborough, Pa., and still owned it at the time of his death, although it was operated under a lease. He was a founder and the first head of the Moving Picture Association of Philadelphia; a 32nd degree mason, and a 50-year member of Palestine Lodge 470, F. and A. M.; and a member of Golden Crown Castle, 175, A.O.K. of M.C.

He is survived by his widow and two sisters. Following funeral services at Turner Funeral Home, burial was in St. Timothy's Churchyard.

the theatre by manager Edward Boyd and several aides. . . . Irving Blumberg, Warners' area publicist, was hospitalized for a check up. . . . Milton Peterson who, with his brother, Willis, operated the Palace and Fenwick, Salem, N. J., died last week.

An election of officers of Local F-7, front office exchange employes, IATSE, was held last week. Max Bronow, MGM, was named president. Other officers are Sam Sculli, UA, vice-president; Jack Smith, MGM, secretary; George Evans, U-I, business agent; Mary Monaghan, UA, treasurer; and Miriam Gill, U-I, sergeant-at-arms. . . . Abe Frank, Riant, Conshohocken, Pa., was listening to a radio station deliver an advertisement to the effect that you don't necessarily have to go to the movies anymore if you own a certain make of TV set. He called the station manager to complain. As a result, later on the same program, it was announced that "Movies are better than ever." . . . Felix W. Kamp, pioneer projectionist and member, Local 107, IATSE, died of a heart attack at Town Hall, where he had been in charge of amplification for the past 10 years. . . . Sidney E. Samuelson, president, Allied Motion Picture Theatre Service, Inc., announced that by order of the stockholders, the adjourned meeting will be held on Jan. 10 at Albert M. Cohen's office. Directors will meet immediately after the stockholders are adjourned, Samuelson said. . . . Variety Club, Tent 13, was making big plans for the New Year's eve party to be held in the clubrooms.

HARRISBURG, PA., NEWS—David R. Jones, manager, Lemoyne, again played host at the Lemoyne's annual Christmas party held last week. This event, sponsored by the Ladies' Auxiliary of the Lemoyne Fire Company, pays dividends in public good will. . . . Dr. Samuel Goldstein is offering his Paxtang for sale. Admittedly angry over the voters' turndown of Sunday movies at the November election, Dr. Goldstein expresses a willingness to "accept any reasonable offer" for the 500-seat house. The theatre was refurbished just two months ago and it is modern in every detail. . . . Gary Chohany is now serving as assistant to manager William Riding, Loew's.



George Birkner, right, manager, Fabian, Patterson, N. J., is seen recently receiving a Cinerama watch from Anthony Williams, Stanley Warner Theatres district manager, in recognition of his promotion of sales for "Cinerama Holiday."

READING, PA., NEWS—City Treasurer John L. Hoch reported that 1955 amusement tax receipts, chiefly from theatres, will be much below the total for 1954, which in turn were below those for 1953. For 1955, the amusement tax income may not reach \$135,000, even with good business in December. In 1954 the total was \$135,140 and, in 1953, \$144,126. Nearly 20 years ago, when the tax was first imposed, optimistic city officials thought it would bring in \$300,000 a year, or more. For the first 11 months this year, the receipts were only \$121,171. Other tax income to the city in November also fell below average for 1955.

WILMINGTON, DEL., NEWS—Edgar J. Doob, manager, Loew's Aldine, announced that the annual Christmas party for indigent children will be held Dec. 17, under the sponsorship of the Delaware Association of Police. In addition to entertainment, Santa Claus will distribute a bag of candy and a toy-filled stocking to each child. Charles E. Hughes is chairman of the DAP committee on arrangements.

A free show for children at H. S. Eskin's Queen was sponsored by the Wilmington Dry Goods Company, which used a full page ad in the local daily papers to call attention to it. . . . To Clifton R. Graeff, projectionist, Rialto, and Mrs. Graeff, a son was born at Salem County Memorial Hospital, Salem, N. J. . . . The trade was advised by the News-Journal Company that advertising rates for the Wilmington Morning News and Journal-Every Evening will be raised approximately two cents per line in February, due to rising labor and material costs, according to William J. Black, retail advertising manager.

Pittsburgh

Commissioners of North Versailles, Pa., have voted a 10 per cent amusement tax. Sunday movies, approved there three weeks ago, legalizes Sunday exhibitions at the Greater Pittsburgh Drive-In, largest outdoor theatre in the area. District businessmen are protesting the new catch-all tax. . . . The new increased rate of Exhibitors Service Company became effective with approval by the Public Utilities Commission. Stanley Warner and Allied Theatres had petitioned to have the new rate set aside, but with increased costs to ESCO, the Commission permitted the new schedule. Allied MPTO had

N. Y. Cinema Lodge Entertains Patients

NEW YORK—The Cinema Lodge of B'nai B'rith, with the cooperation of the American Guild of Variety Artists, sponsored for the second consecutive year a special Christmas gift for the patients of the Will Rogers Memorial Hospital in the form of a Christmas show, presented at the Hospital this week, it was announced by Max E. Youngstein, president, Cinema Lodge.

The Cinema Lodge idea of the Christmas show gift to the industry's Hospital was conceived last year by past president Burton E. Robbins and became a reality through the cooperation of Ned E. Shugrue, hospital executive vice-president, and Marge Coate, AGVA director of sick and relief.

Youngstein appointed Robbins and Milton Livingston as chairmen of this year's show. Robert K. Shapiro again was entertainment chairman.

informed members that the new rate had not been permitted, but this was incorrect and exhibitors are being billed under the increased rate. . . . Variety Tent 1 named Ray Scott, KDKA-TV sportcaster, chief barker. Other new officers are Harry Kodinsky, first assistant; David J. McDonald, second assistant; David C. Silverman, property master; and Ernest Stern, dough guy. Elected to the crew were Lou Hanna, Harry Hendel, Morty Henderson, James Klingensmith, Sam Speranza, and Abe Winer. . . . The crew named Kodinsky as delegate to the Variety International convention in New York next May. Alternates are Bill Finkel, Norman Mervis, and Ben Steerman. . . . Bill Nesbit, Republic representative, was stricken ill recently and has checked into Mercy Hospital, where doctors were giving him a thorough going over. . . . Pittsburgh's long-established 28-day city break is going by the boards, or so it would seem, as 20th-Fox released "The Tall Men" to city break theatres 21 days after its first-run showing here. . . . Leo Carlin, Nixon treasurer, was called to Philadelphia by the death of his father.

Tim Valanos, with the Schine Circuit for four years at Rochester, N. Y., has been appointed manager, Dipson's Bradford, Bradford, Pa., which has reopened after being dark many months.

St. Louis

Through a stenographic error, the names of three newly-elected MITO directors were omitted from the press release handed out at the recent annual gathering. The neglected directors are, for Illinois, Charles Beninati, Carlyle; for Missouri, Vincent Rost, New Madrid; and for St. Louis, Howard Zulauf.

The incorporation of Drive-In, Inc., with offices in the Cinderella Theatre Building, has been announced. It is authorized to own and operate drive-ins and to issue up to 3000 shares of \$100 par value stock. The stockholders were listed as G. Wehrenberg, L. Krueger, and P. L. Krueger. . . . The Ritz, Crossville, Ill., owned by Delbert Wagner, Carmi, Ill., closed for an indefinite period. . . . The Anythis has been closed. . . . A. T. Woh-

Sunday Showings Bring Court Fine

READING, PA.—Francis C. Kennedy, manager, Sinking Springs Drive-In, was fined \$50 and costs, amounting to \$12.40, at a hearing before Justice of the Peace William G. Piper, on charges of illegally operating the theatre on Sunday. Only one witness was heard, William H. Wynn, a county detective who served as prosecutor, by direction of District Attorney Henry M. Koch. Wynn said he visited the theatre after complaints about Sunday operation were received by Koch, and found that it was operating.

Kennedy said he had not operated on Sunday since the issuance of the warrant, shortly after Wynn's visit. Five other employes, Horace Good, Arthur Boyer, Mary Ann Correll, Janice Mountz, and Daniel Sonon, were named in the warrant, but Koch said he will withdraw the charges against the five.

No election on the Sunday show operation issue has been held in the township. The theatre has been closed, on Sunday, since Kennedy's hearing took place. It is understood plans are being considered for holding a special election in the township at an early date, to get approval of Sunday movies. The theatre will operate all winter on weekdays; it provides in-car heaters.

lert has reopened the Main Street, Alton, Ill. . . . The Court, Vienna, Mo., has been reopened by Glenn Smith, Iberia, Mo., who has leased the house from Mr. and Mrs. Elmer Chambers. . . . George A. Cohn, Columbia, was elected president, Loge No. 19, Colosseum of Motion Picture Salesmen, at the annual meeting of the Loge held in the Melbourne Hotel. Other officers elected to serve through 1956 were Louis H. Ratz, Jr., RKO, vice-president, and Homer R. Hisey, Warners, secretary-treasurer. George H. Ware, retired, was reappointed assistant secretary and treasurer.

The Variety Club elected members of the 1956 Crew, which was scheduled to meet to select the 1956 officers. Crew members are David G. Arthur, Gordon Halloran, Joseph Ansell, Jim Goldsmith, James Arthur, Tony Blust, Harold Koplar, Lester Kropp, Johnny Meinardi, Thomas James, and Tony Peluso. . . . The St. Louis Symphony Orchestra ventured into the motion picture field by recording music on the sound track of a new film produced by Edgar M. Queeny, board chairman, Monsanto Chemical Company, who shot the 30-minute color movie on his rice farm near Stuttgart, Ark. It is titled "Mike," featuring a Labrador retriever by that name. . . . The Missouri which has been dark for several months, will be reopened by the Fanchon and Marco-St. Louis Amusement Company on Dec. 24. . . . The State, Hamilton, Ill., owned and operated by Francis David, is scheduled to open on Jan. 1. . . . The Tiger, Columbia, Mo., owned by B. A. Coleman, reopened with an art picture policy. . . . Harold Koplar, president, Chase Hotel, and a crew member, Variety Club, recently was reelected a director, American Hotel Association.



Steve Allen, Variety Club Tent 11's "Personality of the Year," was met at the station in Washington recently by Connee Boswell, an honored guest at the Tent's 20th annual dinner-dance at the Statler Hotel, and Hirsh De La Viez, chairman, entertainment committee.

Salt Lake City

Elections were held at Variety Club, Tent 38, for 1956 officers. Elected were Irving Gillman, chief barker; first assistant, Ken O. Lloyd; second assistant, John Krier; dough guy, S. S. McFadden; property master, Gene Jones. The canvassmen are Tom Philibin, Clyde Blasius, Russ Dauterman, George Engar, Sidney Cohen, and Al Knox. . . . Sickness struck Film Row with several of its members confined to the hospital. Catherine Scates, billing clerk, 20th-Fox, is critically ill; S. S. McFadden, branch manager, Columbia, was taken to the hospital, but is now at home recuperating; K. O. Lloyd, branch manager, and Carl Larson, booker, 20th-Fox, are recovering from appendectomies.

San Antonio

Igancio Luna announced that he has reopened the Luna, Crystal City, Tex. . . . Henry Harrell, branch manager, 20th-Fox, Houston, was in with Mark Sheridan, branch manager, Dallas. . . . Paul Garza recently closed the Follies, openair walk-in operated in the Spanish language section of the city, for the winter. . . . Sylvan Barry, owner and operator, Fiesta Drive-In, has purchased the El Capitan Drive-In, which has been operated by Tom Sumners Theatres. . . . The Fiesta Drive-In, Mathis, Tex., was scheduled to

Theatre May Be Sold After Drawn-Out Suit

QUINCY, ILL.—The Orpheum, dark since November, 1954, may be sold soon under a partition sale growing out of litigation involving the house, between Donald C. McConnell versus Perry Hoeffler and John P. Hoeffler.

A petition seeking the sale filed by counsel for McConnell has been referred by Circuit Judge Fred G. Wolfe to Harold Madsen, master-in-chancery. Commissioners would be appointed to appraise the property and then, if an amicable agreement can't be reached between McConnell and the Hoefflers, the building will be sold at a partition sale.

McConnell, individually, and as the executor of the state of his mother, Mayme McConnell, filed suit against the Hoefflers seeking an accounting. Aside from the theatre, the building has four tenants.

reopen Dec. 9 after remodeling and enlarging. Vaudeville shows will supplement the picture programs on midweek dates during the winter months. . . . In an editorial written by its publisher, Ernest V. Meador, the Hico News Review, Hico, Tex., pointed out the dangers of losing a town's theatre. Meador urged Hico residents to patronize the local theatre to prevent its closing.

Seattle

All Film Row Christmas parties this year were consolidated into one all-industry event sponsored by Variety Club and being held today (Dec. 21) at the New Washington Hotel. The affair, a dinner-dance, was to be attended by personnel from all Row offices. Due to previous arrangements, Paramount will hold the annual dinner party for office employes at the Washington Athletic Club. . . . Bill Stahl, formerly Montana, eastern Washington, and Idaho salesman, National Theatre Supply, has taken over Oregon in addition to the other territories, replacing Cecil Thompson. He will headquarter at National's Portland branch. . . . The Dream Theatre, Sedro Wooley, Wash., owned by Mrs. Emma Ridgeway, opened with CinemaScope. . . . Variety Club is planning an inaugural ball for the first permanent officers, sometime in January.

Washington

Plans for the January premiere of Howard Hughes' "The Conqueror" will be sponsored here by CARE at Keith's. Mrs. Raymond Clapper, widow of the political newspaper columnist, and a prominent figure in the hospital, will direct the activities of the charity promotion. . . . Oscar A. Morgan, Paramount short subjects sales manager, was in. . . . Rudy Berger, MGM southern sales manager, is visiting Miami and Jacksonville. He is due back at his local headquarters this week.

BALTIMORE, MD., NEWS — Keith's build in 1915 as the New Garden, closed permanently. After more than 40 years as a first-run house, it was reported ready to give way to a parking lot. For years it had been operated by J. Lawrence Schanberger. More recently Jack Fruchtman has been the exhibitor, under a lease from Morris Mechanic. . . . A testimonial dinner for Jack Sidney, until recently city manager, Loew's, was given at the Variety Club. Chief barker Bill Schnader was chairman of a committee in charge and past chief barker Jack L. Whittle served as toastmaster. . . . George A. Crouch, Stanley Warner zone manager, and Charles Grimes, district manager, were in for the dinner given Rodney Collier, manager, Stanley. . . . George E. Burger, Sr., Northwood, became a grandfather when a son, Joseph Edward, was born to his daughter-in-law, Mrs. George N. Burger, Jr., at Bon Secours Hospital. . . . Jack Sidney, recently manager, Century, now working in Norfolk, Va., was guest at a dinner in his honor last week at the Variety Club. Rodney Collier was honor guest at the Club's annual banquet and dance. He was presented with a 21-inch TV set. . . . Keith's planned to close for December. . . . Morris Mechanic contributed \$200,000 in honor of his parents to Johns Hopkins Hospital for a maternity department.

congratulations

to

JAY EMANUEL

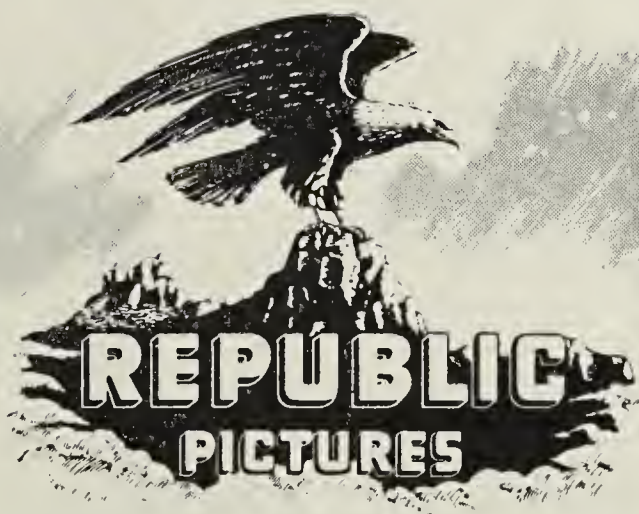
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37th

Anniversary

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STANLEY-WARNER
CORPORATION

STUDIO SURVEY

*Season's
Greetings
on our
37th
Anniversary*

Paul Manning

STUDIO SURVEY appears every fourth Wednesday as a regular MOTION PICTURE EXHIBITOR department. The section is devoted exclusively to the arts, people, creative ability, and physical properties which make up the production side of the motion picture industry. Edited from the west coast, all information relating to editorial contents should be directed to Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. For other information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing offices: 246-48 North Clarian Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. Representatives may be found in every film center.

STUDIO SURVEY

Paul Manning, editorial director
Vol. 8, No. 13 December 21, 1955

Motion Picture Exhibitor Laurel Awards Nominations

Columbia's

"Picnic"

starring

WILLIAM HOLDEN and KIM NOVAK

co-starring

ROSALIND RUSSELL

with

BETTY FIELD, SUSAN STRASBERG, and CLIFF ROBERTSON

Produced by Fred Kohlmar. Directed by Joshua Logan.

Screen play by Daniel Taradash. Based on the play by William Inge.

A CinemaScope production in Technicolor.

Universal-International's

"The Benny Goodman Story"

starring

STEVE ALLEN and DONNA REED

with

BERTA CERSTEN, HERBERT ANDERSON, ROBERT F. SIMON,

SAMMY DAVIS, SR., GENE KRUPA, LIONEL HAMILTON,

BEN POLLACK, TEDDY WILSON, EDWARD "KID" DRY

guest stars

HARRY JAMES, MARTHA TILTON, ZIGGY ELMAN

Produced by Aaron Rosenberg. Written and directed by Valentine Davies.

Color by Technicolor.

Warners'

"The Court Martial of Billy Mitchell"

starring

GARY COOPER

with

CHARLES BICKFORD, RALPH BELLAMY, ROD STEIGER,
ELIZABETH MONTGOMERY, FRED CLARK, JAMES DOLY, JACK LORD,
PETER GRAVES, DARREN MCGAVIN, ROBERT SIMON, CHARLES DINGLE

Produced by Milton Sperling. Directed by Otto Preminger.

Story and screen play by Milton Sperling and Emmet Lavery.

Music composed and conducted by Dimitri Tiomkin.

A United States Pictures Production.

CinemaScope and WarnerColor.

DESIGNED BY SAUL BASS

FRANK SINATRA · ELEANOR PARKER · KIM NOVAK



THE
MAN
WITH
THE
GOLDEN
ARM

a film by Otto Preminger

"A terrific production in which Frank Sinatra plays a gambling drug addict."—Drew Pearson

Pre-Release Engagements: VICTORIA, NEW YORK / FOX BEVERLY, LOS ANGELES / WOODS, CHICAGO

With Arnold Stang, Darren McGavin, Robert Strauss, John Conte, Doro Merande, George E. Stone, George Mathews, Leonid Kinskey, Emile Meyer, Shorty Rogers, Shelly Manne. Screenplay by Walter Newman & Lewis Meltzer, From the novel by Nelson Algren, Music by Elmer Bernstein, Produced & Directed by Otto Preminger, Released by United Artists



Walt Disney, Top Producer



Gary Cooper, Top Male Star



Charles Brackett, Top Ten Producer

Hectic 1955 Slips Quietly Into The Past

WHEN 1954 drew to a close 12 months ago, it was noted in MOTION PICTURE EXHIBITOR's year end review that the biggest story of 1955 might very well be the merger of the two great exhibitor organizations, TOA and National Allied. Frequent and bitter clashes between exhibition and distribution seemed to indicate that such a consolidation was imminent. In a negative sense, this situation did make considerable industry news during the past year, for it became apparent that merger was still in the future, if at all.

Allied's militant leaders, following through on plans announced more than a year ago, are preparing for a hearing to be held next month by the Senate Small Business Committee. The goal of that group is government regulation of film prices. TOA, on the other hand, has renewed its pledge of attempting to obtain relief for beleaguered exhibitors through negotiation and arbitration.

Further pointing up the widening gap between the two organizations is the arbitration draft, completed and awaiting approval by various industry units, with TOA and the various distribution counsels, among others, having already okayed it. Allied, through its general counsel, Abram F. Myers, emphatically rejected the new draft, claiming that its failure to provide for the arbitration of film rentals and its provisions for continued pre-releases made it no more acceptable than previous drafts.

Tax relief was another point on which

the two organizations agreed to disagree, with TOA favoring a new attempt to eliminate the federal admissions levy altogether and Allied feeling that this is not the time for such an effort.

An area where the two groups were working together was crowned with more success. Toll-television was still far in the future, thanks in great measure to the excellent public relations job done by Trueman Rembusch and Alfred Starr, heads of the committee opposing coin-box TV. A flood of anti-toll-TV comment made it evident that no quick decision would be forthcoming from the FCC.

On the production front, the cry from exhibition still concerned a "product shortage," with considerable attention being drawn to the fact that exhibitors, particularly the small ones, were fighting for survival while film companies were recording their greatest profits in history. The trend was evident. Pictures were bigger than they had ever been in every way. Cinerama was on the boards with its second production, and a new entry in the road-show field, Todd-AO's "Oklahoma!" also bowed. CinemaScope was about to get a shiny, new 55mm. face, and glimpses of "Carousel" indicated that it would be an exciting one.

The past year was also newsworthy in that it introduced the Audience Awards Poll, with theatregoers for the first time picking their favorites in theatre lobbies all over the country.

So, 1955 slips into the past, crowded

with trials and triumphs, joy and disappointment, a hectic period in a hectic business. Next year, we hope, will bring answers to some of the questions confronting us. Certainly, it will bring more questions requiring answers. For MPE, it will be another year of headlines and service to theatremen everywhere.

December, 1954

- 1—Herbert Barnett, SMPTE head, tells Florida exhibitors' convention to embrace rather than fight the development of toll-TV. . . . Harry Brandt, ITOA head, takes issue with the policies of National Allied's Abram F. Myers. . . . Catholic bishops meeting in Washington bemoan the lack of decency in theatre advertising.
 - 8—MGM announces plans for a 1955 salute to exhibition in an effort to make the public movie-conscious. . . . President Elmer C. Rhoden outlines a four-point plan for the development of National Theatres at the Los Angeles convention. . . . Famed attorney Joseph Welch battles the Massachusetts censors on behalf of RKO, and censorship in Ohio is declared illegal.
 - 15—Cinerama estimates that its gross by the end of 1955 will reach \$20,000,000; Lowell Thomas is succeeded by Milo J. Sutliff as president. . . . Oklahoma convention hears Si Fabian, SW head, oppose government control of the industry.
- (Continued on page A-6)



Ross Hunter, director, "Magnificent Obsession," a top five drama



Samuel Fuller, director, "Hell And High Water," top five action drama



Mark Robson, director, "The Bridges Of Toko-Ri," a top five action drama, and Top Ten Director

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**"The
Pride
and
the
Passion"**

will go into
production
in Spain

April 16, 1956

for

release by

United Artists

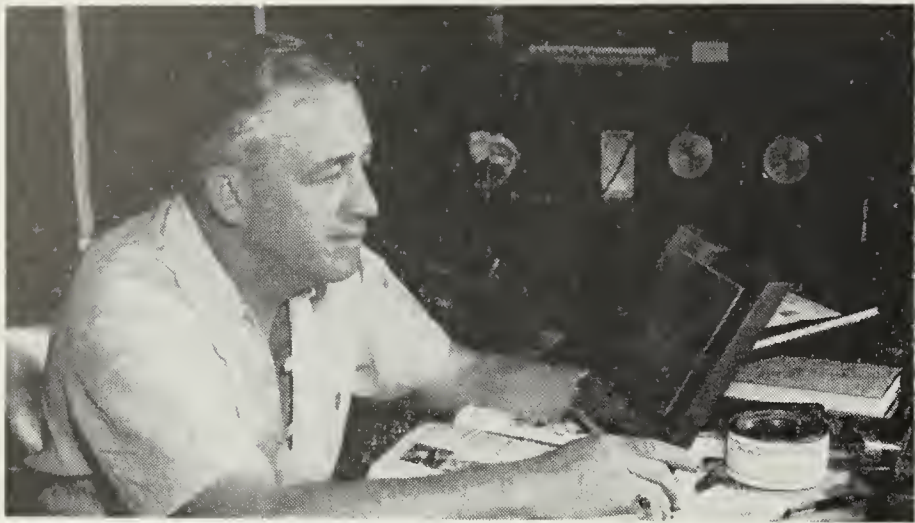
in

December,

1956



Stanley Kramer presents CARY GRANT, FRANK SINATRA, in "THE PRIDE AND THE PASSION," from C. S. Forester's "The Gun," A United Artists Release



Mervyn LeRoy, Top Ten Producer-Director



Douglas Sirk, director, "Magnificent Obsession," top five drama

1955

(Continued from page A-3)

22—The RKO board ends the company's stock redemption plan with neither Howard Hughes nor the Atlas Corporation planning to let go of their holdings. . . . Paramount's Y. Frank Freeman announces that the company's international promotion coordination meeting will become a national event. . . . In Buffalo, the contempt trial involving alleged monopolistic practices and violations of government decrees by the Schine Circuit and affiliated companies begins.

29—DCA's Charles Boasberg and Irving Wormser reveal the company's distribution setup and name franchise holders in each territory. . . . The distributors and IATSE agree on a new two-year pact providing pay increases and other benefits. . . . The government hints that National Allied may be named as a conspirator in the 16mm. anti-trust suit.

January, 1955

5—Spyros P. Skouras, 20th-Fox president, reports on industry prosperity; predicts that Eidophor should bow in 1956; and says that CinemaScope is sweeping Europe. . . . New York exhibitors hire market analyst Albert Sindlinger to study the effects of the five per cent city amusement tax. . . . Trueman Rembusch, co-chairman, exhibitors committee against toll-TV, warns of the dangers should the medium be approved.

12—TOA's film finance group offers participation to all exhibitors and plans to spread the story all over the country. . . . 20th-Fox's Al Lichtman proposes that an all industry conference wait until the arbitration problem is solved, causing disagreement between Allied and TOA.

19—Eric Johnston, president, MPEA and MPAA, asks the Treasury Department to include the motion picture industry in foreign earnings tax benefits and also to allow foreign producers credit on earnings in this country. . . . The Supreme Court denies Fanchon and Marco's appeal of a lower court decision throwing out its anti-trust suit against eight distributors.

26—Al Lichtman, member of the arbitration committee, announces some details of the proposed draft and

comments on the forthcoming all-industry roundtable discussions. . . . The exhibitors committee battling toll-TV calls on exhibitors to meet expenses by contributing amount equal to COMPO dues last year. . . . TOA and Allied units in Oklahoma pledge joint action to combat any adverse legislation.

February

2—Norman H. Moray, Warners' shorts head, is honored by a sales drive marking his 25th anniversary with the company. . . . National Theatres completes divestiture, but plans no new theatre operations.

9—Southern California Theatre Owners Association asks the Justice Department to continue the ban against expansion of large theatre companies. . . . New distribution organization to succeed British Lion approved in England. . . . Allied board cites film rentals as top industry problem.

16—Loew's wins permission to acquire Illinois drive-in, first outdoor house in the circuit. . . . Supreme Court begins hearing appeal of independent Poster Exchange, Philadelphia, against National Screen Service. . . . A Hollywood Federal Court officially adds COMPO, Allied, and four other exhibitor groups as co-conspirators in the 16mm. suit.

23—American Civil Liberties Union asks the Supreme Court to end all pre-censorship. . . . TOA Board meeting in Washington approves the new industry arbitration plan in principle; fights toll-TV; and asks that the forthcoming roundtable discussions include film rentals. . . . Los Angeles prepares for Variety Clubs International convention.

March

2—Alfred Schwalberg resigns as president, Paramount Film Distributing Company. . . . Stanley Warner sells its Atlantic City, N. J., theatres to the Hamid organization. . . . The Paramount, New York City, announces plans to convert to horizontal VistaVision and the world's largest screen.

9—The Schine Circuit defense rests its case in Buffalo contempt trial over monopolistic practices. . . . George Weltner is named to head Paramount sales and distribution worldwide organization. . . . Fox West Coast Theatres Corporation and Na-

tional Theatres are ordered by Federal Judge to open their books for Samuel Goldwyn in precedent setting action.

16—MGM agrees to release Samuel Goldwyn's "Guys And Dolls," renewing an old association. . . . Supreme Court considers taxability of awards made in treble damage suits. . . . New York Assembly unanimously okays collection of breakage in five per cent city tax.

23—Negotiations between distributors and film salesmen reach crucial stage. . . . Wilbur Snaper, president, New Jersey Allied, asks more films for children. . . . Allied Artists launches its drive for major status.

30—Zenith raps theatremen as being alone in opposition to toll-TV. . . . Censorship takes a legal licking in Pennsylvania, while Ohio legislators work to find a useable law. . . . Leonard Goldenson and Robert Coyne carry a COMPO approved audience plan to Hollywood.

April

6—National Allied bulletin raps distributor policies and charges no intention of going through with roundtable conference; TOA's Herman Levy and distribution counsel Adolph Schimmel report progress on arbitration draft. . . . The 27th annual Academy Awards presentation gives top honors to "On The Waterfront," Marlon Brando, and Grace Kelly. . . . Supreme Court reverses lower decision and rules treble damages award taxable. . . . Organization For Free TV is established to coordinate activities of all groups combatting toll-TV.

13—Gulf States Allied reelects Abe Berenscn as president. . . . Illinois TOA unit organizes a conciliation service to arbitrate industry disputes. . . . Exhibitors win treble damage decision in a clearance suit in Philadelphia. . . . National Allied's Abram Myers and Congressional leaders rap the attorney general's report as weakening to anti-trust supervision. . . . The Supreme Court rejects a censorship challenge by ACLU.

20—Kansas, first state to form a censorship board, becomes the first state to repeal the censorship act. . . . Eric Johnston, MPAA-MPEA head, is reelected, forecasts economic gains. . . . George F. Dembow

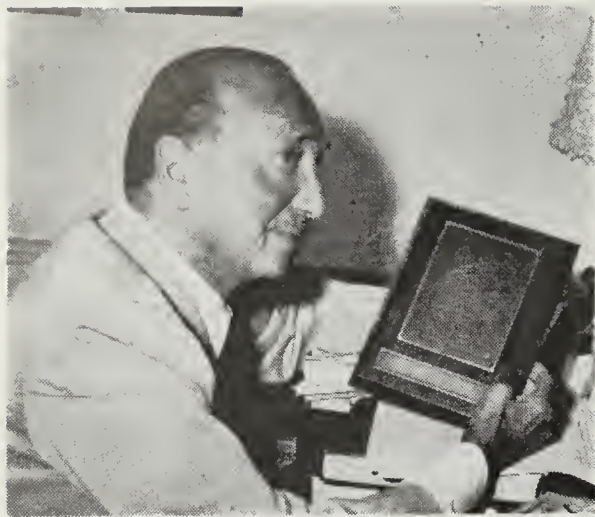
(Continued on page A-8)



DEAN and JERRY



P.S. Thanks for the Laurel Award, too!



Michael Curtiz, Top Ten Director



Rita Moreno, Top Ten New Female Personality



Jack Lemmon, Top New Male Personality

1955

(Continued from page A-6)

is elected NSS president as Herman Robbins remains as chairman of the board. . . . Elmer C. Rhoden, National Theatres president, is named to head COMPO's audience poll campaign. . . . Broadcasters vote to oppose toll-TV; Zenith charges NBC, CBS monopoly.

- 27—TOA and Allied leaders take first joint action, inviting company presidents to top level May 24 meeting. . . . Telemeter Corporation asks an extension of the FCC toll-TV deadline; Zenith expresses willingness to set limit on programming hours. . . . Austin C. Keough, vice-president and counsel, Paramount, dies.

May

- 4—Benjamin Berger, new head, Allied emergency committee, launches drive for industry regulation by Congress. . . . A. Julian Brylawski appears before Senate committee representing Allied and TOA in opposition to proposed wage-hour bill. . . . Efforts to iron out disagreements between military and private theatres are on verge of collapse.
- 11—Distributors veto proposed May 24 roundtable meeting; Al Lichtman, 20th-Fox president, proposes arbitration of rental terms for small accounts. . . . Variety Clubs honor Churchill. . . . TOA-Allied units mull merger in Oklahoma. . . . Elmer Rhoden announces dates for audience poll.
- 18—Herbert Miller, editor, MOTION PICTURE EXHIBITOR, dies in Philadelphia. . . . Edward H. Rowley, Sr., is named executive vice-president, United Artists Theatre Circuit. . . . SIMPP asks voice in formulating Productions Code policy; Samuel Goldwyn, who helped found organization, resigns from it. . . . Variety Clubs International reelects George Hoover; New York gets '56 convention.
- 25—Walter Reade, Jr., sees possibility of TOA, Allied merger. . . . Adolph Schimel, U-I general counsel, asks Congress for deletion of mandatory treble damages in anti-trust suits. . . . Louis Phillips becomes Paramount general counsel, and Louis A. Nevins becomes company secretary. . . . Exhibitors Film Financial Group awaits Justice Department approval.

June

- 1—RKO stockholders advised that talks are on between Howard Hughes and Floyd Odlum to decide the company's future. . . . Plans readied for golden anniversary celebration of the founding of the Nickelodeon. . . . Combined Allied, TOA committee meets with 20th-Fox executives and hints that other such top level meetings may follow.
- 8—Joseph M. Schenck quits Magna Theatres post to concentrate on UA Theatre Circuit activities. . . . Kansas attorney general appeals decision to repeal censorship in that state.
- 15—Barney Balaban, president, Paramount, addressing a stockholders' meeting, defends toll-TV following attack by NBC head. . . . Hal Horne, public relations executive and former 20th-Fox officer, dies. . . . AB-PT goes after 'teen-age audience. . . . Supreme Court reverses the dismissal of the monopoly suit brought by Independent Poster Exchange, Philadelphia. . . . Motion Picture Pioneers name Herman Robbins, National Screen Service, "Pioneer Of The Year." . . . Committee Against Pay-As-You-See TV files its argument with the FCC, as do the three companies involved in manufacturing the subscription-TV gadgets.
- 22—Judge John Knight, who presided at the drawn-out Schine contempt trial in Buffalo, dies, throwing the future of the incomplete case into chaos. . . . Paramount and Columbia meet with joint Allied-TOA committee and reach agreement on certain key issues. . . . MGM winds up its "Workshop" sessions in San Francisco. . . . Senate committee investigating juvenile delinquency hears three MPAA executives discuss film production and ad codes.
- 29—Two thousand theatres join in Audience Awards Poll effort; regional meetings spur exhibitor interest. . . . The Committee Against Pay-As-You-See-TV raps producers for their silence on toll-TV. . . . Columbia announces a stock split.

July

- 6—MOTION PICTURE EXHIBITOR inaugurates SHOWMANSHIP SWEEPSTAKES. . . . Forty years of film censorship ends in Ohio as State Senate allows bill to die without a

vote. . . . Illinois Allied unit celebrates 25th anniversary. . . . TOA-Allied joint committee concludes its meetings with distributors.

- 13—Sidney B. Lust, prominent Washington circuit owner, dies at 71. . . . Rank Organization takes over additional English theatre interests. . . . 20th-Fox acquires South African theatres from Schlesinger Circuit. . . . Massachusetts' Sunday censorship law declared unconstitutional.
- 20—Sam Pinanski names area chairmen for Exhibitors Film Financial Group. . . . Allied's Abram Myers asks Congress to extend mandatory treble damages in anti-trust suits; U-I's Adolph Schimel speaks in opposition. . . . Marty Wolf succeeds L. D. Netter, Jr., as sales manager for Altec Service Corporation.
- 27—Howard Hughes sells RKO to General Tire and Rubber Company's Thomas F. O'Neil for \$25,500,000 cash. . . . National Allied, dissatisfied over talks with distributors, decides to press for Federal regulation of trade practices. . . . TOA president E. D. Martin reveals the affiliation of Theatre Owners Association of Quebec, Inc.

August

- 3—Thomas F. O'Neil, president, General Telradio, new RKO owner, announces that the company will remain in the theatrical production field, with no mass sales of its film backlog to TV planned. . . . National Allied board condemns prevalence of 50 per cent films, as TOA expresses disappointment over Allied decision to go to government. . . . COMPO to conduct dues drive in August to finance Audience Awards plan; Allied units do not support action. . . . In the second largest sale of theatres in Texas, the holdings of Claude C. Ezell go to E. L. Pack, president, Bordentown Theatres, Inc.
- 10—Daniel T. O'Shea is named president, RKO. . . . RKO reactivation in some business is seen as goal of talks between Howard Hughes and Atlas Corporation. . . . TOA's Herman Levy is sent to Europe with eventual goal being global exhibitor organization.
- 17—Al Lichtman, 20th-Fox distribution director, raps exhibitors not aiding
- (Continued on page A-10)

Congratulations Jay!

JOE PASTERNAK

MGM

Just Completed

"MEET ME IN LAS VEGAS"



Preparing

"THE OPPOSITE SEX"

"10,000 BEDROOMS"

"INTERNATIONAL REVUE"



Cecil B. DeMille, Top Producer-Director, for the seventh consecutive year.



Walter Lang, Top Ten Director



June Allyson, Top Ten Female Star, and Dick Powell, Top Ten Director

1955

(Continued from page A-8)

COMPO; declares that 20th-Fox does not contemplate changes in sales policies. . . . Samuel Pinanski, American Theatres president, Boston, comes out in favor of an industry effort to win total federal tax relief. . . . The latest industry arbitration draft leaves the door open for Allied participation.

24—In a move to relieve exhibitor woes, Paramount assigns Charles Boasberg to handle special exhibition problems as result of recent Allied-TOA meetings. . . . Industry leaders have a mixed reaction to move for the removal of federal taxes; Trueman Rembusch and Colonel Cole express their doubts. . . . Fred Schwartz, DCA head, appeals to Cardinal Spellman on Legion of Decency "C" rating for "I Am A Camera." . . . Harry Brandt, head, Independent Theatre Owners of New York, takes issue with Allied on its COMPO and federal regulation views.

31—Allied president Rube Shor defends his organization's decision to press for government regulation. . . . The Small Business Administration offers a helping hand to exhibitors in flood stricken areas. . . . MOTION PICTURE EXHIBITOR Laurel Awards went to top stars Gary Cooper and Jane Wyman, and to 20th-Fox's "Three Coins In The Fountain" as the best general entertainment feature.

September

7—TOA's Pat McGee takes issue with National Allied on such matters as federal regulation, tax repeal, and COMPO support; Allied's Trueman T. Rembusch is quick to reply. . . . MMPTA supports tax repeal program. . . . Daniel T. O'Shea, president, RKO Radio Pictures, Inc., announces that David O. Selznick will produce exclusively for that firm. . . . Senate subcommittee investigating juvenile behavior asks adoption of TV film code. . . . Arthur M. Loew protests to the State Department Clare Booth Luce's actions in Venice Festival leading to the withdrawal of "Blackboard Jungle."

14—CBS and Committee Against Toll-TV ask FCC to deny the medium's request for operational approval. . . . The government indicates that it will seek retrial of the drawn-out Schine contempt suit. . . . TOA's E. D. Martin reaffirms that group's policy through negotiation with distribution. . . . Henry G. Plitt is named to head the Paramount Gulf circuit, succeeding Gaston J. Dureau.

21—Republic agrees to a government consent decree in the suit attempting to force release of features to 16mm. outlets and TV. . . . Abram Myers clarifies the National Allied stand on COMPO and tax relief; Emanuel Frisch raps Trueman Rembusch's attack on COMPO. . . . United Artists Theatre Circuit acquires all stock in Rowley United Theatres.

28—Joint arbitration committee announces it has arrived at an arbitration and conciliation plan to be submitted for industry approval. . . . CinemaScope celebrates its second birthday with 25,149 world-wide installations. . . . Exhibitors Film Financial Group needs support of divorced circuits, says Sam Pinanski.

October

5—Howard Hughes and Floyd B. Odium okay merger of RKO Pictures and Atlas Corporation. . . . Louis Rosenfeld, president, Columbia Pictures of Canada, Ltd., is named Canadian Pioneer of the Year. . . . Essaness suit in Chicago for millions is settled. . . . Rivoli, New York City, dresses up for bow of Todd-AO's "Oklahoma."

12—Warners star James Dean dies in auto accident. . . . Times Films fights "Game Of Love" censorship in Chicago. . . . TOA directors at the organization's Los Angeles convention elect Myron Blank new president. . . . Hal Makelim announces that the first three features produced under his exhibitor participation plan will be personally financed.

19—James R. Grainger, former RKO president, leaves that company after three years. . . . Bernard Jacon

leaves IFE. . . . Government ends its side of the 16mm. case.

26—Control of Alexander Film Company is purchased by New York ad man Harold Kaye and Monte Livingston, Hollywood film executive and attorney. . . . John Hodiak dies of heart attack.

November

2—U. S. Supreme Court reversed the Kansas Supreme Court decision upholding a District Court ruling that the State Board of Review was empowered to ban "The Moon Is Blue." . . . Studio employes won a five-day work week. . . . Spyros Skouras and Ned Depinet testified for the defense in the government's 16mm. suit.

9—Spyros Skouras, president, 20th-Fox, showed scenes from "Carousel" at the National Allied Chicago convention, and revealed for the first time his new CinemaScope 55mm. process in a 35mm. version. . . . Michael Todd sold his stock in Magna Theatres Corporation and Todd-AO to devote full attention to his production efforts. . . . Elmer Rhoden heads COMPO's Audience Awards plan. . . . Rube Shor, keynoting the National Allied convention in Chicago, stressed differences with TOA. . . . MOTION PICTURE EXHIBITOR published a sliding scale method of arriving at a fair pricing formula.

16—Colonel William McCraw, Variety International executive director, died. . . . Paramount sold 2,000 shorts to TV. . . . National Allied raps expansion of divorced circuits; quits COMPO; rejects arbitration.

23—It becomes apparent that any decision on toll-TV is far in the future. . . . President Myron Blank indicates that TOA might support the move for federal regulation if convinced it would benefit the industry. . . . New York Roxy sets ice stage show for Christmas.

30—Shemp Howard, one of the Three Stooges, dies. . . . William Dozier becomes RKO Radio vice-president in charge of production. . . . The Legion of Decency sees a moral laxity in the rise of class "B" films.

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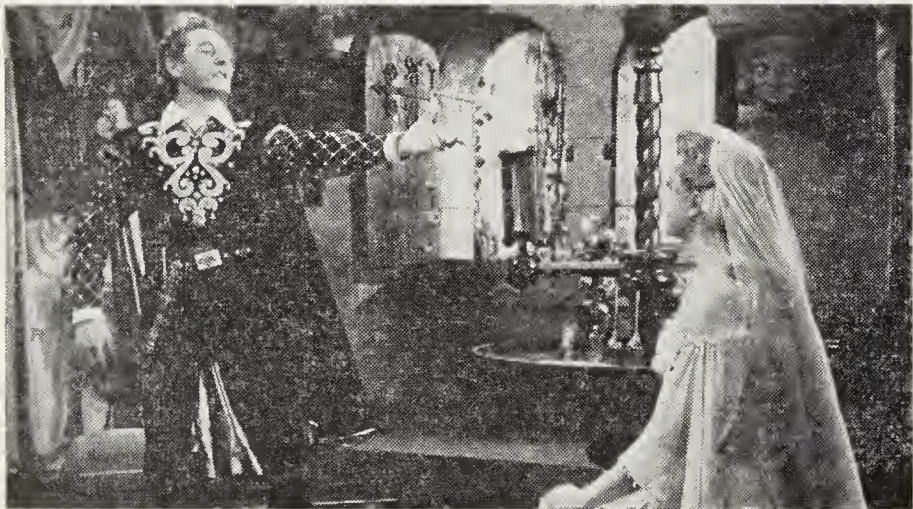
Above is a scene from the filming of "The Ten Commandments," the forthcoming Cecil B. DeMille epic made in Egypt to be released by Paramount, starring Charlton Heston, Yul Brynner, and Anne Baxter.



Deborah Kerr and William Holden in Perlberg-Seaton's "The Proud And Profane."



Donald O'Connor and Bing Crosby, as they appear in the forthcoming "Anything Goes."



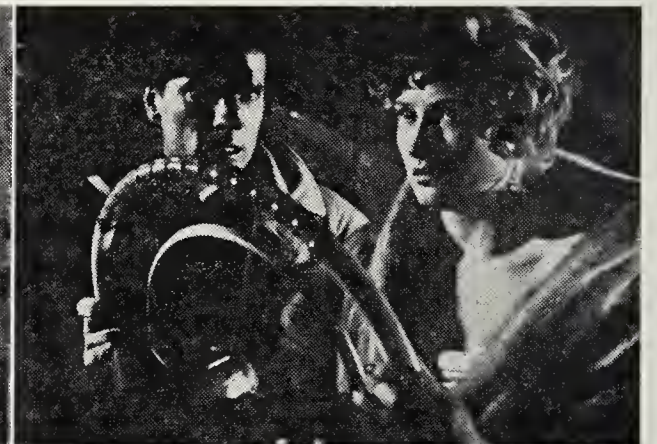
Danny Kaye and Angela Lansbury in "The Court Jester."



Anna Magnani and Burt Lancaster in "The Rose Tattoo."



Top, Dean Martin and Jerry Lewis in their latest film, "Artists And Models." Bottom, Spencer Tracy, Claire Trevor, and Robert Wagner in Edward Dmytryk's "The Mountain."



Scenes from other Paramount features soon to be released show Edmund Gwenn and Shirley MaLaine in Alfred Hitchcock's "The Trouble With Harry"; Tom Tryon and Carol Ohmart, in "The Scarlet Hour"; Doris Day and James Stewart, in "The Man Who Knew Too Much," filmed in Morocco; and Kathryn Grayson, Jack Lord, and Oreste in the costumé drama, "The Vagabond King."

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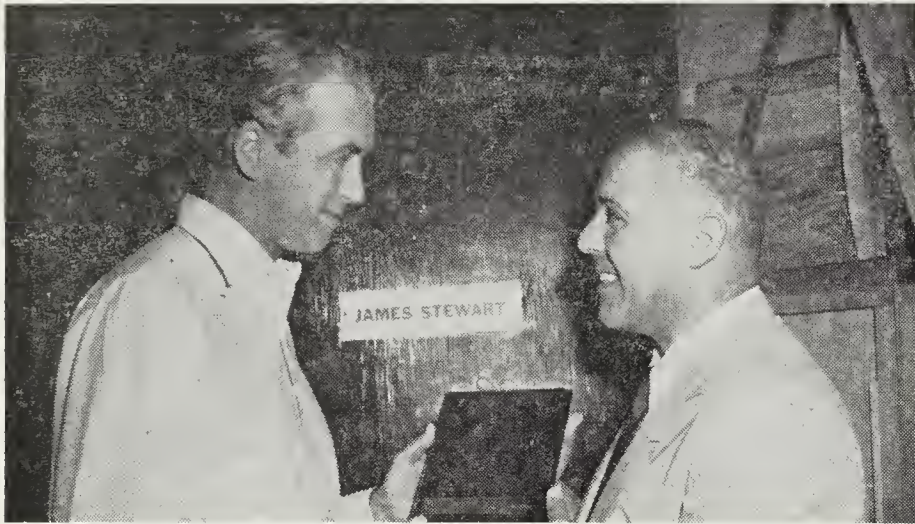
Laurel Winners Smile Their Thanks



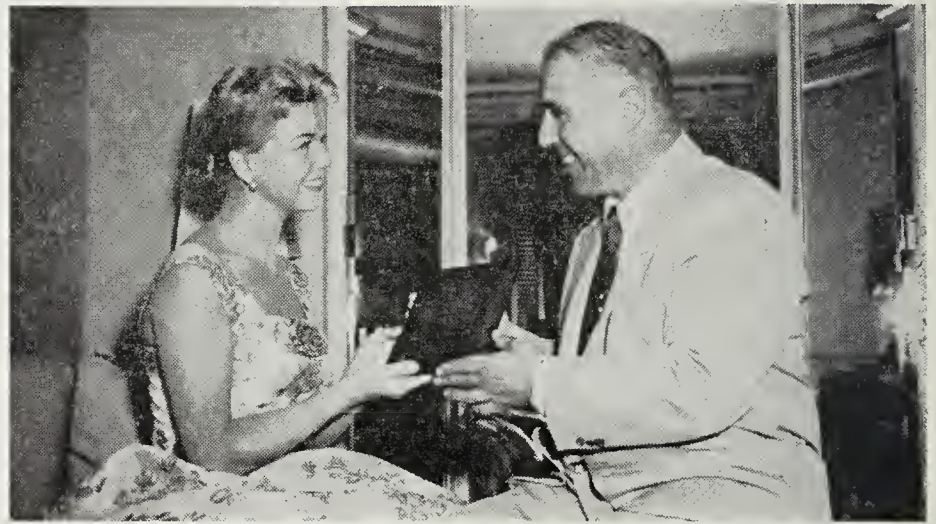
Alfred Hitchcock, producer-director, "Rear Window," the best drama, and Top Ten Producer-Director



Dorothy Dandridge, Top Ten New Female Personality, and Otto Preminger, Top Ten Producer-Director



James Stewart, Top Ten Male Star



Doris Day, Top Ten Female Star



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Bel-Air

PRODUCTIONS



Shooting

"EMERGENCY HOSPITAL"



In Preparation

"REBEL IN THE TOWN"

"BLACK SLEEP"

"CHIEF RED SLEEVES"

In Release

"BIG HOUSE, U. S. A."

"DESERT SANDS"

"FORT YUMA"



Completed

"THREE BAD SISTERS"

"FRONTIER SCOUT"

"GHOST TOWN"

"THE BROKEN STAR"

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Aubrey Schenck



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TO A GOOD TRADE JOURNAL

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on the occasion of its

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Congratulations to a swell guy,

JAY EMANUEL

and His Gang at MOTION PICTURE EXHIBITOR



IS RAPPAPORT

Congratulations on your 37th Birthday

Ben Amsterdam

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Congratulations to Jay

and

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Congratulations to
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Charles Sweets Company

CHARLES AMSTERDAM

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Congratulations on your 37th Birthday

It's Bill Hunt's 50th Anniversary
in the Business, too!

OPEN SECRET—MD—John Ireland, Jane Randolph—For the lower half—67m.—see June 15 issue—(Marathon).
OUTLAW TREASURE—W—Mediocre western—67m.—see July 27 issue—(American Releasing).
ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Nat "King" Cole, Leonard Darnell, Dinoh Washington—Names will help this in Negro spots—70m.—see Oct. 5. issue—(Kaleidoscopic WonderColor)—(Studio).

MIDNIGHT EPISODE—MYC—Stanley Holloway—Entertaining entry for the art spots—78m.—see June 1 issue—(English-made)—(Fine Arts).
PROFILE—MYMD—Import for the lower half or art spots—65m.—see Dec. 29 issue—(English-made)—(American Feature Attractions).
SCOTCH ON THE ROCKS—C—Comedy import for the art and specialty spots—77m.—see July 28 issue—(English-made)—(Kingsley-International).

HILL 24 DOESN'T ANSWER—AD—Edward Mulhaire, Haya Hararit, Michael Wager—Highly interesting, well made import—100m.—see Nov. 30 issue—(Israeli-made)—(English Language)—(Continental).
HIROSHIMA—DOC—Quality import for the art spots—85m.—see June 15 issue—(Japanese-made)—(English titles)—(Continental).
HOLIDAY FOR HENRIETTA—C—Amusing import—103m.—see Feb. 23 issue—(French-made)—(English titles)—Leg.: B—(Ardee).

English Films

ALIAS JOHN PRESTON—D—Betta St. John, Alexander Knox—Average programmer—71m.—see Dec. 14 issue—(English-made)—(Associated Artists).
APPOINTMENT IN LONDON—MD—Dirk Bogarde—Fair entry of British Air Force—96m.—see June 29 issue—(English-made)—(Associated Artists).
BELLES OF ST. TRINIAN'S, THE—C—Alstair Sim—Okeh import for art and specialty spots—90m.—see Feb. 9 issue—Leg.: B—(English-made)—(Associated Artists).

Foreign-Made

(Distributors' addresses will be furnished on request)
ASCENT TO HEAVEN—CD—Okeh import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Class-Mohme).
BALLET DE FRANCE—Ballet Feature—Import for the art houses—83m.—see Oct. 19 issue—(French-made)—(English narration)—(Lewis).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4028, 4029, and 4030 of The Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes Columbia Two Reel COMEDIES and ALL-STAR (6).

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes CINEMASCOPE MUSICAL TRAVELARK and THE THREE STOOGES (8).

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes COLOR FAVORITES (15) and CINEMASCOPE MAGOOS.

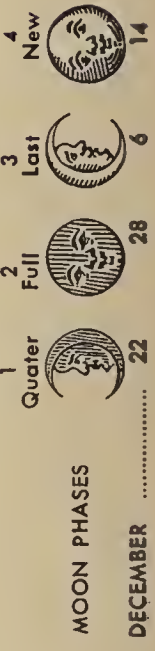
Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes sections like SCREEN SNAPSHOTS (19) (1954-55), THRILLS OF MUSIC (6), UPA ASSORTED CARTOONS (4), WORLD OF SPORTS (10) (1954-55), MGM TWO REEL SPECIAL, CINEMASCOPE CARTOONS (6), GOLD MEDAL REPRINT CARTOONS (14), CARTOONS (6), PASSING PARADES (6), and ROBERT BENCHLEYS (6).

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes sections like Paramount CARTOON CHAMPION REISSUES (Technicolor) (12), CASPER CARTOONS (6) (1954-55) (Technicolor), GRANTLAND RICE SPOTLIGHTS (12), HERMAN AND CATNIP CARTOONS (4) (Technicolor), NOVELTOONS (6) (Technicolor), PACEMAKERS (6), POPEYE CARTOONS (8) (Technicolor), and SPEAKING OF ANIMALS CHAMPIONS (4) (Reissues).

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes sections like TOPPERS (6), VISTAVISION SPECIAL, BROWN-KIRKWOOD REISSUES (2), EDGAR KENNEDY REISSUES (4), LEON ERROL REISSUES (4), RAY WHITLEY REISSUES (2), RKO-PATHÉ SPECIALS (8), SPORT SPECIALS (2) (1954-55), GIL LAMB REISSUES (2), SCREENLINERS (13), SPORTSCOPES (13), and WALT DISNEY CARTOONS (12) (1954-55) (Technicolor).

Pictures in order of release, with principal players, are placed in the month of release. All dates are subject to change. Series westerns are indicated by a W following the title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

ALLIED ARTISTS	ASSOCIATED	COLUMBIA	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
NOVEMBER At Gun Point F. MacMurray, D. Malone (Technicolor) (CinemaScope) Bobby Ware Is Missing N. Brand, A. Franz, W. Reed	NOVEMBER Last Of The Desperadoes J. Craig, J. Davis, M. Dean	NOVEMBER Queen Bee J. Crawford, B. Sullivan, J. Ireland Three Stripes In The Sun A. Ray, M. Kimura, P. Carey (Made in Japan) 'Teen Age Crime Wave T. Cook, F. Griffin, M. McCart	NOVEMBER The Tender Trap F. Sinatra, D. Reynolds, D. Wayne (Eastman Color) (CinemaScope) Guys and Dolls M. Brando, J. Simmons, F. Sinatra (Eastman Color) (CinemaScope) (Goldwyn) (Special engage- ments only) A Guy Named Joe 30 Seconds Over Tokyo (Re-releases)	NOVEMBER The Desperate Hours H. Bogart, F. March, M. Scott (VistaVision) Lucy Gallant J. Wyman, C. Heston, T. Ritter (Technicolor) (VistaVision)	NOVEMBER Texas Lady C. Colbert, B. Sullivan (Technicolor) (Superscope)	NOVEMBER Secret Venture K. Taylor, J. Hylton (Made in England) The Vanishing American S. Brady, A. Toffer, F. Tucker Jaguar Sabu, Chiquita, B. MacLane	NOVEMBER The View From Pompey's Head R. Egan, D. Wynter, C. Mitchell (DeLuxe Color) (CinemaScope) The Deep Blue Sea V. Leigh, K. Moore, E. Portman (DeLuxe Color) (CinemaScope) (English made) Good Morning, Miss Dove J. Jones, R. Stack, K. Hamilton (DeLuxe Color) (CinemaScope)	NOVEMBER The Big Knife J. Palanca, I. Lupino, S. Winters (Aldrich) Killer's Kiss F. Silvers J. Smith, I. Kane (Kubrick-Bousel) Man With The Gun R. Mitchum, J. Sterling (Goldwyn, Jr.)	NOVEMBER Hold Back Tomorrow C. Moore, J. Agar Lady Godiva M. O'Hara, G. Nader, R. Reason (Technicolor) The Naked Dawn A. Kennedy, E. Inglesias, B. St. John (Technicolor) (Made in Mexico)	NOVEMBER I Died A Thousand Times J. Palanca, S. Winters, L. Marvin (WarnerColor) (CinemaScope) Sincerely Yours Liberace, J. Dru, D. Malone (WarnerColor)
DECEMBER Shack Out On 101 T. Moore, F. Lovejoy, K. Wynn Sudden Danger B. Elliott, T. Drake, B. Garland	DECEMBER	DECEMBER The Crooked Web F. Lovejoy, M. Blanchard, R. Denning A Lawless Street R. Scott, A. Lansbury, J. Parker (Technicolor) Hell's Horizon J. Ireland, M. English, B. Williams Walk A Crooked Mile (Reissue)	DECEMBER I'll Cry Tomorrow S. Hayward, R. Conte, E. Albert (Special engage- ments only) Billy, The Kid Honky Tonk (Reissues) Kismet H. Keel, A. Blyth, V. Damone (Eastman Color) (CinemaScope) Ransom G. Ford, D. Reed	DECEMBER Artists and Models D. Martin, J. Lewis, S. MacLaine (Technicolor) (VistaVision)	DECEMBER Naked Sea Allen H. Miner Documentary Music Land (Walt Disney) (Revised Re-issue)	DECEMBER Flame Of The Islands Y. DeCarlo, H. Duff, Z. Scott (Trucolor) The Fighting Chance R. Cameron, B. Cooper, J. London	DECEMBER The Rains Of Ranchipur L. Turner, R. Burton, M. Rennie (DeLuxe Color) (CinemaScope)	DECEMBER The Indian Fighter K. Douglas, E. Martinelli, W. Matthau (Technicolor) (CinemaScope) (Bryna) Top Gun S. Hayden, W. Bishop, K. Booth (Fame) Heidi and Peter E. Sigmund, H. Greller (Technicolor) (Praesens)	DECEMBER Running Wild W. Campbell, K. Case, K. Wynn Tarantula J. Agar, M. Corday, L. G. Carroll The Second Greatest Sex J. Crain, G. Nader, B. Lahr (Technicolor) (CinemaScope) Kiss The Blood Off My Hands Johnny Stool Pigeon (Reissue)	DECEMBER The Court Martial of Billy Mitchell G. Cooper, R. Bellamy (WarnerColor) (CinemaScope) Target Zero R. Conte, P. Castle
JANUARY Paris Follies of 1956 F. Tucker, M. and B. Whiting Dig That Uranium Bowery Boys	JANUARY	JANUARY The Last Frontier A. Bancroft, V. Mature, G. Madison (Technicolor) (CinemaScope) Inside Detroit P. O'Brien, D. O'Keefe, M. Field	JANUARY The Rose Tattoo B. Lancaster, A. Magnani, M. Pavan (VistaVision) The Trouble With Harry E. Gwenn, T. Forsythe, S. MacLane (Technicolor) (VistaVision)	JANUARY The Man Who Never Was C. Webb, G. Grahame (Color by DeLuxe) (CinemaScope) The Lieutenant Wore Skirts T. Ewell, S. North, R. Moreno (Color by DeLuxe) (CinemaScope) Bottom Of The Bottle V. Johnson, J. Cotten, R. Roman, J. Carson (Color by DeLuxe) (CinemaScope)	JANUARY Glory M. O'Brien, W. Brennan, C. Greenwood (Technicolor) (Superscope)	JANUARY	JANUARY The Man Who The Golden Arm F. Sinatra, E. Parker, K. Novak (Preminger)	JANUARY The Spoilers J. Chandler, R. Calhoun, A. Baxter (Technicolor) The Square Jungle T. Curtis, P. Crowley, E. Borgnine All That Heaven Allows J. Wyman, R. Hudson, A. Moorehead (Technicolor)	JANUARY Hell On 'Frisco Boy A. Ladd, J. Dru, E. G. Robinson (Warner Color) (CinemaScope)	



HOLIDAYS

Dec. 25—Christmas Day
Jan. 1—New Year's Day

DECEMBER 22

Rex Beach's immortal saga of the Yukon!

THE BATTLE OF
THE TITANS!



The
SPOILERS

PRINT BY
TECHNICOLOR

starring

ANNE BAXTER · JEFF CHANDLER · RORY CALHOUN

co-starring **RAY DANTON · BARBARA BRITTON · JOHN McINTIRE**

with **CARL BENTON REID · WALLACE FORD · RAYMOND WALBURN**

Directed by **JESSE HIBBS** Screenplay by **OSCAR BRODNEY** and **CHARLES HOFFMAN** Produced by **ROSS HUNTER** · A UNIVERSAL-INTERNATIONAL PICTURE

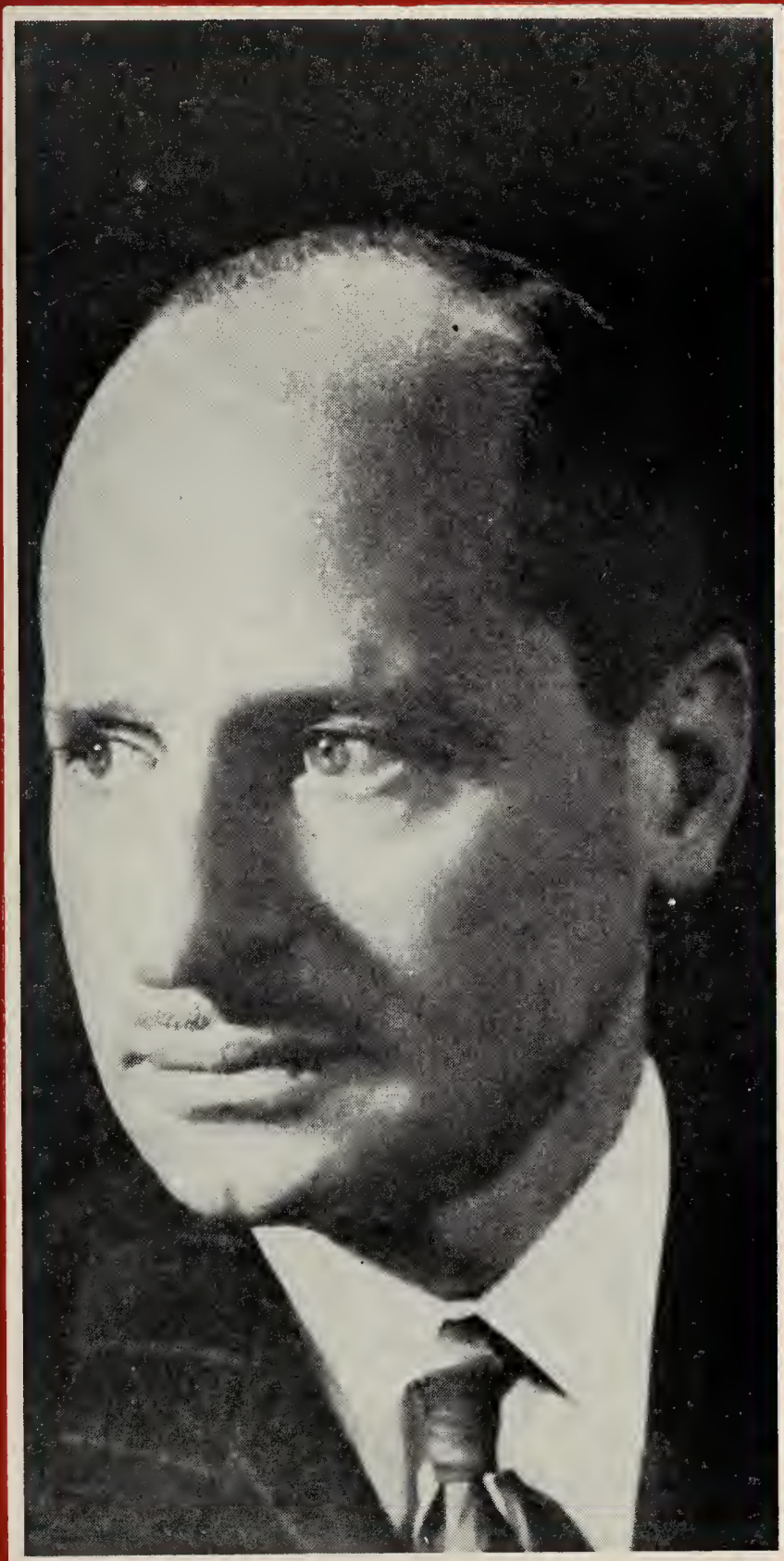


ANOTHER PICTURE WITH THAT UNIVERSAL APPEAL!

MOTION PICTURE

EXHIBITOR

DECEMBER 28, 1955 VOLUME 55 NUMBER 9
IN TWO SECTIONS • THIS IS SECTION ONE



Johnston Sees No Code Change

(page 10)

"Happy New Year? Could Be!"

(editorial)

AND FEATURING: THE SERVICECTION

← Seen is Arthur M. Loew, Jr., who recently succeeded Nicholas Schenck as president, Loew's, Inc. Schenck ascends to the board chairmanship of the company.

THANK YOU SANTA CLAUS

"Jingle Bells!

Jingle Boxoffice!"



Thanks for "KISMET"!

Biggest first week of any Christmas attraction in history of Radio City Music Hall, N. Y.

Thanks for "RANSOM!"

Previewed on Coast to thrilled audience. Another M-G-M blockbuster in the terrific tempo of "Blackboard Jungle" and "Trial."

Thanks for "TENDER TRAP"!

It continues to be the industry leader in its extended and subsequent runs. Word-of-mouth gold-mine!

Thanks for "DIANE"!

A great spectacular production with a "Battle of the Sexes" story that's every showman's red meat!

Thanks for "I'LL CRY TOMORROW"!

It's just opening in a Twin-World Premiere in Los Angeles and Chicago. Next attraction Music Hall, N. Y. Look Magazine, Record book and Cosmopolitan start the parade of honors. It is one of the industry's All-Time Greats!

Thanks for EVERYTHING!

That includes coming BIG ONE like "FOREVER DARLING" and "THE LAST HUNT," "MEE ME IN LAS VEGAS" and "FORBIDDEN PLANET," "TRIBUTE TO A BAD MAN" and "GABY" And Many More!



MERRY CHRISTMAS TO EVERY READER OF THIS MAGAZINE FROM LEO!



HAPPY NEW YEAR? COULD BE!

AS BIG, BULKY AND BRASH 1955 lumbers to an end, with 10 weeks or so of very soft and discouraging "boxoffice," it wouldn't seem that theatremen have too much reason for wild hilarity and dancing in the streets. For still another year, the supply of really first-string "A" pictures from all sources had maintained only a thin flow that could support two first-runs in any given town or area, but created hardships and strangulation wherever there were three or more. And this same thin flow, rather than "A" quality, maintained film prices at astronomical heights.

Looking ahead at bright new 1956, however, we seem to see and feel a stronger and more rapid pulse beat in the industry's arteries. All of the steady producers of the past year have announced at least as many first-string "A" pictures, and in some cases their flow will be stepped up. Reviving RKO, by re-activating David O. Selznick and by searching out other product sources, promises to make some important contributions during 1956. Actively backing independent acting and producing brains with their dollars, United Artists has already announced a star-studded schedule of pictures finished and ready for 1956 that should move it into the very front rank as a supply source. Allied Artists' announced plans, while not

increasing quantity, promise a quality change that could be dramatic. And we keep hearing of other independent efforts, both at home and abroad, that could make a big difference.

So it would seem that there is an excellent possibility that supplies will be better. And if the pictures we have seen during the last few weeks can be taken as a fair sample of what to expect in the way of quality and box-office appeal, then quality will be better, too!

As you get the opportunity, just take a look at shows like these and see for yourself. We were particularly impressed with: "Picnic," "Artists and Models," "Rose Tattoo," "Second Greatest Sex," "Benny Goodman Story," "I'll Cry Tomorrow," "Never Say Goodbye," "Court Martial of Billy Mitchell," "Kismet," "Ransom," "Guys and Dolls," "Man With the Golden Arm," and "Rains of Ranchipur."

Yes sir! As the seasoned veteran Nick Schenck has been so often quoted: "There's nothing wrong with this business that good pictures can't cure!" And these are good pictures!

It could be that 1956 will be a very happy year. Even for theatremen!

A JOB FOR COMPO

A RECENT NOTE from Harold Kagan of the Sunset Drive-In, out near the Maryland border at Chambersburg, Pa., focuses attention on Sunday movies, and on the continuing fight that many theatres have, from one Election Day to the next, to maintain their right to show them. Local option in several different states forces still other theatres to remain "dark" on Sundays, even after the normal church-going hours, and in spite of the fact that gas stations, drug stores, dining rooms, etc., are allowed to open or not, completely at the discretion of their owners. It is Mr. Kagan's question that: "*Why can't the industry get behind a good strong effort to legalize Sunday movies?*" It seems that in his area on last Election Day there were three churches that countered his efforts, via personal solicitation, radio, and newspapers, and it is Mr. Kagan's thought that there must be "*many who are situated in overly zealous religious sections where, if the matter is left indefinitely to local opinion, there is no chance of ever winning.*"

We think there is much to be said in favor of Mr. Kagan's views.

"Local option" was an obvious "bone" tossed to the

more vehement church groups by the politicians, without much regard for whether it was an honest or equitable legislative effort. And because TV now brings movies right into the home living room, from early Sunday morning to late Sunday evening, without any possibility of "local option" interfering with them, the whole point and effectiveness of such legislation has become out-moded. It would also seem that, if religious observances and a wholesome Sunday are the only objectives, they could be most readily accomplished through an understanding with, and pledge from, the local theatre owner; rather than by forcing those who want to go to a movie to drive over the line to some different borough, township, or county, where movies are permitted, but impossible to control.

But the local theatre, with its meager local resources, and opposed by strong local influences, is in no position to fight such a battle. This is a job for well informed executives who know their way around the particular state Capitols. This is a job for the whole industry to clean up once and for all on a state-wide basis. We think, this is a job for COMPO.

Jay Emanuel

THE GREATEST STAR POWER

To Our Exhibitor Friends Throughout the World:

You have noted our various announcements of picture projects during this past year. Naturally, we have been proud of the producer, director and writer talents who have taken advantage of the opportunity afforded them through U.A. to enter into independent production.

Recently, in a trade advertisement, we listed the names of this imposing array of creative talents from whose efforts we have promised you a minimum of 90 pictures over the next three years—30 a year. This minimum is actually committed as of now and the 90 or more pictures are either already produced, or in production, or in various phases of script development. As part of this program, we have continuously stressed the importance of star power — of proven box-office values — and to that end, we have in many ways attempted to create inducements to stimulate additional production activity on the part of our stars, so that the good health of our great industry, which is measured at your box-office, could thrive.

Now, at the year-end, as we look to 1956, we are thrilled, as you will be, by the results of this encouragement. We are listing here without frills and simply in alphabetical order, some of the stars who will appear in some of our releases for 1956. There are listed here 35 stars and 29 pictures, which is only a part of our program for 1956. All but a handful of these listed pictures are now in production and principal photography has been completed on most of them; not a single one is scheduled to start later than April 1st or to be released later than Christmas of next year. We believe this is the greatest star power ever included in a single year's program of any one company in the history of motion pictures. Many of these same stars have numerous other projects not here listed in pre-production preparation for 1957 and 1958. Other stars, such as Joan Crawford, Rita Hayworth, Betty Grable and others, are now in the process of activating their programs.

Other important announcements, adding to the U.A. family of producers, directors, writers and stars will soon supplement this imposing array. We hope that with this exciting line-up, you will feel amply rewarded for your past support of U.A. and that we may merit your ever increasing support, so that we, in turn, can make our contribution to the industry ever bigger and better.

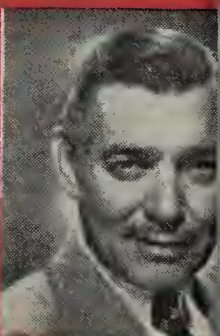
BOB BENJAMIN • ARTHUR KRIM
BILL HEINEMAN • ARNOLD PICKER • MAX YOUNGSTEIN



BUD ABBOTT
"Dance With Me,"



TONY CURTIS
"Trapeze"



CLARK GABLE
"The Last Man
Wagon Moun"



TONY MARTIN
"Frontier Scot"



EDWARD G. ROBINSON
"Nightmare"

N MOTION PICTURE HISTORY!



DANA ANDREWS
"Comanche"



CLAIRE BLOOM
"Alexander
The Great"



RICHARD BURTON
"Alexander
The Great"



RORY CALHOUN
"Flight From
Hong Kong"



LOU COSTELLO
"Dance With Me, Henry"



JOSEPH COTTEN
"The Killer Is Loose"



BELLE DARRIEUX
"Alexander
The Great"



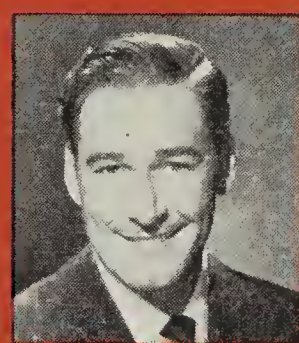
OLIVIA DE HAVILLAND
"The Ambassador's
Daughter"



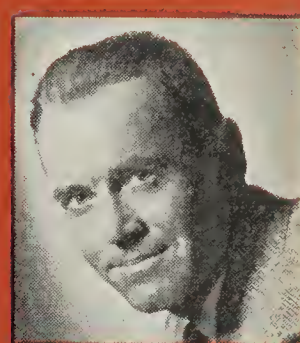
KIRK DOUGLAS
"The Indian Fighter"



RHONDA FLEMING
"The Killer Is Loose"



ERROL FLYNN
"King's Rhapsody"
"Let's Make Up"



HENRY FONDA
"Twelve Angry Men"



CARY GRANT
"The Pride And
The Passion"



STERLING HAYDEN
"Bed of Fear"



VAN HEFLIN
"Patterns"



BURT LANCASTER
"Trapeze"



GINA LOLLOBRIGIDA
"Trapeze"



FREDRIC MARCH
"Alexander
The Great"



VICTOR MATURE
"The Sharkfighters"



ROBERT MITCHUM
"Foreign Intrigue"
"Bandido"



GEORGE MONTGOMERY
"Huk"



KIM NOVAK
"The Man With
The Golden Arm"



JACK PALANCE
"Fragile Fox"



ELEANOR PARKER
"The Man With
The Golden Arm"



JANE RUSSELL
"The Big Play"



FRANK SINATRA
"The Man With
The Golden Arm"
"Johnny Concho!"
"The Pride And The Passion"



MARK STEVENS
"The Timetable"



ROBERT WAGNER
"A Kiss Before Dying"



RICHARD WIDMARK
"Run For The Sun"



CORNEL WILDE
"Storm Fear"

In the Box-Office
tradition of "The Glenn Miller
Universal-International
now proudly Announces

The Benny G



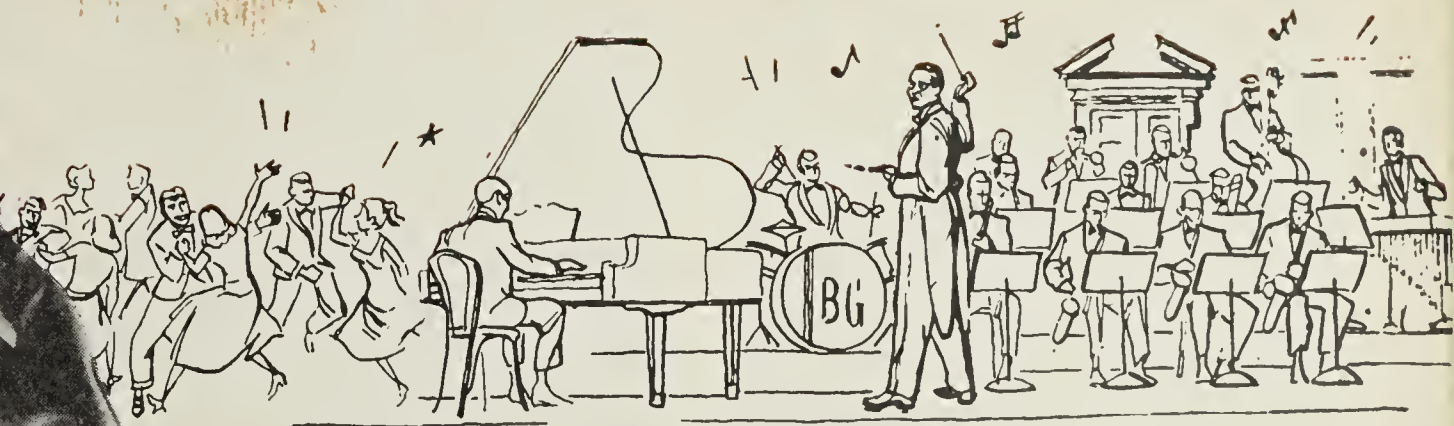
Starring
STEVE ALLEN ★ DONNA REED

Story"



Goodman Story

COLOR BY
TECHNICOLOR



with GENE KRUPA · LIONEL HAMPTON · BEN POLLACK
TEDDY WILSON · EDWARD "KID" ORY

and Guest Stars HARRY JAMES · MARTHA TILTON · ZIGGY ELMAN

and the incomparable **BENNY GOODMAN** playing the Clarinet



Written and Directed by VALENTINE DAVIES · Produced by AARON ROSENBERG

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From BALTIMORE, MD.

I might suggest that MOTION PICTURE EXHIBITOR's detailed discussion on SLIDING SCALE (Nov. 9 and 16, 1955) was indeed refreshing. Many of us are quite familiar with the various aspects of scales. However, this certainly served as a wonderful refresher, and as a complete foundation for the "what—why—how" of intelligent selling and buying.

With a little modification, it might be said that there could be a "D" added to the MOTION PICTURE EXHIBITOR's essay. One that incorporates all three that you propose; but one that allows reward instead of penalty for hard work which attains over 35 per cent results. For instance: from 20 per cent to 29 per cent you might use scale "C," i.e. 28 per cent of the 28 per cent film rental as profit, etc.; from 30 per cent to 34 per cent you might use scale "B," i.e. 33 $\frac{1}{3}$ per cent of film rental as profit; and from 35 per cent to 50 per cent you might use scale "A," i.e. 50 per cent of film rental as profit.

However, the age-old question goes unanswered, even though the theory is so accurately and properly expressed by MOTION PICTURE EXHIBITOR. How does exhibition as a class (and not just one or two exhibitors) reach accord on the common ground of confidence with the local and upper-echelons of the sellers?

In many years gone by, exhibitors expected and accustomed themselves to high percentages of profit—some enjoyed perhaps 100 per cent, 200 per cent or more profit. Today with grosses restrained and honesty prevailing, many cannot reconcile themselves with living with what the industry-in-general refers to as a legitimate percentage of profit.

Also many years ago, an immoral partnership was conceived. Whether distribution encouraged their customer-exhibitors to be dishonest or vice-versa, is not important. When parties enter into a contract with "unclean" hands, that is sufficiently wrong. Now, as the years produced changes in distribution personnel, a chain reaction developed. When distribution actually saw how "piggish" some were in underreporting grosses, the hue and cry started and has grown to the proportions which, in my estimation, became the leading cause for the deterioration of good-will and confidence in the selling-buying relationships. Very few film selling executives today will deny their feeling that: "What they don't 'check,' they don't believe." This attitude is unfortunately very prevalent. They apparently don't recognize that in some cases they themselves, or their predecessors, were equally "unclean" in those bygone days and encouraged and condoned such practices.

On occasion I hear that I would be shocked at the extent of current underreporting. I cry out that I am honest, completely and directly, and feel that the great,

great majority of exhibitors are equally so honest. It hurts to know that lurking in the shadows of many minds with whom I come in contact, there preys that suspicion challenging my integrity, as well as that of others; and I can't fight back because who will come right out and say so?

Submit a C.P.A.'s statement on your theatre. The reply, if any, is cordial, with a-tongue-in-the-cheek. The veracity of a legally registered accountant is questioned. Discuss or write regarding establishing or changing an equitable SLIDING SCALE and there may be (?) a counter-offer of an unliveable scale. What law, whether common or legislated, says that percentage terms on scale must begin with 25 per cent, 30 per cent, 35 per cent, or 40 per cent, and not with a floor of 20 per cent? These to me are signs of distrust when especially there is added that "we're sorry, but everyone else in town is going to pay the same, or not play the picture." Or, "It has to be a 30 per cent floor because the picture is in CinemaScope"; or "we have to put floors on scales in some cases because, 1. existing scale is 'phony' or 2. the theatre never earns 35 per cent or 40 per cent on their scale."

What ungodly sin is committed by an unfortunate exhibitor who operates a low grossing theatre, with no opposition theatres over whom it has clearance or over which any other theatre has clearance, that simply can't reach 35 per cent or 40 per cent on scale? Just what sort of unpardonable rape is it to be blessed with a bad grossing but barely liveable theatre? Yet, again, the ugly head of distrust and lack of confidence between seller and buyer rears its head.

I was the recipient of a most interesting story. At some exhibitor's convention some years ago, it was reported that a sales manager emphatically said as follows:

"I will serve 50 of your alleged distress theatres of your choosing, any of my product, top or otherwise, gratis, absolutely free, providing you can acquire for me the right to inspect the books of 50 theatres of my choosing, and be allowed to sell these theatres equitably."

Now, while this seems like a very logical viewpoint, unfortunately, it is impractical. What do the first 50 theatres have to do with the second group of 50 apparently good grossing but "locked" situations, if the same ownership doesn't exist? And further, why penalize to the point of no-profit or so very little profit, those many single theatre owners who have no control over the good grossing houses? I also wondered if the gentleman above might have selected some of his company's affiliated circuit theatres at that time for inspection and equitable selling? This story certainly shows another underlying reason for lack of confidence and trust.

How does one buyer reach accord on the common ground of "confidence" and "trust" with his seller, regarding SLIDING SCALE, whether it be "A," "B," "C," "D," or otherwise? Go to New York and encourage the

vengeful anger of the local sellers? Maybe! Suggest some other business incentive method other than the current antiquated branch quotas? Maybe!

Honestly, I don't know. Maybe it is my youthful exuberance and genuine love of this picture business, that keeps me from absorbing all the pessimistic talk I hear. I can't and won't believe that a great ranking industry such as ours must exist on the rails of discord, disunity, and dishonesty; and that goes for both of us, exhibition and distribution.

AARON B. SEIDLER

New Albert Amusement Company

EDITOR'S NOTE: Spoken like a man, Mr. Seidler! We also recognize that film salesmen and branch managers have been known to encourage underreporting of grosses, so that they could make records and impress their bosses with tough percentage deals that should have been recognized as dishonest because they were obviously impossible to live with. High percentage selling of mediocre pictures, "with-a-promise-of-review," is just another example of this same overselling, that may impress "New York," but actually destroys relations between the buyer and seller because it makes the salesman's good-will more important than his company's. We would like to have the reactions of other sincere theatremen to your thoughts.

From SCOTTVILLE, MICH.

I would like to take this opportunity to thank the judges, and MOTION PICTURE EXHIBITOR for the honor you have bestowed on me in judging my entry on "WE'RE NO ANGELS" as the winner of your SHOWMANSHIP SWEEPSTAKES contest No. 21.

This is a fine thing you are doing, and it really gives the little guy, like myself, something to work for. Win or lose it really makes a big difference in the boxoffice.

Thank you again. I am greatly honored.

C. F. WALLACE
4-Star Theatre

EDITOR'S NOTE: We really like that reference to "a big difference in the boxoffice." Our \$100.00-per-week is only chicken feed compared to what can be brought into the boxoffice through regular weekly SHOWMANSHIP effort.

From ELMORE, MINN.

Naturally I am very thrilled about being a \$100.00 winner in one of your weekly SHOWMANSHIP SWEEPSTAKES contests. Although I am a fairly new subscriber, I am an avid reader of MOTION PICTURE EXHIBITOR, and I like your reviews of pictures the best of any I subscribe to. You can be assured I will be a steady subscriber and reader of MOTION PICTURE EXHIBITOR as long as I am in show business.

W. E. DANIELZ
Border Theatre

EDITOR'S NOTE: Thank you Mr. Danielz! MOTION PICTURE EXHIBITOR seems to be picking up new theatre subscribers, and new "avid readers" with each passing week. Tell your theatre friends, won't you?

CAN NEWS

(Trade Headlines Of The Issue)

Deaths

Robert A. Kreier, 20th-Fox International German representative, dies in Frankfurt (page 10).

Distribution

Allied Artists' "March Of Progress" honors Morey R. Goldstein (page 15).

International

Canadian financial firm says industry's future looks bright despite gloomy present. (page 24).

J. Arthur Rank announces all-Vista-Vision program for 1956 (page 24).

Legal

Ellis Films sues MPAA, challenging Code provisions barring narcotics theme (page 13).

Albany suit challenges New York censorship law on three counts (page 13).

Jury finds for six distributors in \$750,000 Dallas suit (page 14).

Legislative

Nathan D. Golden, Department of Commerce representative, calls for free film trade (page 10).

Mel Konecuff

Robert Rossen tells of experiences in filming of "Alexander The Great" for UA (pages 9 and 21).

Organizations

MPAA head Eric Johnston sees no Code changes in the immediate future and lauds foreign market. (page 10).

Production

President Daniel T. O'Shea keynotes RKO's production reactivation (page 10).

I N D E X

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18 Feature Reviews: "Last Of The Desperados" (Associated); "Two-Gun Lady" (Associated); "Fear" (Astor); "The Last Frontier" (Columbia); "Diane" (MGM); "I'll Cry Tomorrow" (MGM); "Kismet" (MGM); "Cross Channel" (Republic); "The Rains Of Ranchipur" (20th-Fox); "Ghost Town" (UA); "The Indian Fighter" (UA); "The Man With The Golden Arm" (UA); "Storm Fear" (UA); "The Benny Goodman Story" (U-I); "Helen Of Troy" (Warners); "Hell On Frisco Bay" (Warners); "The Night My Number Came Up" (Continental); "One Way Ticket To Hell" (Edu).



N. M. Schenck, recently succeeded as president, Loew's, Inc., by Arthur M. Loew, Jr., has become chairman of the board of the company.

NEW YORK By Mel Konecuff

LAST WEEK we sat in on an interview-luncheon with Robert Rossen, man of many varied talents, who wrote, directed, and produced "Alexander The Great,"



KONECOFF

four million dollar epic which is in its completion stage. He recalled our last meeting some two-and-a-half years ago when he left for Spain, and it hardly seems possible that so much time could have passed by so rapidly. In that period he researched the subject of "Alexander," spent a year writing it, and another year shooting it in Spain. Originally, he had intended shooting the film in Greece but problems such as lack of equipment, etc., prevented this. He found the Spanish terrain well suited to his needs, the government and the people highly cooperative. He never had less than 500 people on call and often as many as five to seven thousand, with much being filmed exterior which cut down on the cost somewhat. Rossen paid tribute to the many English technicians and their equipment for achieving remarkable results.

Rossen opined that he stuck pretty close to history, using spectacle scenes as they fitted the authenticity of the story. The film will run two-and-a-half hours, needed for the proper telling. UA, which put up the money and which will distribute, expects to gross 20 millions worldwide, and a million dollars will be spent on advertising and promotion. Prints by Technicolor will show up in a few pre-release engagements around Easter time. Incidentally, Rossen estimated that to have attempted to make the same film in Hollywood would have doubled the cost. Richard Burton, Frederic March, and Claire Bloom are starred.

When he completes the final details, Rossen expects to make known a future program of three or four films.

(Continued on page 21)

BROADWAY GROSSES

(As of this Monday)

Holiday Beats Boxoffice Slump

NEW YORK—Santa Claus proved most gracious to moviegoers and theatremen alike and last weekend reflected holiday spirit both in the audiences and boxoffice tills of the Broadway first-runs.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"Artists And Models" (Paramount). Paramount expected the initial session to hit \$51,000.

"The Rains Of Ranchipur" (20th-Fox). Roxy, with ice show on stage, claimed \$63,263 for Thursday through Monday, with the second week bound to hit \$85,000.

"Kismet" (MGM). Radio City Music Hall, with annual Christmas show on stage, reported \$131,500 for Thursday through Sunday, and the third week sure to top \$188,000.

"The Court Martial Of Billy Mitchell" (Warners). Criterion opened to a \$36,000 week.

"Guys And Dolls" (Goldwyn-MGM). Capitol announced \$85,000 for the eighth week.

"Dance, Little Lady" (Trans-Lux). Globe claimed the opening week would reach \$20,000.

"The Indian Fighter" (UA). Mayfair anticipated the opening session at \$26,000.

"The Rose Tattoo" (Paramount). Astor jumped to \$42,000 on the second week.

"The Man With The Golden Arm" (UA). Victoria held at \$50,000 on its second session.

"Man With The Gun" (UA). Loew's State hoped for \$20,000 on the first week.

NSS Decree Suspended; Defendant To Appeal

PHILADELPHIA—The decree entered in the action of seven independent poster companies vs. National Screen Service on Dec. 15 by U. S. District Court Judge William H. Kirkpatrick was suspended last week during the pendency of appeal by the defendant, National Screen Service. The parties agreed that security shall not be required in connection with this suspension, so NSS shall give only the usual \$250 appeal bond required. This suspension is conditioned on NSS filing its notice of appeal immediately.

However, the plaintiff's motion for summary judgment was granted as to National Screen Service; but denied as to all other defendants.

Blumberg To Stay Active

NEW YORK—Universal-International board chairman N. J. Blumberg will retain his active status in the film company for the remaining five years of his ten year contract, it was revealed last week. The executive's decision was exercised under a contract option whereby he will receive remuneration of \$1,500 weekly, whereas the amount would have been cut to \$1,000 weekly had he elected to assume inactive status.

No Code Changes Planned, Johnston Says

MPAA Head Lauds Foreign Revenue Gains, But Adds That They Will Not Offset Domestic Business Losses

HOLLYWOOD—Following the withdrawal of United Artists from the Motion Picture Association of America after it had been denied a Production Code seal for Otto Preminger's controversial film on narcotics addiction, "The Man With The Golden Arm," MPAA president Eric Johnston emphatically denied last week that any changes will be made in the Code in the "foreseeable future" to lift the ban on the treatment of such themes by Association members.

Persistently questioned by the trade press, Johnston referred to the established MPAA procedure by which any producer can bring amendment proposals to the attention of the board of directors, and said that he knows of no such proposals before the board now for consideration. He declined to mention Preminger or his latest film directly, but commented that there never have been any basic changes in the Code rules. In summary, he emphasized the value of the Code in forestalling irresponsible censorship from outside the industry and expressed confidence that producers will adhere to it in the interest of the public as well as themselves.

On the subject of industry revenues, the MPAA head predicted that from \$212 million to \$215 million will come from the foreign market in this fiscal year, compared with \$210 million returned in 1954. He estimated that the income from abroad would represent approximately 50 per cent of all industry earnings for the year, against 45 per cent last year. However, he warned that the foreign increase will not offset the decline in domestic grosses which he anticipates, and allowed that the product shortage or television could be major contributing factors to the unfavorable picture at home.

In closing his first press conference here since April, Johnston declined to comment on the toll television controversy further than to say that the matter has not been presented to the MPAA for discussion or an opinion, and that he personally considers it likely that the Federal Communications Commission will refer the matter to Congress for study. Johnston was accompanied here from Washington by Kenneth Clark, MPAA vice-president.

Later in the week, Robert W. Coyne, recently named a member of the COMPO governing triumvirate, stated that Johnston's figures would be used by COMPO as ammunition in the fight to which it is now committed to secure complete repeal of the Federal amusement tax on motion picture admissions.

Temple Posters Help "Hill"

HARTFORD—Bernie Menschell, Parsons, had bulletin board notices in area synagogues in conjunction with the regional premiere of Israeli-made "Hill 24 Doesn't Answer."

Memphis Citizens' Meeting Votes Against Censorship

MEMPHIS—With some 50 people attending an open hearing on the local censorship problem, under study by a committee of five appointed by mayor-elect Edmund Orgill, only four citizens favored continuing the ordinance in its present or in an altered form.

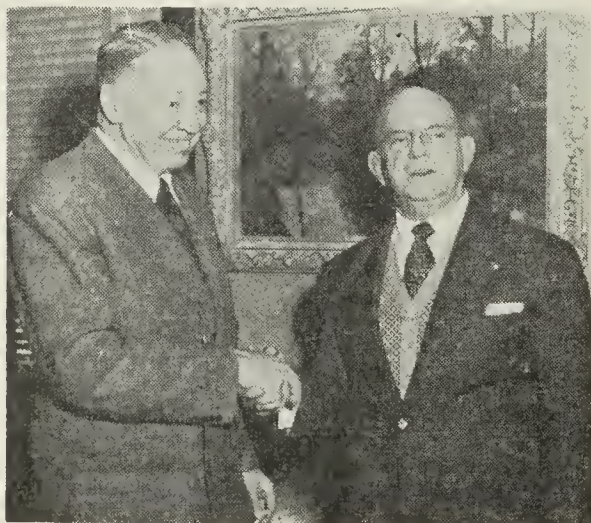
Those in attendance at the hearing included representatives of the clergy, the Better Film Council, exhibition, distribution, and the general public. Committee chairman John Apperson, an attorney, presided. His group will make its recommendations to Orgill.

Golden Says Trade Is Two Way Street

NEW YORK—Noting the importance of two-way foreign trade in the American economy, it was suggested that practice should apply to motion pictures as well last week by Nathan D. Golden, representative, Department of Commerce, Business, and Defense Services Administration. He was addressing a reception held at the French Consulate under the auspices of French Cinema Center director Joseph Maternati, following the U. S. premiere of Marcel Pagnol's "Letters From My Windmill" at the Paris.

Golden said that the Department of Commerce is "vitaly interested" not only in the export of U. S. product to world markets but also in the import of motion pictures to this country, to protect the economic well-being of the film industry here and abroad. At the same time, he pointed out that there is no better medium than a motion picture to increase international understanding.

Prior to the Consulate reception, the Paris audience heard an address by Arthur L. Mayer, president, Independent Motion Picture Distributors, which introduced a short subject concerning Pagnol. The reception was attended by French and American government notables as well as by industry celebrities.



Medley G. B. Whelpley's election as a director of Republic Pictures Corporation was announced recently by company president Herbert J. Yates, right.

RKO Reactivation Keynoted By O'Shea

NEW YORK—Daniel T. O'Shea, president RKO, recently completed top level conferences in Hollywood during which he finalized several major points in the 1956



O'SHEA

production program, which has been in the planning stages since the new management began reactivation of the motion picture company several months ago.

O'Shea will return to the RKO studio early in January to continue development of the over-all plans which have been the subject of his conferences with Charles L. Glett, executive vice-president, and William Dozier, vice-president in charge of production.

O'Shea disclosed that Eddie Fisher and Debbie Reynolds will be brought together by RKO to co-star in the top-budget comedy-musical, "Every Mother Should Be Married," with filming to begin in May; RKO has purchased Cameron Hawley's best-selling novel, "Cash McCall," for a price which exceeded bids from every other major film studio and has scheduled production of the novel as one of RKO's major films for 1956; negotiations have been completed with John Farrow to produce and direct three pictures for RKO, the first of which will be "Back From Eternity," with filming to begin early in February with an all-star cast; David O. Selznick will begin production of his picturization of Ernest Hemingway's "A Farewell To Arms," starring Jennifer Jones, in June.

"It is our intention," O'Shea continued, "to create an atmosphere at RKO where talented and gifted men and women can function in a creative climate to produce outstanding entertainment."

20th-Fox's Kreier Mourned

NEW YORK—Robert A. Kreier, veteran motion picture executive and managing director in Germany, 20th-Fox International Corporation, died suddenly in Frankfurt last fortnight.

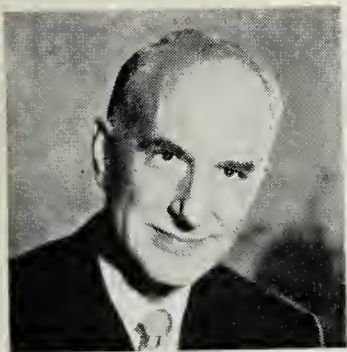
Affiliated with the film industry for more than 40 years, Kreier joined the foreign department of 20th-Fox in 1934 following a six-year post as assistant to the European general manager of the Paramount-Publix Corporation.

In 1936, Kreier was assigned to 20th-Fox's Berlin office and two years later was transferred to the company's Paris headquarters and made assistant to the European manager. In 1947, Kreier was appointed home office representative, working out of the Paris branch.

Kreier was named managing director for Germany in 1949, and supervised company operations there until his death. He is survived by his wife.

what picture

is Russell Downing,



Russell Downing
President and Managing Director,
Radio City Music Hall

talking about
when he says:

"We try to play
all of the best
pictures of the
year. This
will assuredly
be high on
any list."

RADIO CITY MUSIC

HIGH ON A

PIANO

BO

ADMIT ONE

ADMIT ONE

ADMIT ONE

ADMIT ONE

ADMIT ONE

ADMIT ONE

ADMIT ONE

ADMIT ONE

ADMIT ONE

ADMIT ONE

ADMIT ONE

ADMIT ONE

"picnic"

is the
picture Russell Downing
calls

"High

on
any

list"!



COLUMBIA PICTURES presents

WILLIAM HOLDEN

IN

picnic

WITH

KIM NOVAK

BETTY FIELD · SUSAN STRASBERG · CLIFF ROBERTSON

AND
CO-STARRING

ROSALIND RUSSELL

AS ROSEMARY

Screen play by DANIEL TARADASH · Based upon the play "Picnic" by WILLIAM INGE · Produced on the stage by THEATRE GUILD, Inc. and JOSHUA LOGAN

Directed by JOSHUA LOGAN · Produced by FRED KOHLMAR

CINEMASCOPE

TECHNICOLOR

"PICNIC" WILL HAVE ITS PREMIERE AT RADIO CITY MUSIC HALL IN FEBRUARY 1956

PRINTED IN U. S. A.

N. Y. Censor Statute Attacked By Capitol

ALBANY—The constitutional validity of New York State's censorship statute was directly challenged last week in an argument filed with the Appellate Division of the N. Y. Supreme Court, appealing the ban by the Regents of the University of the State of New York, the state film censorship body, of "Mom And Dad," distributed by Capitol Enterprises.

Ephraim S. London, counsel for the appellant, conceded in his brief that for the purposes of the appeal the production is pornographic, a concession, it is pointed out, made to insure that a decision is made on the basis of the constitutional issues involved and not on any factual issue. The attorney's three-point argument contends that the censorship statute unconstitutionally restrains freedom of communication, reducing it to a privilege doled out by the licensing authority; that the law is so vague that its enforcement has deprived Capitol of property rights without due process of law; and that the license fees imposed by the censors is no different in principle or effect than a stamp tax on newspapers.

The relief sought in the petition is the voiding of that part of the New York Education Law which London claims is in violation of the First and Fourteenth Amendments to the U. S. Constitution. Capitol originally submitted "Mom And Dad" to the Motion Picture Division of the State Education Department for a license 18 months ago, but it was refused on the grounds that a birth sequence is indecent. The Regents, 11 months ago, also determined that the film is not entitled to a license.

RKO Backlog To TV

NEW YORK—RKO's entire film backlog was sold last week to C and C Super Corporation, manufacturer of soft drinks and rubber and operator of more than 100 restaurants, for \$15,200,000.

Matthew Fox, president, C and C Television Corporation, a subsidiary of C and C Super, said the deal, involving some 740 feature length films and over 1,000 short subjects, ushered in "an entire new era of home viewing."

Cash in the amount of \$12,200,000 was paid for the films and, the balance of the money will be paid within the next two years.

Fox said all the pictures in the group are at least three years old, but that all RKO films when they reach that age will also be made available for TV. He added that C and C Super would market the movies over a period of years to provide the general public with a maximum opportunity to see them all in their own homes.

Tax Evasion Brings Conviction

NEW YORK—A Federal Court jury last week convicted Jeanne Ansell, operator of a 10-house Spanish language circuit, and her accountant, Irving Rosenblum, on charges of defrauding the Government of \$372,000 in admission taxes between 1946 and 1949. They were convicted on 210 different counts, each of which carries a maximum of five years in prison and \$10,000 fine. The pair will be sentenced Jan. 10 by Judge Vincent L. Leibell.

Narcotics Ban In Production Code Challenged In Suit Against MPAA

Three L.A. Radio Stations Cancel Spots On "Golden Arm"

HOLLYWOOD—Controversy concerning Otto Preminger's United Artists release, "The Man With The Golden Arm," spread to a new quarter last week when three independent radio stations in Los Angeles, KBIG, KMPC, and KLAC, declined to advertise the film in air spots.

William Scholl, UA exploitation executive, charged that the stations exercised censorship and said that there was a confirmed purchase report in each case. He noted that UA has spots on three other radio stations as well as on six television stations. Executives of the three stations claimed that the ads were turned down in the "best interests" of the public, or because the narcotics theme of the film is "controversial."

Epilepsy: Self Help Formed

NEW YORK—Variety Club Foundation to Combat Epilepsy executive director Albert G. Gorson last week announced the formation of a new service providing an organized effort for epileptics to mutually aid each other in solving social and economic problems concomitant with the disease. To be known as Epilepsy: Self Help, the membership will be comprised of epileptics who have overcome their handicap and believe they can be helpful to others. They will operate in various parts of the city and in nearby communities.

An important part of the program will be to aid members in finding employment in a market which frequently denies them positions because it is misinformed about epilepsy. Many of the members of the new group are successfully working in factories, retail shops, and offices, and several hold responsible executive positions. All persons with epilepsy are eligible for membership, and there are no dues to the group or to the Foundation.

Katz-Pasternak Deal Set

HOLLYWOOD—Sam Katz, former exhibitor and production executive, and Joe Pasternak, producer, reached an agreement last fortnight to form an independent production company after Pasternak's employment contract with MGM expires early in 1957. An early announcement of the deal was made to prevent the "spreading of rumors," according to Katz.

Katz was co-founder, Balaban and Katz circuit, Chicago, and an MGM vice-president from 1936 to 1949. Later he was associated with Stanley Kramer and George Glass in the production of a series of films for Columbia. The partnership was dissolved two years ago. Katz will attend to the corporate structure of the new company and acquire properties while Pasternak completes four pictures to which he is committed at MGM.

NEW YORK—Highlighting the controversy begun last fortnight with the resignation of United Artists from the Motion Picture Association of America when it was denied the Production Administration Code seal of approval for Otto Preminger's "The Man With The Golden Arm," which deals with the prohibited narcotics theme, Code provisions were directly challenged by Ellis Films, Inc., in a suit filed in Federal District Court here against the MPAA and its members, charging violation by the Code of the Clayton and Sherman anti-trust legislation.

Emil K. Ellis, attorney for plaintiff, described the action as not an assault upon the industry's right to regulate itself, but rather as a challenge of the MPAA's right to "effectively" close the exhibition market to a film which has failed to meet requirements for a seal from the PCA. He referred specifically to the provision banning the subject of drugs or drug traffic and added that it is plaintiff's position that such a ban is "anachronistic and dangerous."

Ellis Films owns a feature entitled "Three Forbidden Stories," one episode of which deals with narcotics addiction. The complaint states that exhibitors refused to buy the picture when it had been refused the PCA seal for that reason, with the result that plaintiff's market was denied him, causing him loss of revenues and \$50,000 in damages, because the MPAA through coercion and other means forced 70 per cent of the exhibition market to adhere to the Code.

The suit asks, in addition to treble damages under the anti-trust laws, an injunction restraining defendants from enforcing the anti-drug provision of the Code and that the ban be declared in violation of the law. It is further asserted that the subject of narcotics is of vital public interest, and that the MPAA, by imposing its ban, sets itself up as a public censorship body, in violation of the constitutional guarantee of free speech.

Defendants, in addition to the MPAA, are Loews, Warners, Columbia, Paramount, RKO Radio, 20th-Fox, and U-I, which are described as the principal members of the Association.

Arbitration Changes Minor

NEW YORK—Theatre Owners of America general counsel Herman M. Levy said last week that there will probably be only very minor changes in the arbitration draft proposed for the industry before it is submitted to the Department of Justice for approval. Levy, a member of the industry joint committee which drafted the document, described the changes as the "dotting of i's and the crossing of t's," with no alterations in the substance of the plan.

At the same time, he expressed doubt that the draft would go to Washington until after the holiday season and that the minor changes in wording were to be expected to bring about approval by the Metropolitan Motion Picture Theatres Association which has tabled the draft.

Jury Finds For Six Distributors In \$750,000 Dallas Anti-Trust Suit

DALLAS—After deliberating more than three hours, a federal jury decided for six film firms last week in a \$750,000 anti-trust suit brought against the distributors by operators of the Delman.

Roy W. McDonald, New York firm of Donovan, Leisure, Newton, and Ilvine, attorney for the defendants and a former Dallas lawyer, hailed the jury's decision as a victory for the entire distribution industry. He said it proves that the industry can distribute films according to good business policies and not according to the demands of theatre owners.

Because of a limited number of film prints of each movie, said McDonald, it is impossible for the distributors to give a print to each theatre which wants to screen it at the same time. Therefore, he added, the industry must classify each theatre in the sequence which it will receive a print.

Just because all six firms gave the Delman the same sequence classification, said McDonald, doesn't prove there was a conspiracy. In fact, he said, it tends to prove that each firm is using sound business sense. And the jury saw the truth of that, McDonald said.

The suit was first filed by Tivoli Realty, Inc., and its president and principal stockholder, I. B. Adelman, in Delaware, where most of the distributing firms are incorporated, during 1947.

It was moved to Dallas at the request of the defendants. Then in January, 1953, U. S. Judge William Hawley Atwell heard the case and instructed the jury to find for the defendants. On appeal, the U. S. Fifth Circuit Court of Appeals upheld Judge Atwell so far as four of the original 10 defendants were concerned, but reversed him as to the other six.

Judge Atwell disqualified himself from hearing the retrial. The retrial got under way Dec. 8 before a jury of 10 men and two women, with U. S. Judge T. Whitfield Davidson presiding.

When the jury got the case, a member said, the first vote was 9 to 3 for the six film firms. Then the vote was made 11 to 1 for the film firms. One member of the jury held out, and the panel reported to Judge Davidson that it was unable to reach a unanimous decision. Judge Davidson told the jury that federal court seldom has a hung jury and sent them back to deliberate again. Half an hour later they were back with their verdict.

Defendants included Paramount, Warners, 20th-Fox, Columbia, United Artists, and Universal. Dropped from the original suit were Interstate Circuit, Inc., Texas Consolidated Theatres, Inc., RKO, and Loew's, Inc.

Warners Names Wechsler

MILWAUKEE—J. M. Wechsler has been appointed branch manager for Warners here, announces Ben Kalmenson, vice-president in charge of distribution. Wechsler replaces Frank Reimer, who is being transferred to another of the company's offices.

Warners Is First Firm To Turn In Hospital Funds

NEW YORK—Beating its last year's contributions to the Will Rogers Hospital's Christmas Salute with an increase of more than one third, Warners home office, and its members of IATSE, Local H-63, is the first of the major companies to turn in collections from employees.

The establishes an all-time record for the Warners organization, and, according to Eugene Picker, fund raising chairman for Will Rogers Hospital, should "portend a highly successful campaign this year."

Makelim's First Completed

HOLLYWOOD—Recording of music for "The Pacemaker," the first completed production by Makelim Pictures, Inc., has been completed, it was reported last week by president Hal R. Makelim. The feature, starring James Mitchell and Rosemary Bowe, is one of 12 forthcoming under the Makelim plan, which provides releases to 4,000 exhibitor members across the country who are contracted by playdates.

"The Case Of Julia Walton" has been slated as the next Makelim production, to start early next month. It will be followed by "The Gay Primitive." Publicity and public relations for Makelim will be handled by Al Joyce, recently named to the post.

Charity Pledges Net \$1,117,143

HOLLYWOOD—Subscribers to the Motion Picture Permanent Charities pledged an average of \$51.33 in the two-month drive, it was announced last week by campaign chairman Walter Pidgeon. Total contributions amounted to \$1,117,143, collected from 21,764 individuals, which represented a gain of \$29,000 over the figure pledged a year ago. Because the MPPC does not close its books until the end of its fiscal year in June, the total is expected to increase.

Decision Reserved On Keyport Motion

NEW YORK—After two days of hearing pertinent testimony last week, Federal Judge Sidney Silverman reserved decision on the application of Loew's Theatres to acquire 50 per cent interest in a drive-in near Raritan, N. J. Earlier this month, he denied a motion made by the Keyport Theatre Corporation to become an intervenor in the case on the grounds that it is not a party to the consent decree, with the result that efforts of independent exhibition to block expansion of divorced circuits suffered.

Judge Sugarman did, however, permit Keyport, owned by past National Allied and New Jersey Allied president Wilbur Snaper, to participate in the hearings as amicus curiae. In the course of the hearings, Keyport counsel Morton Stein sought to adduce evidence to prove that approval of Loew's application would result in restraint of competition in violation of the consent decree. He opined that in the present circumstances, the circuit's venture would be a "suicidal" one unless it was assured of first-run product which, in another turn of the circle, would adversely affect the competitive status of Keyport's Strand, Keyport, N. J. On the other hand, Stein urged that if the court approved the application, the circuit be restrained from playing first-run product, to prevent it from having an unfair advantage over other situations in the area. An attempt was made also to show that personal connections between Loew's executives, certain distributors, and Norman A. August, New Rochelle, N. Y., co-investor with Loew's in the proposed venture, would result in the drive-in getting preference on runs.

Testimony from witnesses in behalf of Loew's was to the effect that the drive-in would not operate in restraint of trade and that it would, instead, stimulate competition.

Hoffay Joins Columbia

NEW YORK—Michael Hoffay, former foreign publicity chief, RKO-Radio and Eagle-Lion, and most recently associated with Mexfilms, distributors of Mexican pictures in the United States, has joined the Columbia International publicity department.



Barney Balaban, third from right, president, Paramount, recently delivered the main address at the first Federation of Jewish Philanthropies' combined advertising, publishing and radio-TV dinner at the Waldorf-Astoria Hotel, New York, at which over \$250,000 was raised for the fund. Film stars Charlton Heston, far right, and Marlon Brando, third from left, flanked Balaban and Monroe W. Greenthal, chairman of the evening and head of the advertising committee, on the dais. Seated at the left are Alastair Cooke, of TV, and Louis G. Cowan, Columbia Broadcasting System.

March Of Progress Keys AA Sales Push

NEW YORK—The 17-week period from Jan. 28 to May 24, 1956, has been designated to mark Allied Artists' March of Progress, Morey R. Goldstein, vice-president and general sales manager, announced last week.

The sales drive, which the AA executive predicted would be the most successful in the company's history, will be spearheaded by the release in mid-January of "At Gunpoint!" CinemaScope and Technicolor production starring Fred MacMurray, Dorothy Malone and Walter Brennan.

Goldstein also revealed a unique incentive plan for the organization's sales personnel. In addition to regular prizes based on dollar-delivery during the March of Progress period, Goldstein has devised special Merit Awards to be distributed on the basis of all-around branch performance, thus affording additional opportunity for rewards to all branches regardless of their standings in the 17-week drive.

"This drive signalizes Allied Artists' full-fledged emergence as a consistent source, for every type of theatre, of major quality product," Goldstein said. "Our production and distribution expansion program is in full swing and already has brought gratifying, fruitful results. We are constantly stepping up promotional plans aimed at helping our customers sell more tickets for every Allied Artists attraction."

In addition to "At Gunpoint!" the March of Progress will be highlighted by "Invasion Of The Body Snatchers," "Crime In The Streets," "The First Texan," "The Come On," "World Without End," "Thunderstorm," "The Four Seasons," "Mother-Sir!" "Screaming Eagles," and "Shack Out On 101."

Goodman Gets Columbia Post

NEW YORK—Following his return last fortnight from a trip through the Far East, Lacy W. Kastner, president, Columbia International Corporation, has announced the appointment of Morris Goodman as his aide on sales and distribution throughout the world. Goodman recently relinquished the position of Columbia's sales manager for Continental Europe and the Middle East, with headquarters in Paris, to accept the new assignment.

Goodman's background of distribution experience covers a span of many years in the industry and extended, at various times, to all parts of the Globe.

Before joining Columbia, he headed Republic's foreign operation for over a decade as president of that company's international subsidiary. In July 1945 he had left Republic to accept a special assignment as the industry's representative attached to the Department of State in Germany and Austria.

Walker Ups RKO Holdings

WASHINGTON—The purchase of 3,000 shares of RKO Pictures Corporation common stock by J. Miller Walker, vice-president of the company, was reported last week by the Securities and Exchange Commission. Walker's acquisition was made last month, increasing his direct holdings in the company to 6,000 shares.

Feature Releases For January Indicate Varied Fare For Fans



Robert Rounseville, left, to be seen in "Carousel" in CinemaScope 55, was greeted recently by W. C. Gehring, executive assistant general sales manager, 20th-Fox, at a special demonstration of the revolutionary new process at the film company's Little Theatre in New York City.

TNT Launches Heavy Closed-TV Schedule

NEW YORK—Theatre Network Television, Inc., announced last week that it is launching "the heaviest schedule of telecasts in the history of the closed-circuit industry." Contracts have been signed for 10 multi-city telecasts between Dec. 22 and April 21, with several more expected during the first quarter of 1956.

Sales for the period closed in the last few weeks have already gone over a million and a quarter dollars, according to Nathan L. Halpern, TNT president.

Four of the shows have been ordered on a one-a-month basis by the Upjohn Company as a public relations project directed to physicians. Two have been scheduled by the General Electric Company, while one is planned as the fifth in a series for Smith, Kline and French laboratories.

Politicians as well as businessmen are turning to TNT. The Republican National Committee will launch its 1956 fund-raising campaign with \$100-a-plate "Salute To Eisenhower" dinners in 50 cities, linked together by TNT facilities. The first nation-wide political meeting, it is expected to raise between five and six million dollars for Republican coffers.

King Bros. Elect Slate

HOLLYWOOD—A meeting of the stockholders of King Brothers Productions, Inc., was held last fortnight at the offices of the company.

The board was reelected. It consists of Frank King, Maurice King, and Felix Guggenheim. Two new directors, Harry Smith and Dr. Robert F. Segal, were added to the board.

The present panel of officers, Frank King, president; Maurice King, executive vice-president; and Herman King, vice-president, was reelected also.

A dividend of five cents per share on the common stock of the company was declared, payable Feb. 1 to holders of record Jan. 20, 1956.

With the emphasis on quality at year's end, the film companies are apparently starting off 1956 with varied product aimed to attract movie-goers of all tastes.

Taking the companies alphabetically, one finds Allied Artists releasing in January "Paris Follies Of 1956," touted as a gay bit of froth with an all-star cast and a picture which may prove a decided novelty.

Columbia has announced a CinemaScope and Technicolor western, "The Last Frontier," starring Victor Mature, Guy Madison, and Anne Bancroft, and "Inside Detroit," with Pat O'Brien, Dennis O'Keefe, and Margaret Field to start the year off.

Metro has scheduled for the first month "Diane," Lana Turner starrer in CinemaScope and color, with Pedro Armendariz, Roger Moore, and Marisa Pavan, and "Ransom!", Glenn Ford-Donna Reed starrer.

Paramount has set as its first two VistaVision films of the year, "The Rose Tattoo," with Burt Lancaster, Anna Magnani, Marisa Pavan, and Ben Cooper, and Alfred Hitchcock's "The Trouble With Harry," with Edmund Gwenn, John Forsythe, and Shirley MacLaine.

The January release of RKO will be the Superscope Technicolor "Glory," with Margaret O'Brien, Walter Brennan, and Charlotte Greenwood.

20th Century-Fox will come through with three, headed by Tom Ewell and Sheree North in "The Lieutenant Wore Skirts" in CinemaScope and color, with Rita Moreno; "The Man Who Never Was," with Clifton Webb and Gloria Grahame, also in CinemaScope and color; and "Bottom Of The Bottle," with Van Johnson, Joseph Cotten, and Margaret Hayes, another CinemaScope production in color.

United Artists will release Otto Preminger's "The Man With The Golden Arm," with Frank Sinatra, Kim Novack, and Eleanor Parker.

Universal-International comes up with "All That Heaven Allows," a Technicolor production, with Jane Wyman, Rock Hudson, and Agnes Moorehead; "The Spoilers," a remake of the Rex Beach classic, with Jeff Chandler, Rory Calhoun, and Anne Baxter, also in Technicolor; and "The Square Jungle," with Tony Curtis, Pat Crowley, and Ernest Borgnine.

And Warners' has set the Alan Ladd, Joanne Dru, Edward G. Robinson, "Hell On 'Frisco Bay," a WarnerColor, CinemaScope production, for its initial 1956 release.

Count The Days

NEW ORLEANS—H. T. Calongne and Jules Sevins, proprietors of the neighborhood Bell, gave as a Christmas gift to their patrons, and hundreds of people living in and near the theatre area, a beautiful picture calendar with a coupon attached at the bottom of each of the 12 monthly sheets, which with one adult paid admission will admit two to the theatre any weekday Monday to Thursday.

you'll be blowing the loudest
horn in town with

this **HARVEY**
NEW
ATTRACT



keeping up with his **itches**...
...will have you in **stitches**!

20th Century-Fox presents

Tom Ewell • Shere

THE LIEUTENANT WOMAN

COLOR by DE LUXE **CINEMASCOPE**

co-starring **RITA MORENO** with RICK JASON • Produced by BUDDY ADLER • Directed by FRANK CAPRA

**PIEST
YEAR
CTION!**

**North
SKIRTS**



SHOWMANSHIP SWEEPSTAKES

1955-56 SERIES Finalists In Contest No. 26

George Nonamaker
Editor

Cedar Rapids Exhibitor Ends Old Year Right With \$100 Prizewinner

PHILADELPHIA—As an example of how to end the old year right, Roy H. Metcalf, Times, Cedar Rapids, Iowa, has won SHOWMANSHIP SWEEPSTAKES Contest 26 with his entry on "Selling The Old Ones, Too."

His check for \$100 is on its way to him; and MOTION PICTURE EXHIBITOR wishes not only him, but all other contestants, whether winners or runners-up, and all its other readers a happy, prosperous New Year.

WINNING ENTRY

SELL THE OLD ONES, TOO

Submitted by Roy H. Metcalf
Times, Cedar Rapids, Iowa
700 seats • 60 cents top admission
Family patronage.

We recently booked "The Story Of Robin Hood," an old show, mainly as a kiddies' special, and knew that some extra gimmicks had to be worked out to get 'em in. Before we were through it turned out to be one of the biggest campaigns ever held here to bring families from little towns all over the county.

The International Milling Company, makers of Robin Hood flour, were contacted and they bought tickets to give all of their 45 consumers here and small towns near here. We showed to over 3,000 children in our small theatre in one day. The company gave us 5,000 Robin Hood hats with feathers to give each child. Our aides were dressed in Robin Hood costumes and stood on busy street corners handing out some of the hats to children who passed by.

On opening day new Fords were used for a small parade. We had banners on the cars, with Robin Hood in person heading the parade in a car with the top down. Every so often there was a group of people and he would shoot with his bow and arrow some of the hats into the group. "Robin Hood" also made personal appearances on a TV program sponsored by the Robin Hood Company; at all four local playgrounds, and at the baseball park.

The milling company donated 15 door prizes to the theatre not to be given away that day; but having patrons sign for them and getting them the other two days of the run of the picture. These prizes included sets of dishes, Davy Crockett



tents, flour, etc. Signing for these door prizes gave us a good excuse for a good active mailing list, not just of adults, but children as well.

The tickets given out by the dealers could be used by either adult or child, and were presented at our boxoffice and exchanged for proper admission tickets. In this way we kept track of the breakdown on the two.

Though we thought there was not a single person left to see this picture, we had record business over the weekend. It proved that although it was an old show, the big noise which was made created a new interest. Consequently, we now say, 'If you can't get new product, you do the next best thing, SELL THE OLD ONES. Believe me, this one paid a lot of the bills piled up from those 'natural first runs'; and brought them in at the boxoffice 'from two to toothless.'"

RUNNER-UP NUMBER 1

AN "ANNIE OAKLEY" ALWAYS HAS MEANT A PASS

Submitted by Jack D. Braunagel
Malco and Central Theatres, Hot Spring, Ark.
Malco: 1100 seats; Central: 900 seats
60 cents top adult admission
General patronage.

In trying to bring children back into theatres in large numbers we arranged a tie-in with the Coleman Dairy Company who presented free shows for the kiddies featuring Gail Davis, star of "Annie Oakley" of television. These were so successful that we got together with the dairy to really do this up in a big

way and keep the kiddies coming every week.

We rented our Central, a B house, for a good flat price each week, with the dairy giving out tickets through the grocery stores. In order to start it with a bang a big newspaper campaign was set up and completely paid for by the dairy company. Space rate is \$1.00 per inch in the paper, and the large ads, practically three-quarters of a page, prove what they thought of the idea.

For the first show the Coleman milk company rented both theatres and brought down Annie Oakley, who appears regularly on a TV program here, and this garnered us front page publicity in the newspaper, including front page story and picture in Sunday papers, and filled our theatres to overflowing. Naturally concession business was almost more than we could handle with the kids coming in free, all of their loose change hit our stands.

Proof of the success of the stunt was the follow up ad run by the dairy thanking the crowds for coming.

That's selling a sponsor the value of a theatre to advertise their product. Naturally, with the crowds of kids coming, we can sell our regular attractions, and get them talking movies in Hot Springs instead of TV.

We have 10 more weeks sold in shows, netting us over \$500 for the series, plus the extra concession business.

The free shows were held at 9.30 a.m.

RUNNER-UP NUMBER 2

"OPERATION RAM"

Submitted by E. R. Edwards
Pix, Jackson, Miss.

589 seats • 45 cents top admission
General suburban patronage.

This town has a new afternoon newspaper, The State Times, which is the FIRST paper in the city that has given the theatres what we believe to be an "even" break. They have given us a complete page of nothing but entertainment news in the way of coverage on motion pictures, radio, and TV. They have given the theatres the first "Time Clock" in Jackson, which is a daily free of charge feature. We are also given an entertainment column by Norman Shavin called "Aisle Say," which gives news about the local theatres, TV stations, etc. It has also been the first paper to give complete coverage in Jackson of reviews of all pictures that play first-run here, even though they do not all play at one of the down-town theatres. It has truly been: "God-send" to the theatres of Jackson.

This is the main reason that the Pix was so ready to help when approached by Shavin to put on a drive to collect books for our State Penitentiary. This was known as "Operation RAM" signifying "Rehabilitate A Mind." We were asked how we thought that we could help put the drive over and suggested that we give a pass to the theatre to each person who brought into the paper two hard-back books or five paper-back books.

The drive ran two weeks and in that length of time the Pix was given 416½ inches of free publicity in the newspaper with nearly all of it on the front page. In that time, two editorials were written



**READY TO OPEN
IN JANUARY
FROM 20TH!**

*The major comedy hit
of the year!*

TOM EWELL · SHEREE NORTH

**THE
LIEUTENANT
WORE
SKIRTS**

co-starring **Rita Moreno**
COLOR by DE LUXE

CINEMASCOPE

Produced by **BUDDY ADLER** · Directed by **FRANK TASHLIN**

Screenplay by **ALBERT BEICH** and **FRANK TASHLIN**

Story by **Albert Beich**

*Inside the
Ranch Society Jungle!*

**VAN JOHNSON · JOSEPH COTTEN
RUTH ROMAN · JACK CARSON**

**THE BOTTOM OF
THE BOTTLE**

COLOR by DE LUXE

CINEMASCOPE

Produced by **BUDDY ADLER**

Directed by **HENRY HATHAWAY**

Screenplay by **SYDNEY BOEHM**

from a story by **Georges Simenon**

*The secret of the strangest
military hoax of World War II!*

CLIFTON WEBB · GLORIA GRAHAME

**THE MAN WHO
NEVER WAS**

COLOR by DE LUXE

CINEMASCOPE

Directed by **RONALD NEAME**

Screenplay by **NIGEL BALCHIN**

From the Novel by **Ewen Montagu**

*- and oh!
how they
will open!!!*

about the collection, one giving praise to the Pix. A five-column by 15½ inches ad was also run each day for the two weeks in the paper about the collection.

The Pix and the State Times in 12 days collected 6,701 books for the penitentiary and the Pix gave away about 2,300 passes. We have received about 400 of the passes back at the theatre with each bringing in one or more paying customers with them. The passes, of course, went to people all over town and have already brought some people that we had never had before; but that we might now be able to keep as steady patrons.

This is a campaign that any theatre could use. It is one that will bring many new people into the theatre, give the theatre plenty of free publicity, and

bring the theatre much good-will advertising that could never be received in any other way.

If you "stay with" the campaign you can receive many extra inches of space in the sponsoring newspaper by making statements about the number of passes given away; and by going with the State Times men to the Pen to hand the books over. At the Pen many pictures were made and among these was one showing the manager of the theatre which put his picture before the people of Jackson.

The cost of the campaign is hard to estimate. We figured just on the basis of the cost of the passes, \$23, for which we received 416½ inches of space valued at \$1.37 per inch. But at the same time, we do not believe you can figure the amount of good will that the theatre received from the publicity and getting the name of the theatre before the people.

RUNNER-UP NUMBER 3

FILE FOR NEXT HALLOWE'EN

Submitted by Julius Lamm
Colony, Cleveland, Ohio

1500 seats • 75 cents top admission
General patronage.

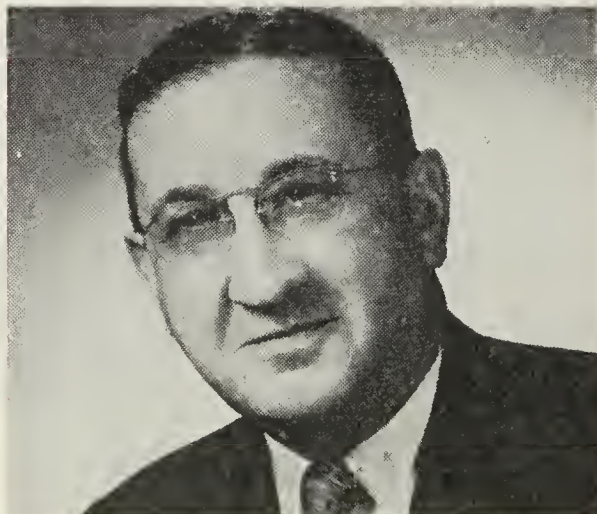
Hallowe'en, traditionally the season of spooks and goblins, window soapings and assorted deviltry, took on entirely new dimensions this year here. Instead of hijinks, there was high-purpose channeling of destructive energies of pranksters into constructive projects.

Purely for fun, however, was the "Hallowe'en-O-Rama Movie and Costume Party" staged at an early morning show at our theatre by the Shaker Square Association.

Free tickets were distributed by merchants to some 1,500 children who gathered to watch a film show and compete for five prizes for the "spookiest," "funniest," "most original," and "prettiest" or "most handsome" costumes. They didn't have to be in costume to come to the movie party, but they had to be costumed to win one of the prizes.

The 1500 tickets were sold to the 40 cooperating merchants, who distributed them to their customers and furnished the prizes valued at about \$10 each. Each merchant also prominently displayed a window card heralding the event.

We ran a special trailer on our screen 10 days in advance; and obtained free publicity in all Cleveland and neighborhood papers with a special top of page spread appearing in the Plain Dealer.



Ben Schwartz, Lincoln, Massillon, Ohio, recently won \$100 with his SHOWMANSHIP SWEEPSTAKES entry on an industry-merchant jubilee.



Rary Calhaun, Shelley Winters, and Gilbert Roland are seen above in a scene from RKO's "The Treasure Of Pancho Villa," on which the film company has posted a \$500 prize in SHOWMANSHIP SWEEPSTAKES.

Everything was paid for by the Shaker Square Association, with admission tickets sold to them for 25 cents each.

The concession stand business alone was very profitable on this endeavor.

RUNNER-UP NUMBER 4

IT'S OUR ANNIVERSARY; YOU GET THE GIFTS

Submitted by Peter Melnyk
Century, Bannville, Alberta, Canada

348 seats • 50 cents top admission
Small town patronage.

To celebrate our sixth anniversary of show business in this town of 1600 population, we managed to increase our business by 30 per cent, in a tieup with merchants that guaranteed them \$50 worth of advertising and publicity for a \$10 investment.

Giant size heralds announced the event and read: "10 free prizes. 60 free passes on our 6th anniversary. We have obtained the kind cooperation of 10 Bonnyville merchants who have contributed merchandise to be given away by ticket draw at every presentation of show of the day. On Saturday, for example, when we have three shows, there will be three prizes and 18 free passes."

The merchants ranged from a drug store to a cleaning establishment, and the prizes ranged from a Kodak camera to \$10 vouchers for cleaning.

The merchandise was displayed in the theatre lobby; and it was advertised that "no matter what hour you come, you may be a winner." The drawings were held at the end of each show.



W. E. Daneiz, Barder, Elmare, Minn., whose SHOWMANSHIP SWEEPSTAKES entry on "Bank Days" won Contest 22.

\$1600⁰⁰
IN
**SHOWMANSHIP
PRIZE MONEY
THIS WEEK**

While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

DISTRIBUTOR CASH PRIZES NOW IN EFFECT . . . are as follows:

PARAMOUNT PICTURES

\$500⁰⁰ on —

"WE'RE NO ANGELS"

(This Prize Offer expires Jan. 11, 1956)

REPUBLIC PICTURES CORP.

\$500⁰⁰ on —

"THE LAST COMMAND"

(This Prize Offer expires Feb. 22, 1956)

RKO RADIO PICTURES, INC.

\$500⁰⁰ on —

"The Treasure of Pancho Villa"

(This Prize Offer expires April 11, 1956)

U-I's Daff Sales Push Hypoed By Top Films

NEW YORK—The 1956 Daff Drive, annual sales salute of U-I's foreign department to Alfred E. Daff, president of the overseas subsidiary and U-I executive vice-president, will get underway throughout the world on Jan. 1. The announcement was made last week by assistant foreign manager Ben M. Cohn in the absence of foreign general manager Americo Aboaf who is currently in Europe on a five-week business trip.

With the slogan "Non-Stop To The Top!" 40 U-I overseas branches will participate in the 17-week sales effort which will run to April 28.

Assisting the competing territories in their drive to surpass the all-time record set in last year's Daff Drive will be what has been called the strongest line-up of pictures ever scheduled for overseas release. Set to begin their global play-offs during the drive will be such films as "The Benny Goodman Story," "Never Say Goodbye," "Away All Boats," and "All That Heaven Allows."

Hyams Gets 20th-Fox Post

NEW YORK—Edward E. Sullivan, 20th-Fox publicity director, last week announced the appointment of Joseph Hyams as metropolitan newspapers publicity contact.

Hyams was associated with the Bernard Kamber organization, working on Hecht-Lancaster and Samuel Goldwyn, Jr., productions prior to joining the company. Earlier, he was affiliated with Columbia in special events and exploitation posts for seven years.

Konecoff (Continued from page 9)

ANNUAL EVENT: Associated Motion Picture Advertisers celebrated its annual Christmas Party, the 39th, with Neil Hamilton (remember him?) as toastmaster and gift giver. David A. Bader, genial head of the group, presided, while aboard the dais at the Hotel Piccadilly were Martin Starr, Leon Bamberger, Hamilton, Bader, Al Feinman, J. W. Trop, Rutgers Neilson, Ed McNamee, Harry McWilliams. A fine time was had by the aggregation individually and collectively.

THE METROPOLITAN SCENE: Holiday greetings in from Cholley Simonelli, Phil Gerard, Milt Livingstone, Charley Franke, Harry Mandell, John Cassidy, David Golding, Steve Edwards, Bea Ross, Charles Einfeld, Mort Nathanson, Burt Sloane, Sid Rechetnik, the gang at Famous Studios, Mr. and Mrs. Herbert J. Yates, the gang at Will Rogers Memorial Hospital, Mel Gold Productions, George Weltner, Norman Poller, the Al Schwalbergs, the Walter Kleins, the Jeff Livingstons, Ed Rosenfeld, the Mort Sunshines, the Chet Bahns, Bob Dorfman, the Alan Baders, Burt Robbins, the Monroe Goodmans, Manny Wolf, Marathon Newsreel, Al Floersheimer, the Larry Golobs, Fortunat Baronat, William Rodgers, Marty Blau, Leon Bamberger, Ed Lachman, Hortense Schorr, Charlie Okun, Syd Gross, Jack Levin, Nick John Matsoukas and family, Ed Harrison, the Picoult family, UPA. . . My wish to all, A HAPPY AND PROSPEROUS NEW YEAR.

This Was The Week When

New York Medical College was slated to benefit from the world premiere of 20th-Fox's "Carousel," Feb. 16 at the Roxy, New York. . . . The Independent Motion Picture Distributors Association named "Umberto D" to receive the annual Joseph Burstyn Award as the best foreign-language film of the year. . . . U-I signed German actress Marianne Cook, Berlin Film Festival award winner, to a long term contract. . . . The Ambassador of Pakistan and United Nations, civic, and government notables headed the list of celebrities at the bow of 20th-Fox's "The Rains Of Ranchipur" in New York's Roxy. . . . Dominant Pictures set Jan. 15 for the national release of Danziger Brothers' "Alias John Preston." . . . IFE's "Lease Of Life" American premiere was at the Exeter Boston. . . . RKO Theatres directors declared a dividend of 25 cents a share payable Jan. 12 to holders of record today (Dec. 28).

Buena Vista unveiled Walt Disney's "The Littlest Outlaw" at the TransLux 52nd Street, New York. . . . The New York Cinema Lodge of B'nai B'rith presented a Christmas show at the Will Rogers Memorial Hospital, consisting of 14 acts recruited through the cooperation of the American Guild of Variety Artists and Local 802, American Federation of Musicians. . . . Concomitant with the bow of Warners' "The Court Martial Of Billy Mitchell," the Air Force Association established a new coast to coast skyroad in Mitchell's honor, on the 30th anniversary of the court martial. . . . The Japanese feature "Samurai" was slated for an early engagement at the Little Carnegie, New York. . . . RKO announced the acquisition of Cameron Hawley's best-selling novel, "Cash McCall." . . . CinemaScope 55mm. sequences from "Carousel" and "The King And I" were included by 20th-Fox in a special demonstrator reel, to be shown in key cities beginning about Jan. 23.

Hoover Launches Tent Tour

NEW YORK—Variety International chief barker George Hoover last fortnight commenced a seasonal tour of Tents across the country to attend inauguration ceremonies of incoming officers, which he interrupted briefly to attend the COMPO membership meetings here at the Hotel Sheraton-Astor and to return to his Miami, Fla., home for the holidays.

Hoover is scheduled to be in Las Vegas, Nev., Jan. 10; Los Angeles, Jan. 12; and San Francisco, Jan. 14. Early in February, he is expected to return to New York to confer with Martin Levine, convention chairman, on plans for the Variety International annual conclave to be held here in June.

Importance Of Indies Stressed By Douglas

NEW YORK—Kirk Douglas last week stressed the importance of independent productions and new blood to the welfare of the film industry. Douglas spoke in connection with the opening of his Bryna Productions' entry, UA's "Indian Fighter," having its premiere at the Mayfair. He expressed an opinion that new ideas and fresh talent are essential to the industry in these days of TV competition.

Douglas cited the importance of the discovering and cultivation of new personalities. It was pointed out that the Bryna company is constantly searching for new faces and improved story material and production techniques.

Douglas also praised the major companies for accepting independent films for distribution. Bryna Productions has concluded deals with the majors for the handling of two of their forthcoming films, "King Kelly," which will be distributed by MGM, and "Shadow Of A Champ" to have United Artists distribution.

"Indian Fighter" has already been booked in 342 situations throughout the country. Predictions are that the CinemaScope, Technicolor film will have been sold to 70 per cent of the nation's key situations before the first week in January.

As to the future plans of Bryna Productions, Douglas said that he hopes to eventually produce three to four films per year. For the coming year, two films have been scheduled for production, and there is a possibility that a third will be made in 1956. Tentative plans call for Bryna to produce a film in Europe during 1957.

In regard to television, Bryna Productions have so far made no deals. However, Douglas stated, he sees no reason why the company cannot produce for TV if an opportunity arises. Douglas sees television not as a danger to motion pictures, but a media that through its competitive make-up will stimulate the film industry.

FEAST OR FAMINE

It was my privilege to see "I'll Cry Tomorrow" and "Ransom," two outstanding MGM pictures, with a group of 26 people, including three distributors of other pictures, two outstanding Judges, a Rabbi, and others.

During the showing of "Ransom" there was not a dry eye. One could hear the sniffles, the sobs, the use of hankies. It's a thunderbolt of dramatic intensity.

Then came Susan Hayward, Jo Van Fleet, and Richard Conte in "I'll Cry Tomorrow." As a result everyone seemed in agreement that Miss Hayward would win the Academy Award, and the picture would break box-office records.

The group was immeasurably surprised and pleased to hear Miss Hayward actually sing.

By now, it's an old saying originated by Nicholas Schenck, "There's nothing wrong with this business that good pictures won't cure."

It's more true today than ever.

One does not have to be a prophet. Watch these two sensational pictures!

—JAY EMANUEL

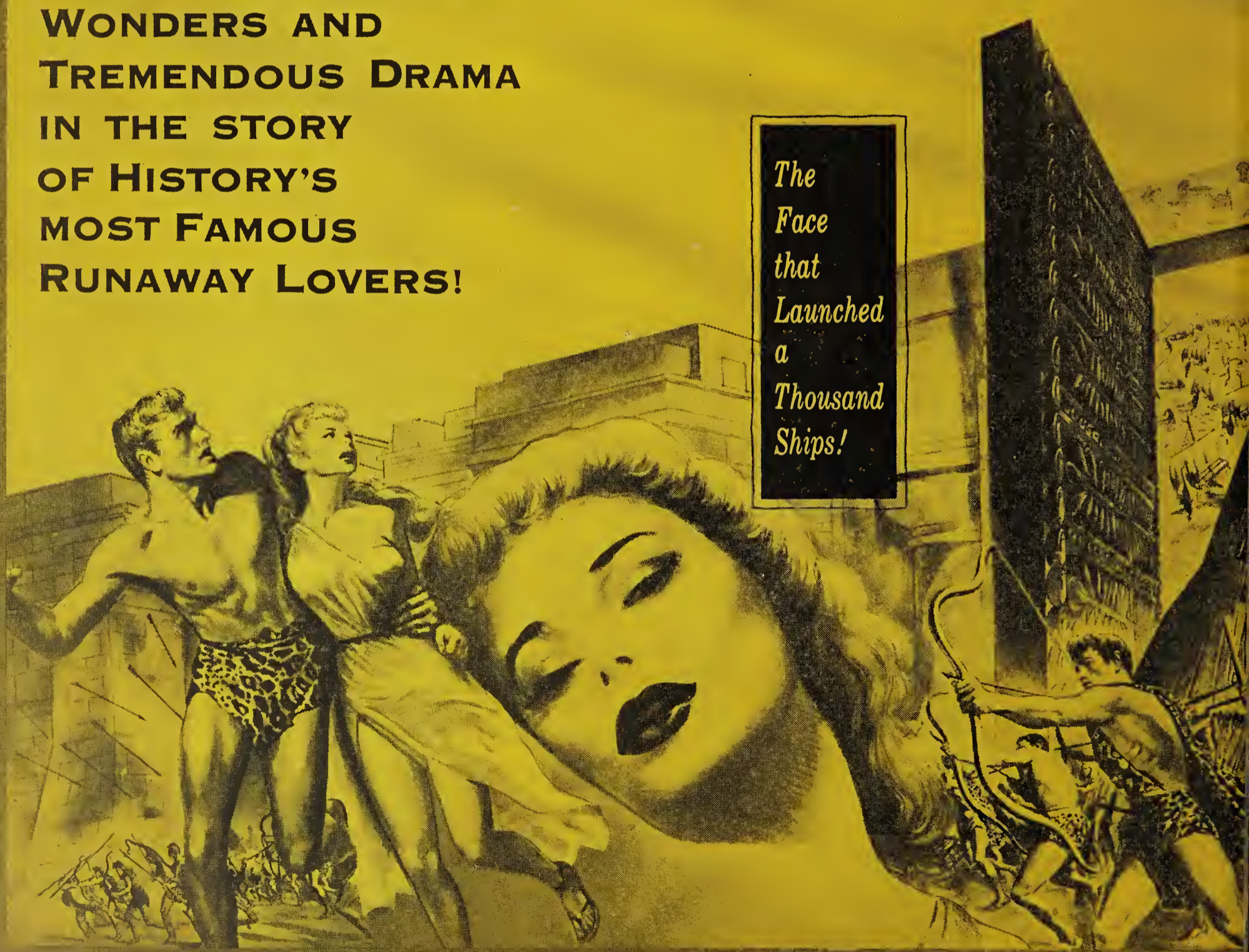
SOON THE WHOLE WIDE WOR

THE FABULOUS FILMING
OF THE AGE OF TITANS,
FROM THE 'ILIAD' OF HOMER

Helen of

THREE YEARS AND
SIX MILLION DOLLARS
TO PRODUCE!
ALL THE TUMULTUOUS
WONDERS AND
TREMENDOUS DRAMA
IN THE STORY
OF HISTORY'S
MOST FAMOUS
RUNAWAY LOVERS!

*The
Face
that
Launched
a
Thousand
Ships!*



CINEMASCOPE
WARNERCOLOR

STARRING

ROSSANA PODESTA

AS

HELEN

JACK SERNAS

AS

PARIS

WILL KNOW ITS GREATNESS!

TROY



Warner Bros.
Global
Premiere

JANUARY
26

IN OVER 50
COUNTRIES!

Never before in motion picture history has an attraction received such industry-wide recognition!

STANLEY BAKER · NIALl MacGinnis · JOHN TWIST AND HUGH GRAY · ROBERT WISE
ERIC HARDWICKE · ROBERT DOUGLAS · NORA SWINBURNE · TORIN THATCHER · MUSIC BY MAX STEINER



The International Scene

Canada

Financial Article Tells Sad Tale Of Theatres

TORONTO—An article in *The Financial Post*, a weekly national business publication, suggests that if one wants to discuss Canada's film industry, then "bring along a towel." The article by Donald R. Gordon points up the intra-industry disputes but comes up with the suggestion, "With all the gloom, chances are that business will be picking up starting next year."

"New equipment and lavish film budgets are being combined to lure customers away from their TV sets and theatre operators are adding secondary revenue sources aimed at getting patrons to spend more when they get there."

A quotation was included from Clare Appel, Motion Picture Distributors' Association, to the effect that "the worst of the slump came in 1954 when TV and poor economic conditions hit together. This year doesn't look quite so bad and we hope for a levelling off or even a pickup in business in 1956."

A wide range of activities, including TV, hit the smaller theatres. These were night baseball, wrestling, and stock-car races, the *Post* was told by a booker for smaller theatres.

The article states that the new forms and techniques "to wake up the industry" have been costly. The result has been for operators of theatres to look for new sources of revenue, i.e., the popcorn line, screen advertising. Also there has been a boom in drive-ins, with ozoners in this country growing since 1945 from three outlets to more than 230.

But, despite the slump, there has been steady growth in building and opening of regular theatres. In 1954, 84 new outlets were opened (52 others were closed down), and so far this year 38 have been started.

An unnamed Famous Players executive is quoted as saying, "Theatre operation is getting stabilized after the wartime period. The war period kept anything with seats open and a lot of the closings during the last three years have been worn out or borderline theatres, basically uneconomic."

The executive further stated, "And TV hasn't hit nearly as hard in Canada as it did in the U. S. It came in later—after good promotional items like CinemaScope were established—and gave most operators a chance to profit by the mistakes that were made in the U. S."

Canadian Comment

Per capita expenditures by Canadian moviegoers dropped by 50 cents last year, according to a statement by the Dominion Bureau of Statistics. While Canadians were spending better than \$100,000,000 a year, including amusement taxes, on all types of movie entertainment, they spent \$7.80 per capita last year, six per cent less than the record \$8.30 per capita reached in 1953 following a steady rise from \$5.61 in 1943. A total of \$122,655,068 was spent



Reginald Armour was recently appointed executive vice-president, Republic Pictures International. He was formerly managing director in Great Britain.

the year previous when all records were shattered. The bureau said most of the decrease in receipts was due to a slump in paid admissions at regular theatres in 1954 to 218,508,563 from 241,182,726. Albertans spent the most on movies in 1954 averaging \$10.39 each, compared with \$9.73 in 1953. Newfoundlanders spent the least, \$4.43 compared with \$4.03. Per capita expenditure in British Columbia and the territories declined to \$10.13 last year from \$10.56; Ontario to \$8.85 from \$9.67; Quebec to \$6.04 from \$7; and New Brunswick to \$5.86 from \$7.02. In Saskatchewan there was an increase to \$7.63 from \$7.07; Manitoba to \$7.81 from \$7.74; Nova Scotia to \$7.52 from \$7.35; and Prince Edward Island to \$4.82 from \$4.06. The Bureau said that in 1954 the number of all types of theatres and halls was down by 83 at 3,471 from the previous year, although the number of drive-in theatres increased to 230 from 174 in 1953.

CINE CHATTER: Special screening at the University was held by Famous Players and 20th-Fox of "Good Morning, Miss Dove" for about 700 women, representing a cross-section of the many groups affiliated with the Film Estimate Board of National Organizations. The screening was the first of a series of about 15 being held across the country. . . . Newest member of the Motion Picture Theatres Association



At the recent premiere of Columbia's "Survivors Two," Empire, London, M. J. Frankovich, left, Columbia's managing director in Britain, introduced the Duke of Edinburgh to a group of actors.

All VV Program Set For Rank In 1956

HOLLYWOOD—All VistaVision production is scheduled by J. Arthur Rank in England in 1956, it was disclosed here recently by Bert Easey, head, Rank Studios camera department. He said John Davis, managing director, Rank Organization, plans 18 pictures next year, all to be made in VistaVision. During the current year, seven Rank pictures were filmed in VistaVision.

Easey and George Ashworth, Rank Studios cinematograph engineer, left for London this week after placing an order with Mitchell Camera Company for five more regular VistaVision cameras plus movements and castings for four location cameras weighing 17½ pounds, of the type successfully introduced by Paramount in filming on French Alps locations recently for "The Mountain."

Rank already has four VistaVision cameras, and with the new purchases will have a total of 13. Delivery of the Mitchell order is to be made by next March, with the first shipment of two regular cameras due in London around Feb. 1.

The British technicians disclosed this information at Paramount, where they visited for conferences with Loren L. Ryder, head of studio engineering and recording, and other executives, in an exchange of information on the latest VistaVision developments.

of Ontario is the Odeon Hyland, Hamilton. . . . Jim Hardiman heads up the advertising and publicity departments of both Odeon Theatres Canada, Ltd., and the JARO Film Distributors (Canada), Ltd. The latter post was left vacant by the resignation of Tommy Knight, who went to New York. Charles Mason will be publicity manager of the film organization, with Barbara Balcon continuing in her position as assistant. . . . Bill Pilkie, Jr., 44, Edmonton, was elected president, Alberta Pictures Pioneers, succeeding Jack Gow of Calgary. . . . Some 800 patrons of the Odeon Humber in Toronto were evacuated from the theatre on a Saturday night when a prankster called the police and a newspaper to tell them a bomb was set to go off at 10.30 p.m. in the theatre. No bomb was found in a thorough search of the theatre building, but on the screen was "From Here To Eternity." . . . Board of directors meeting of the Motion Picture Theatres Association of Ontario set up a committee composed of Lionel Lester, Harry Mandell, and Dick Main to study exhibitor problems, particularly with respect to film costs. The committee will act as a clearing house for exhibitor problems in the Province of Ontario. . . . Theatregoers in Toronto were saddened by the passing of Ted Burchell, long-time doorman at Shea's. . . . Toronto houses, stymied on New Year's Eve celebrations because of the Sabbath laws, will stage their celebration after Sunday midnight. . . . Success of character actress Ruth Draper in six one-night stands at Odeon houses in Kingston, Peterborough, Brantford, St. Catharines, Guelph, and London will mean further live shows of this type in the near future, said Odeon executives. —HARRY ALLEN, JR.

U-I's "Benny Goodman Story" Aims For Record Pre-Selling Campaign

HOLLYWOOD—"More people will be exposed to the pre-selling of 'The Benny Goodman Story' than any previous picture in the history of Universal Pictures Company," David A. Lipton, U-I vice-president predicted before the company's sales and promotion executives during sessions of their week-long studio sales conference.



LIPTON

Lipton outlined the company's promotion plans on the 12 important film productions to be released during the first four months of 1956 as part of the "Charles J. Feldman Annual Sales Drive." Detailing the tremendous promotional campaign already underway and blueprinted on "The Benny Goodman Story" which will reach its climax with the world premiere in Chicago the first week in February, Lipton estimated that close to one billion impressions will have been achieved on television and radio alone on the picture. He also estimated that 57 million copies of national magazines and fan magazines will have carried "The Benny Goodman Story" message with 47 national magazine breaks already recorded and scheduled for the coming weeks, including every major publication.

Additionally, more than 1,000 college newspapers and hundreds of high school papers are featuring "Benny Goodman Story" material. All of the major Sunday newspaper supplements, representing a total circulation of 29,180,000 have scheduled major layouts on the film for the coming weeks which will be distributed through 222 Sunday newspapers. Also important key city newspapers will feature serializations based on "The Benny Goodman Story" film script.

A great mass of the movie-going audience will also be exposed to messages about "The Benny Goodman Story" through several important national tie-ups with Eagle Clothes, the Fred Astaire Dance Studios, and a national fashion in rhythm promotion. This latter promotion will be launched with an eight-page ad in the February issue of Charm Magazine involving the stores associated with the S. Irene Johns buying office in 56 important markets which will lead to hundreds of full-page newspaper ads and important store promotions, direct mailing pieces and window displays.

"The Benny Goodman Story" will receive the most intensive and varied television and radio coverage ever accorded a motion picture, Lipton predicted, citing the tremendous television and radio promotional potential of both Steve Allen and Benny Goodman. Two special and distinct campaigns have been blueprinted, one involving Allen through his nightly network television show "Tonight" and his status as a top NBC personality, which will be built around a series of important



At the recent American premiere of "Les Diabolique," Fine Arts, New York, were, left to right, Joseph Maternati, director of the new French Cinema Center; Mrs. Lillian Gerard, vice-president, Paris Theatre; and Philip Gerard, eastern publicity manager, U-I.

network television and radio appearances being set for Benny Goodman, including a special network salute in January.

Lipton predicted that the disc jockey and record promotional campaign on "The Benny Goodman Story" will be the greatest in the history of U-I, with 27 of the famous Benny Goodman songs and instrumental numbers being featured in the picture.

Both Goodman and Allen will participate in the promotion of the premiere and important key city dates which follow, with additional cross country selling tours being set for other personalities and leading authorities on the Benny Goodman era.

Turning to "All That Heaven Allows," which has the same stars and producer-director combination as the second biggest grosser in the history of U-I, "Magnificent Obsession," Lipton pointed out that the same pattern of the successful pre-selling of "Magnificent Obsession" is being followed, with the aim being to capture the largest possible woman's audience through a current national magazine advertising campaign.



William Holden recently signed a deal for the U. S. premiere of the Toho production, "Samurai," on behalf of Homel Pictures, Inc., of which he is an officer. Flanking him are Edward Barison, left, representing Fine Arts Films, Inc., the distributor, and Herbert Rosener, right, whose Vagabond theatre is playing the film.

MGM, Quaker Oats Set National Tieup

NEW YORK—Fifty-seven leading circuit heads representing more than 1,000 theatres in the U. S. have agreed and thousands more are expected to agree to participate with MGM and The Quaker Oats Company in a unique promotion deal in which 60 million premium tickets for children will be distributed by the cereal manufacturer in packages of its product beginning Dec. 27.

Each ticket is good for admission of one child under 12 when accompanied by a paying adult, to participating theatres showing "Forever Darling," set for release Feb. 10, and "Forbidden Planet," to be released March 30.

Finalization of the joint Quaker-MGM promotion was announced by Charles M. Reagan, Loew's vice-president and general sales manager, who coordinated release of the two pictures with The Quaker Oats Company's early 1956 promotion schedule, and Howard Dietz, Loew's vice-president and director of advertising, publicity, and exploitation, who worked out the details of what is believed to be the biggest commercial promotion tie-up for any picture.

Dietz attributed the immediate wide exhibitor acceptance of the plan to the trade's general knowledge of the manner in which The Quaker Oats Company merchandises each of its package premium programs.

To assure maximum participation, the MGM sales force will "sell" the promotion as it sells the picture and MGM's press representatives in the field will coordinate efforts of theatremen and local grocers in arranging mutually beneficial tie-ups.

"We believe this can be a boon to every exhibitor who plays the pictures," Reagan said. "It is unique; something never attempted before. By applying it to two pictures, the plan should benefit all classes of theatres, first-run, subsequent-run and small towns. . . . The plan is calculated to increase adult attendance and at the same time bring back the whole family to the theatre by directing the appeal through the children."

TV Film Spoof Okay

HOLLYWOOD—The television burlesquing of parts of a motion picture does not, in general, constitute a copyright infringement, U. S. District Court Judge James M. Carter wrote in a memorandum last fortnight to attorneys for Columbia, which is suing the National Broadcasting Company for an alleged burlesque of the film "From Here To Eternity" in a skit done on an old Sid Caesar-Imogene Coca program under the title "From Here To Obscurity."

Judge Carter ruled against Jack Benny in an action brought by Loew's for spoofing the motion picture, "Gaslight."

Bus Checks Boost Theatre

CLEVELAND—The Berea Bus Company issues paper zone checks to its riders to indicate short rides. Manager Sylvester Pierce, Berea, secured the cooperation of the bus company to imprint the reverse side of these zone checks with "Attend the Berea Theatre for your Movie Entertainment," a stunt that is paying dividends.

THERE IS NO SHOW

THE LAST COMMAND
TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
STERLING HAYDEN • ANNA MARIA ALBERGHETTI • RICHARD CARLSON

A MAN ALONE
TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
STARRING AND DIRECTED BY RAY MILLAND CO-STARRING MARY MURPHY • WARD BOND

THE VANISHING AMERICAN
SCOTT BRADY • AUDREY TOTTER • FORREST TUCKER

FLAME OF THE ISLANDS
TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
YVONNE De CARLO • HOWARD DUFF • ZACHARY SCOTT

DOCTOR AT SEA
COLOR BY TECHNICOLOR
SMASH COMEDY SEQUEL TO "DOCTOR IN THE HOUSE"

COME NEXT SPRING
TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
ANN SHERIDAN • STEVE COCHRAN • WALTER BRENNAN

*Greetings
for the New Year*



PAGE OF

DE-LUXE PRODUCT

MAGIC FIRE

TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
VIVIANE De CARLO • CARLOS THOMPSON • RITA GAM
VALENTINA CORTESE • ALAN BADEL

CIRCUS PRINCESS

IN COLOR
A STORY OF TWO CONTINENTS WITH AN ALL EUROPEAN CAST

STRANGER AT MY DOOR

MACDONALD CAREY • PATRICIA MEDINA • SKIP HOMEIER

THE MAVERICK QUEEN

TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
BARBARA STANWYCK • BARRY SULLIVAN • MARY MURPHY

LISBON

TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
STARRING AND DIRECTED BY RAY MILLAND • CO-STARRING MAUREEN O'HARA • CLAUDE RAINS

DAKOTA INCIDENT

TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES
LINDA DARNELL • DALE ROBERTSON • JOHN LUND • WARD BOND • SKIP HOMEIER

FROM

REPUBLIC



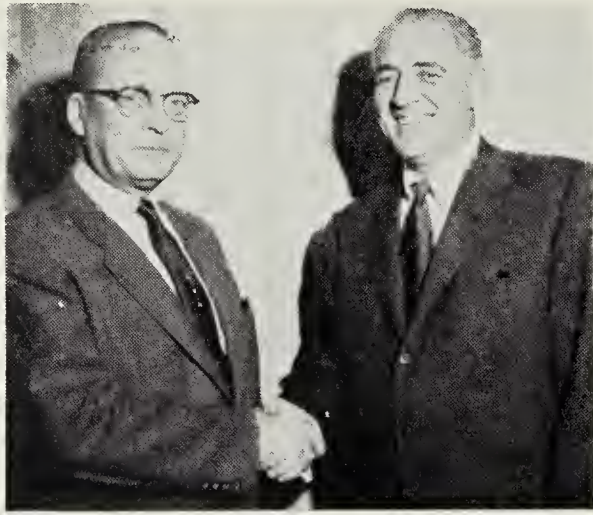
NEWS OF THE TERRITORIES . . .

Albany

Robert Newman, New York, reopened the uptown Colonial on Christmas Day, with Liggett and Florin as the buying and booking agency. . . . Jules Permuter planned to relight the south end Royal, owned by the Hellman interests. Three Benton theatres, the State, Mechanicsville, N. Y., the Capitol, Ballston Spa, N. Y., and the Capitol, Whitehall, N. Y., have also been taken over by Perlmutter on lease, effective next week. . . . Peter Papayanakos, Potsdam, N. Y., exhibitor, was married to Barbara Ann James in South Glens Falls, N. Y. . . . Sarto Small-done is enlarging the Malta Drive-In, near Saratoga, N. Y. . . . Most exchanges held pre-Christmas parties. . . . Norman Weitman, U-I branch manager, arranged a screening of "The Benny Goodman Story" at 20th-Fox, followed by a cocktail party in the Sheraton-Ten Eyck Hotel. . . . In drafting new house rules, the Variety Club house committee decided against permitting use of the new clubrooms for outside group meetings, according to property master Aaron Winig. . . . Jim Tobin, Stanley Warner district manager was in. . . . Variety membership chairman Gene Teper advised that the current membership drive is successful. . . . In the first local court action affecting drive-ins, Morris H. Klein appealed for Jerocho 9-W Drive-In, Inc., to Supreme Court Justice Herbert Hamm for a review and reversal of the Bethlehem, N. Y., Board of Appeal's denial of a construction permit for an ozoner there.

Atlanta

R. L. Bailey, owner, the Bailey and the Eagle Drive-In, Blountstown, Fla., celebrated his 25th year in the theatre business by presenting Hawaiian orchids to the female patrons. . . . Jack Grayson has been appointed manager, Melbourne Out-Door, Melbourne, Fla. . . . The Crescent Amusement Company, Nashville, Tenn., has closed the Lyric, Columbia, Tenn. . . . The WOMPI gave a Christmas party at Variety Club with an interesting holiday program. . . . The Boynton, Boynton, Fla., managed by Dick Jebb, will be renovated soon. . . . Lester Pershall, Jr., former manager, Tarpon, Tarpon Springs, Fla., is now manager, Midway Drive-In there. . . . Hugh Martin said that the Cler-Vue Drive-In, Clearmont, Fla., will spend \$16,000 to convert it to what he claims to be the first combination drive-in and walk-in theatre in that area. . . . Cecil R. Wood, 82, pioneer projectionist, died at the home of his daughter in Jacksonville. Wood had been associated with the industry since 1899. . . . Wilby-Kincey was host at a dinner given at Variety Club for bookers and exchange managers. . . . The Hiland Drive-In, Rogersville, Tenn., has been sold to O. G. Roaden, Roaden, Loyall, Ky. . . . The United Artists annual Christmas party was given at the Variety Club last fortnight. . . . The Grand, Montgomery, Ala., dark for the past 15 years, has been sold. Portions of the roof and brick walls collapsed in a heavy rain-storm in 1950.



George H. Schenck, retiring chief barker, Albany Variety Club, left, and Harold Gabrilove, his successor, are seen above. Gabrilove is president of RTA Distributors.

Boston

Nathan Ross, pioneer film salesman, died recently after a long illness. Funeral services were held at Levine Chapel, Brookline, Mass. The greater part of his industry career was spent with United Artists in the New England territory. . . . Marguerite Gill, secretary to Lyman O. Seley, Manley New England manager, has returned from the hospital. . . . Phil Barden, owner, Milo, Milo, Maine, is installing CinemaScope and hopes to have the theatre ready for a reopening day by early January. It has been closed since last May.

Mrs. Kenneth Forkey, wife of the owner, Park, Worcester, Mass., has left the Laconia, N. H., Hospital and is recovering at her home in Gilford, N. H. . . . Harold Rubin, Globe Premium Company, was chairman for the "Funorama Night" at Temple Kehillath Israel, Brookline, Mass., for the Sentry Lodge, the theatrical lodge of B'nai B'rith. . . . Joseph Cohan, 56, projectionist, Casino, Boston, died suddenly Sunday morning, Dec. 11. He had been a member of Local 182, IATSE, since 1938.

The Manley office reports installations of the new Vista-Pop popcorn machines at the Scenic, Keene, N. H., for Robert Zerinsky; at the Scenic, Pittsfield, N. H., for Robert Wheeler; and at the Base, Loring Air Base, Limestone, Me. Charles Corey, owner, Deer Park Drive-In, North Woodstock, N. H., ordered a new Manley Ice-O-Bar for spring delivery. . . . Joseph Cahill, 83, retired theatreman who was a native of Brockton, Mass., died in Palm Beach, Fla. . . . A son, John Gerard Field, was born to the wife of James Field, manager, Paramount, Salem, Mass. . . . After extensive alterations, the new Gorham, N. H., theatre was opened by owner John Voudoukis. It is the only theatre in the area equipped with four-track magnetic stereophonic sound. Affiliated Theatres Corporation is handling the buying and booking. . . . Ralph Frazier, business agent, Local 182, IATSE, and Captain Dignen, Police Department, arranged for the first annual Christmas party for needy children of the South End. Five exchanges opened their screening rooms for programs of cartoons, shorts, and a feature film. A police officer

Catholics Mobilize To Support Legion

ALBANY—The Albany Catholic Diocese, mobilizing its clerical and newspaper forces for the reactivation and revitalization of the National Legion of Decency's aims and purposes in order to meet "the threat presented by irresponsible leaders in the field of entertainment and literature to offend accepted standards of decency," acted under the direction of the Most Reverend William A. Scully, Bishop of Albany, who recently presented the National Bishops' Motion Picture Committee's survey showing the number of morally offensive pictures increased by 11 per cent over 1954.

In a letter to the 225 parishes within his jurisdiction, Bishop Scully ordered that instruction at all masses on a given Sunday "be devoted to the work of the Legion of Decency and the campaign for clean literature." To renew the pledge, he stated, "without a few words on the importance of exercising greater care in this matter, especially where children are concerned, would make the taking of the pledge a matter of routine and . . . ineffective."

Sermons on the dangers and effects of unclean and offensive pictures were delivered in all churches, while The Evangelist, official diocesan weekly, called for a "boycott" of "purveyors of immoral movies and publications." To renew the pledge and to attain the goal would be "a service not only to Judaic-Christian decency, but also a contribution to the safeguarding of the nation," declared the paper.

dressed as Santa Claus distributed toys, ice cream, and candy at MGM, RKO, U-I, Paramount, and 20th-Fox.

A new drive-in presently is being planned by Sidney Goodridge, Milford, N. H. The theatre will be located there, near the river away from the main highway. It will cost \$25,000 and will accommodate 500 cars, according to present plans. . . . Walter Young, operator, Strand, Farmington, N. H., has offered a grant or loan of \$1000 to begin a movement toward the purchase of the twin factories on Central Street there to encourage the establishment of new industries in Farmington. Young is the oldest active theatre head in New Hampshire and possibly in New England. He is in his 50th year of showing films in New Hampshire, after a start in Somersworth in 1906.

PROVIDENCE, R. I., NEWS—Harry Sullivan is filling in as manager, Castle, Mt. Pleasant, R. I., neighborhood house, until a permanent assignment is made. Sullivan has been handling open-airers for Lockwood and Gordon. . . . Ed Stokes, assistant, Avon Cinema, who has been acting-manager, Castle, while the outdoor season occupied Sullivan's time, has returned to his post at the East Side art house. . . . Cold weather finally took its toll of the open-airers, the Cranston Auto and the Boro Drive-In being the last of the ozoners to call it quits for the season.

Buffalo

Jack Mundstuk, branch manager, MGM, acted Santa Claus at the annual Christmas party, held in the Variety Club. Leon Herman was Kris Kringle at the Christmas celebration of the Republic exchange in the Film Building. . . . Edmund C. DeBerry took on the role at the Paramount Yuletide party. . . . Francis Anderson, city manager, Paramount Theatres, Rochester, N. Y., announced that the Regent there will present "Guys And Dolls" for an extended engagement, starting Jan. 27. The Goldwyn musical opened here last week at the Cinema, operated by Cohen and Slotnick. . . . The first of a series of eight "Cinema Classics" will be shown the night of Jan. 8 in the Buffalo Historical Society building, sponsored by the Philharmonic Film Committee for the benefit of the Buffalo Philharmonic Orchestra. . . . Lucille Ball and Desi Arnaz may return to her home town, Jamestown, N. Y., for the world premiere of their new motion picture, MGM's "Forever Darling." If the arrangements are carried out, it will be the first time in the history of the town that a world premiere has been held there.

Boris Bernardi, new managing director, Teck, announced that "This Is Cinerama," now in its 10th month at the house, has been selected by the Scholastic Legion of Decency of the Diocese as its "Picture of the Month" for December. The Teck now is advertising that it is "the only theatre in the entire U.S.A. where you can see this Miracle Entertainment." . . . The Zoning Board of Appeals has approved the application of the Kensington Theatre Corporation to permit use of the



At the recent gala two-theatre world premiere of Warners' "The Court-Martial Of Billy Mitchell," Liberty and Weller, Zanesville, Ohio, were, left to right, Fred Clark, Adelle August, Gerald Shea, Shea Theatre Circuit; Natalie Wood, Tab Hunter, and Tom Shea, Shea Theatre Circuit.

theatre for a plumbing shop and the adjoining vacant lot for parking purposes. . . . The Little, Rochester, N. Y., has reopened. It had been closed during the pre-Christmas lull to catch up on maintenance chores. . . . "Whatever became of Hollywood's famous, according to Hollywood, creativity?" asked Ardis Smith, drama editor, Buffalo Evening News, in his column. "Subtract the films derived this year from stage successes and TV and you will have a difficult search for likely candidates for that traditional list of the best 10."

Charlotte

The Exchange Employes, Local F-33, held their regular meeting in the Hotel Charlotte last fortnight for the election of officers for the next year. Elected or re-

elected to serve were, president, Nancy Wilson, MGM; vice-president, Lois Summers, MGM; secretary, Virginia Porter, Columbia; treasurer, Margaret Russell, Warners; business agent, Thelma Culp, Warners; and, sergeant-at-arms, Max Price, Paramount. . . . Mrs. Walter Griffith is still in Memorial Hospital, but she is much better and reported to be going home soon. . . . Roxy Brannon, RKO, was hospitalized recently. . . . Plans are going ahead rapidly for the Theatre Owners of North and South Carolina convention, to be held at the Charlotte Hotel, Jan. 29-31. Mrs. Lucille Price, newly-appointed executive secretary, was welcomed by visiting exhibitors.

Chicago

Theatre janitors were granted a five-cent an hour pay increase, retroactive to Oct. 1, bringing their hourly rate to \$1.97½. They will get an additional five cents on Oct. 1, 1956. The increases were brought about after negotiations with the Office, Theatre and Amusement Building Janitors Union, headed by Thomas J. Burke. . . . The office of John Balaban, B and K president, welcomed his return from a serious bout with pneumonia. . . . Charles Lane relighted the Rem, Remington, Ind. . . . The State, Hamilton, Ill., closed since last July, is being prepared for reopening. . . . Joe Dody, Rodgers Theatres, Cairo, Ill., underwent an appendectomy. . . . The Starlite Drive-In is to remain open all winter and is doing well with its heated restaurant and rest rooms.

Bachelors Abe Platt and Jimmy Shields were in charge of the annual Balaban and Katz Christmas party, which was attended by hundreds of employes' kiddies.

SIZZLING SERIAL SAGA OF AMERICA'S STILL-UNTAMED FRONTIER!

TRAIL-BLAZING BULLET-FLAMING SUPER-SERIAL THRILLS!

from Columbia!

PERILS OF THE WILDERNESS
GUN EMPEROR OF THE NORTHWEST!

starring **DENNIS MOORE** with Richard Emory • Eve Anderson • Kenneth R. MacDonald

Story and Screen play by GEORGE H. PLYMPTON
Produced by SAM KATZMAN • Directed by SPENCER G. BENNET



TICKET-SELLING ATTENTION-GETTING CAMPAIGN BOOK IDEAS

from Columbia!

Threat Against Theatre Results In Closedown

TAMPA, FLA.—An anonymous telephone threat against the Harlem Cinema led the city fire marshal to close the house just 30 minutes after the call was received. Marshal C. F. Dreves said that his inspector, Joe Gomez, closed the theatre for not having a license. Gomez had been sent to check on the place after Dreves received a call which said the building would be blown up if it were not closed.

The theatre opened in the old Rialto Theatre Building, in a white neighborhood, but intended to show exclusively to Negroes. A film was being exhibited when the theatre was closed, but not a burlesque production as previous information had advised.

... Fire swept through the Home, Rantoul, Ill., causing \$25,500 damage. The house, operated by Kerasotes Theatres and managed by Donald Walraven, was empty at the time. ... Cecil Allen reopened the Oakland, Oakland, Ill., which had been closed for several months following the death of Hugh McGregor, Arcola, Ill., former operator. ... La Rabida Sanitarium, Variety Club's main charity, was the recipient of \$42,200 from the Ford Foundation. ... Pip Pedrucci, former manager of Frisina houses in Gillespie and Greenville, Ill., was promoted by the circuit to direct the Strand, St. Charles, Mo. ... Producer Otto Preminger, whose United Artists release, "The Man With The Golden Arm," starts at the Woods this week, came to warm up the band wagon for Frank Sinatra. ... Two large, brilliant signs on each side of the McVickers marked new adornments for the opening of "Oklahoma" this week. Included in refurbishments are beautiful glass doors with special overhead lighting.

Cincinnati

Christmas parties were held by the staffs in many Film Row offices. MGM had a dinner dance at the Beverly Hills Country Club; 20th-Fox, a buffet dinner and dance in Hotel Alms; Warners, a dinner at Hotel Alms; and Allied Artists, an informal party in the office. ... Here on business were Clayton Bond, 20th-Fox New York office, and William G. Mansell, Warners district manager. ... Edward Salzberg, Screen Classics, is in California on business, and Philip Fox, Columbia branch manager, was in New York. ... Rube Shor, local exhibitor and National Allied president, who was named co-chairman, 1956 March of Dimes, is busy arranging for the drive. ... The seven-foot, seven-inch David Ballard and three six-foot models, on tour for U-I's "Alexander The Great," attracted plenty of attention and press notices during a day here.

COLUMBUS, O., NEWS—Two firms have been given until Jan. 3 to submit estimates of cost in making traffic and revenue studies of the proposed State House underground parking garages. William E. Knepper, parking commission chairman, said he will call a meeting early next month to make formal award

of the contract. The Ramp Building Corporation, New York, and Wilbur Smith and Associates, New Haven, are the firms. The study is expected to be completed by July 1. The proposed 1200-car garage would be a boon for nearby theatres. ... Howard Pearl, United Artists representative, was here to arrange press, radio, and television interviews for Kirk Douglas, who is on tour in advance of his independent United Artists release, "The Indian Fighter." ... Tax appeal filed by the B. F. Keith Columbus Company was set aside by the state board of appeals. The board ruled the RKO Palace had a valuation of \$405,020 for the 1954 tax year. The Keith Company contended it was worth only \$205,020. In denying the appeal for tax exemption, the board upheld the appraisal set by the county auditor. ... Local film critics Samuel T. Wilson, Norman Nadel, and Clyde Moore attended the world premiere of Warners' "The Court Martial Of Billy Mitchell" at the Weller and Liberty, Zanesville, O.

Cleveland

The 2800-seat East 105th Street reopened last week, operated by Telemanagement for the owner, Elmer Babin, who also owns the Hippodrome Building and leases the theatre to Telemanagement. Jack Silverthorne, Hippodrome manager, will supervise both houses. ... W. Ward Marsh is celebrating his 40th anniversary as motion picture critic, Plain Dealer. To commemorate the event, industryites will participate in a testimonial banquet to be held sometime in January. Spearheading the affair are Frank Murphy, Loew division manager, and Jack Silverthorne, Hippodrome manager. ... Another testimonial banquet in the making will honor M. B. Horwitz, general manager, Washington Circuit, on the occasion of his 70th birthday Feb. 22. Because of the National Drive-In Theatres convention here on that date, it will be celebrated Feb. 20 in the Hollenden Hotel. Responses to the invitations, which went out last week, should be sent to Nate Schultz, Allied Artists. ... William Weiss, independent distributor, is in Lakeside Hospital where he underwent a serious operation. ... Also hospitalized is Stanley Barach, son of Nat Barach, National

Glowmeter Plant Reverts To Owners After Auction

BUFFALO—The Glowmeter Corporation, North Tonawanda, N. Y., manufacturer of motion picture screens, has been directed to continue operations until Jan. 10 as a debtor-in-possession, under the federal bankruptcy laws. Permission has been granted by Federal Judge Harold P. Burke, on the request of Owen B. Augspurger, Jr., attorney for the corporation.

Augspurger told the court that title to the plant at North Tonawanda has reverted to Harold A. Tracy, Norwich, N. Y., because none of the bids received for the property exceeded \$231,000. Previously, the corporation had agreed to sell the plant at auction, with all proceeds exceeding \$231,000 to go to the corporation in consideration of an option it held on the property.

Wile Issues Invitations To Allied Drive-In Meet

COLUMBUS, O.—Operators of conventional theatres have been invited by Robert Wile, secretary, Independent Theatre Owners of Ohio, to attend the National Drive-In Convention at the Hotel Cleveland, Cleveland, Feb. 21-23. Wile said that it was noted at the National Allied Chicago convention that many conventional theatres are selling frankfurters and hot drinks. "Many other items displayed at the drive-in convention will be of equal interest to the owner of an indoor theatre," he said. Wile also invited Ohio exhibitors to attend the National Allied board of directors meeting at the Hotel Cleveland, Feb. 19-20, as observers.

Screen Service branch manager. ... Sam Leavitt, 53, projectionist, Circle, died. He was a brother of the late Joe Leavitt, who was one of the charter members of Local 160, IATSE. ... U-I district manager Peter Rosian and branch manager Carl Reardon were hosts to some 25 prominent exhibitors and their wives at a private screening of "The Benny Goodman Story," followed by a cocktail party in the Statler Hotel.

Dallas

John Forbes has arrived here to direct the first production of the Locklin Picture Company, in which he will star under the name of Johnny Carpenter. The western will go on location in the Dallas area within the next several weeks. Locklin Pictures has been chartered to produce quality, low-budgeted pictures for theatre release and eventual showing on television, according to Max T. Saichek, securities director. Bill Locklin is president. The firm at first plans to produce films which require little or no initial special staging.

Denver

The 20th-Fox exchange was awarded a "Minute-Man" citation, because more than 64 per cent of the personnel signed up for the U. S. Treasury payroll savings plan, through branch manager R. E. Fulham. ... Lem Lee, Lee Theatres president, was hospitalized for two days as the result of a wound he received while hunting. ... Robert Selig, Fox Inter-Mountain division manager, is in Europe for a month. ... Variety Club, Tent 37, elected Robert C. Hill chief barker. Others named include Jim Ricketts, first assistant; Jack Felix, second assistant; Mel Glatz, dough guy; Bruce Marshall, property master; and Duke Dunbar, fixer. The crew includes Robert Sweeten, Marvin Goldfarb, Robert Lotito, Fred Knill, Jack Wodell, and Tom Smiley. The tent has just moved into the new clubrooms in the Cosmopolitan Hotel. ... James Kennedy will manage the new Skyline, Brighton, Colo., built by Nervin Reed and Ainslee Davis. It is an 800-seat house which was opened last week. ... Robert Hazard, New Mexico salesman, United Artists, was in for conferences with M. R. Austin, branch manager. ... The Woodlawn Theatre Corporation will build a new \$200,000, 800-seat theatre in a new shopping center to be built in Littleton, Colo., Denver

suburb. . . . Ralph Sturdevant, 66, former president, Denver operators' union, died here. Active in union activities, he had, at one time or another, held every office. . . . Fred Hellwig, office manager and booker, Paramount, Kansas City, is moving to Denver to be district auditor, Buena Vista. . . . A lone bandit got \$150 when he held up cashier Bonnie Han, Gem. The house is owned by Ed Mapel, city councilman.

Detroit

Something new in the way of theatre operation has hit a Detroit suburban community. The Rialto, Wyandotte, has reopened with no admission price established—only freewill offerings. The house shows only religious films under the operation of Bible and Christian Books, Inc., Wyandotte. . . . Theatres are still suffering from the prolonged newspaper strike. . . . Dillon Krepps, United Artists managing director, announced that Todd-AO has been installed and the theatre has reopened for the first showing of "Oklahoma!" in Detroit, contracted to run about a year, according to Krepps. . . . The Michigan was featured in newsreels now showing at several of the first-run houses downtown. Hollywood cameramen recorded the premiere of Warners' "24 Hour Alert" which opened at the theatre. . . . Plans are underway for the remodeling of the long-closed Cinema, Detroit's first art house. The house is being entirely redecorated and new sound and projection equipment is being installed.

Houston

Kirk Douglas was scheduled to arrive on behalf of his latest film, "The Indian Fighter," this week after visiting Dallas. It was not known whether he would visit San Antonio or not. . . . Theatre operators exchanged free passes for toys during an eight-day period to help the "Tots For Toys" campaign being held by the Marine Corps Reserve and the Houston Junior Chamber of Commerce. Each child bringing in a toy was given a free pass good at a later date at Interstate and many independent theatres. L. R. Bulpitt, president, Houston Independent Theatres Association, and Al R. Lever, Houston city manager, Interstate Theatres, made the arrangements. . . . Lillian Roth celebrated her 45th birthday at the Shamrock-Hilton Hotel and some 40 members of the press were on hand for a special preview of MGM's film story of Miss Roth, "I'll Cry Tomorrow." A representative of MGM was on hand to present Miss Roth with a special birthday gift from the studio prior to the start of the preview. . . . Ronnie Montgomery has replaced Forest Gamble at Columbia as booker.

Jacksonville

As in the past years, Bill Beck closed the de luxe Five Points a few days before Christmas and reopened on Christmas Day. . . . New officers of Variety Club, Tent 44, are C. J. Carter, chief barker; Horace Denning, first assistant; Ted Chapeau, second assistant; Bill Beck, property master; and C. S. Ezell, dough guy. . . . Joining Harvey Reinstein at the Buena Vista office was Ken Laird, Atlanta branch manager. . . . Booker Tom Sawyer acted as Santa Claus at the FST annual Christmas party, held in the Atlantic Beach Hotel. . . . Ed Chumley, Paramount



Every inch a movie queen, Joan Crawford recently took Memphis by storm when she hit town on her cross-country tour on behalf of Columbia's "Queen Bee." She is seen here being escorted to the Warner mezzanine with a Marine Guard and manager Eli Arkin, with a jam-packed crowd in the background.

branch manager, sponsored a party for employes and friends in the branch office. . . . Abner Camp is operating a theatre at Carrabelle, Fla., after resigning as salesman, Paramount.

Arthur Steele came in from New York to visit his partner, Sheldon Mandell, St. Johns. . . . Many industryites helped with the telethon of WMBR-TV at the George Washington Hotel, which raised \$80,000 for United Cerebral Palsy in 14 hours. . . . David Nance, Florida, was confined to a hospital. . . . Leonard Allen, Paramount publicity man, came in from Sarasota, Fla., where Charlton Heston made public appearances at the Florida and at Ringling Brothers, Barnum and Bailey Circus winter quarters. . . . Jack Wiener, MGM press representative, left for a two-week stay in Miami, Fla., to promote the opening of "Guys And Dolls." . . . A new theatre is scheduled to open soon in Arlington, Fla., under the management of Cecil Cohen.

MIAMI, FLA., NEWS—Bob Green, Wometco personnel director, was elected an officer, Personnel Managers Association of Greater Miami. . . . A policy of single feature, first-run pictures has been announced for the Riviera, Riviera Beach, Fla. The theatre has been purchased by Bob Crawford from Wall Enterprises, former operators. . . . Wometco launched a "Courtesy Campaign" with special employe showings of Filmack's "Courtesy Is Contagious," followed by coffee and cake for the viewers. . . . Members of the Wometco Old Guard were guests of Sidney Meyer and Mitchell Wolfson at the Kiwanis charity football game. . . . Variety Clubs International chief barker George Hoover was on a nationwide tour of the Tents, attending the inauguration ceremonies of newly-elected officers. He interrupted his travels to return to his home here for the holidays and will depart for west coast early next month. . . . Out of-court settlement was the result of a suit in Tampa, Fla., Circuit Court filed by Charles Renfroe and his wife, Helen, against the Fun-Lan Drive-In, following an accident in July, 1953. The original complaint said that another car struck a front fender of the Renfroe car, on which Mrs. Renfroe was sitting, causing her injury. The theatre was blamed because it directed patrons to extinguish headlights upon leaving and entering the the-

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of the
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20
years

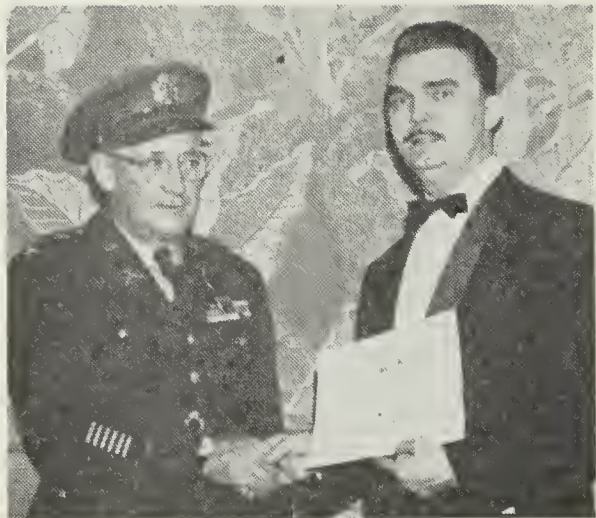
THE CONQUEROR



Coming
in early 1956

from **RKO**





John Stanek, manager, Branford, Newark, N. J., was recently presented with a certificate of appreciation signed by Major General James Cantwell, Chief of Staff of the New Jersey National Guard, by Colonel Skidmore, in recognition of his outstanding service to the New Jersey Department of Defense.

atre. The plaintiff alleged that this caused the accident. . . . The Wometco-WTVJ annual Christmas party for employees was scheduled in the WTVJ main studio. . . . Teachers of the area were invited to a special screening at the Miami of 20th-Fox's "Good Morning, Miss Dove." . . . Claughton Circuit invited clerics to a special screening of "Day Of Triumph," film dramatizing Christ's influence on the world.

Los Angeles

Mrs. Lloyd Ownbey, wife of the vice-president, National Theatre Supply, hosted a luncheon at her home to collect canned goods to make up Christmas baskets for needy families with boys in the Variety Boys Club. . . . Jerry Zigmond, division chief, United Paramount circuit, returned from San Francisco. . . . Bob Bernhard, Favorite Films salesman, planed out to the east to attend services for his brother, Maurice, who lost his life while testing a new jet plane over Chesapeake Bay for Martin Aircraft Corporation. . . . Dick Dickson, west coast general manager, United Artists circuit, was appointed by George Skouras, Magna Theatres president, to handle premiere openings of "Oklahoma!" in Chicago, Detroit, and St. Louis. After the first of the year, Dickson will journey abroad to supervise European openings. . . . Charles Minor has closed his Loma, Burbank, Cal., temporarily, to repair the damage caused by a recent fire. . . . Several managerial shifts were made at Fox West Coast following the transfer of E. B. Abrams, manager, Loyola, to the candy department in the home office, succeeding George Sheldon, who retired. Taking over at the Loyola is Stephen Smolak, moving from the Academy, Inglewood, Cal.; H. J. Kalefeld jumps from the Strand, Pasadena, to the Rialto; and Howard Willis goes to the Strand from the Maywood, which is being closed. . . . Don Prince, RKO exploiteer, headed for San Francisco, Portland, and Seattle. . . . A capacity of 600 persons attended the Film Row Club's Christmas dance, held at the Sunset Room, Ambassador Hotel.

Milwaukee

Stanley Warner closed the Alhambra for remodeling. It reopened just before Christmas. . . . Gran's Palace was closed temporarily because of poor attendance.

Bronstein Circuit Plans Two New Outdoor Theatres

HARTFORD, CONN.—Bronstein Drive-In Enterprises of Hartford have disclosed plans for a 1,000-car capacity drive-in theatre at Trenton, N. J., and a similar project at Scranton, Pa. Both theatres would be ready for operation by Spring, 1956, according to present indications expressed by A. J. (Jack) Bronstein, Bronstein head.

. . . The 20th-Fox exchange held a Christmas party at the Veterans of Foreign Wars Hall. Jesse Wolf, a 25-year employe, was the honored guest. . . . Other holiday parties included Fox Wisconsin Amusement Corporation, Allied Artists, and Monogram. . . . Hugo Vogel, active Variety Club member from Theatre Equipment and Supply Company, is back at his desk after a stay in the hospital. . . . Ruth Mitchell, sister of Billy Mitchell, was in to exploit the Warners' film.

The estate of the late Jacob Frederickson, doorman, Standard's State, Beloit, Wis., is filing a suit for \$25,000 damages suffered in injuries received while Frederickson was employed by the theatre. He fell through an open and unguarded trap door. . . . Irving Werthamer, Paramount branch manager, spent a week at the home office, New York. . . . The Met, Mellin, Wis., has installed CinemaScope. . . . C. C. Neeker, Durand, Durand, Wis., installed a new converter and rectifiers. . . . WISN-TV, Channel 12, held a morning television program for a discussion of the Audience Awards Poll. Exhibitors and exchange men participating included Angelo Provinzano, Francis Bickler, Harry Oshan, John Mednikov, Jack Frackman, Pat Holloram, Bennie Benjamin, Joe Reynolds, Billy Pierce, Harold Pearson, Tony LaPorte, and Frank Riemers.

Minneapolis

John Watters is installing CinemaScope in his Family Drive-In, Fairmont, Minn., which reopens in the spring. . . . W. B. Stoner, Paramount central division manager, was in for negotiations with the buying and booking combines. . . . Don Levy, booker, Columbia, became the father of a girl, Linda Mae. . . . U-I participated in national "Benny Goodman Story" previews with a screening at the MACO screening room, followed by a smorgasbord at the Variety clubrooms in the Nicollet Hotel. Guests were the exchange bookers and salesmen and officials of the circuits and buying and booking combines. . . . Avron Rosen, former Allied Artists salesman, is the new sales representative, Buena Vista, replacing the late Charles Weiner. . . . Earl Fainbilt, formerly with MGM, Winnipeg, Canada, is the new booker, Allied Artists, replacing Larry Wilk, who is going back to the University of Minnesota. . . . Norm Levinson, MGM press representative, made the rounds with two pieces of cheesecake, one a pound of the real stuff, and the other a beautiful model. The stunt was his method of pounding the drums for Samuel Goldwyn's "Guys And Dolls," which opened at the Orpheum in both Minneapolis and St. Paul last week.



Variety Club, Tent 13, Phila., recently held a testimonial luncheon in honor of Victor Blanc, District Attorney-elect, and seen presenting him with a memento of the affair is outgoing Chief Barker Louis Goffman, as Ralph Pries, VCI representative, and Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR, look on.

New Haven

Manager Morris Rosenthal, Loew's Poli, and a Register newspaperman, went to Boston in conjunction with the personal appearance of Kirk Douglas there to bally "The Indian Fighter." . . . Clarence Bell, United Artists, was in town to aid in public relations work. . . . John Selby, Selby Screen Towers, stopped in to see Ralph Mauro, National Theatre Supply. . . . Parson's, Hartford Conn., installed four track CinemaScope equipment. . . . A building permit was issued to the Palace, Torrington, Conn., for \$9,000, to repair flood damage. . . . Avon, Stamford, Conn., closed for a week to redecorate. . . . Friends were sorry to hear of the death of E. X. Callahan, recently district manager, 20th-Fox. . . . Jim Dolan is the new assistant manager, Loew's Poli, replacing Don Young, who resigned. . . . When Ernest Borgnine was in he stopped to see his friend Henry Cohan, Dixwell manager.

HARTFORD, CONN., NEWS—Hartford Theatres Circuit moved from 957 Albany Avenue to 492 Farmington Avenue, with the Albany Avenue facilities, situated in HTC's Lenox Theatre Building, to be rented to non-theatrical interests. . . . Daniel Murphy has been promoted from assistant manager to manager, HTC's Colonial. . . . Dale Legasse is the new assistant manager, Rialto, Windsor Locks, Conn. . . . George E. Landers, Hartford division manager, E. M. Loew's Theatres, anticipates a late spring opening for the \$250,000, 1,000-car capacity drive-in being built at New Haven. The circuit's last Connecticut outdoor project, the Candlelite Drive-In, Bridgeport, Conn., was completed last summer.

New Orleans

Alfred Edmund Grosz, 76, theatre and real estate executive, died last fortnight at Touro Infirmity after a long illness. A native of New Orleans, Grosz entered the motion picture theatre business in 1920 and during his career operated a circuit of independent theatres in and around New Orleans, including the Cortez, a neighborhood house, which he retained and operated after disposing of other interests. He was president of Grosz and Grosz, Inc., a theatre firm, and the Grosz Realty Corporation. . . . The Joy Drive-In,

Friends Honor Dureau On His Retirement

NEW ORLEANS—Gaston J. Dureau, Jr., president, Paramount Gulf Theatres, Inc., who retires Jan. 1 after over 43 years' service in the industry, was hosted at a testimonial dinner last week in the Roosevelt Hotel by a group of industry and personal friends.

Dureau started his motion picture career with the Fichtenberg Enterprises in 1912, as secretary to the late William H. Gueringer. He later joined the Saenger Amusement Company in 1917, following their purchase of the Fichtenberg group, and continued with them and their successor companies as buyer and booker for 35 years. He will continue with Paramount Gulf in an advisory and consultative capacity.

Heading arrangements for the testimonial dinner were Page M. Baker, chief barker, Variety Club, chairman, and C. James Briant and Lucas Connor, vice-chairmen. Abe Berenson was toastmaster and E. V. Richards, Jr., honorary chairman.

Milton, Fla., a Fred T. McLendon unit, closed. . . . Charles Cittadino reopened the Liberty, Independence, La., a few days after the closing by Mrs. Annie Guzzardo. . . . G. E. Wiltse, owner, St. Bernard Drive-In, Arabi, La., was here from his home in Dallas to visit with manager Robert Dicouard. . . . Mrs. Dorothy Sonney, Sonney Pictures, Dallas, and Dick C. Crane, Ace Distributing Company, Dallas, were in town several weeks calling on circuits, independent buyers and bookers, and independent theatre owners. They made their headquarters in the F. F. Goodrow exchange. Goodrow has taken on some of their pictures for territory distribution. . . . Felix Hebert asked Transway to suspend service this week to his Grand, Hayes, La., for a few months. He will close the theatre for extensive remodeling and the installation of CinemaScope equipment and wide-screen. . . . Doris Wishman, representative, Max Rosenberg Films, New York, was in town seeking an outlet for distribution of their pictures. . . . Lewis H. Cox slated Jan. 5 for reopening the Bayouland Drive-In, Barton, La., after several months' closing for renovations. . . . Joel Blustone acquired the buying and booking for the Pines Drive-In, Pineville, La., which is owned and operated by Mr. and Mrs. R. S. Stallings and A. O. Nelson. . . . Danny Kaye appeared in person on the stage of the Saenger after a public sneak preview of Paramount's "The Court Jester." Earlier in the day, Kaye met with exhibitors, press, radio, and television representatives and he was honored at a reception in the Gold Room of the Roosevelt Hotel.

New York

Harold S. Miner, vice-president, Manufacturers Trust Company, was elected to the board of directors, Century Theatres, at a meeting of the board held last fortnight. . . . The Booker's Club will hold its annual theatre party on March 15, attending "The Middle Of The Night," the Josh Logan-Paddy Chayefsky play at the



On his tour of exchange centers to spotlight openings of his first UA production, "Man With The Gun," Samuel Goldwyn, Jr., center, recently met with Philadelphia area showmen at the UA exchange there. Left to right are Charles MacDonald, York, Pa., exhibitor; starlet Karen Sharpe; Goldwyn, Jr.; Gene Tunick, UA branch manager; and Max Chasens, booker-buyer, Hamid-Waxmann Theatres, Atlantic City, N. J.

Anta. . . . Clement P. Murphy, Ritz, Elizabeth, N. J., manager and veteran theatrical agent, died at his home recently after a short illness. He joined the Warner Brothers circuit in 1929, managing the Branford, Newark, N. J., before assuming a similar post at the Elizabeth theatre 16 years ago. . . . Alfred Barrilla, former manager, the Union, Union, N. J., has been transferred to the Ritz, Elizabeth. Murray Spector replaces Barilla as Union manager. . . . Island Theatre Circuit is doing the buying and booking for the Pix, Far Rockaway, N. Y. . . . District manager Leonard Gruenberg and sales manager Herman Silverman recently attended an RKO sales meeting in Cincinnati. . . . U-I branch sales manager Nat Goldberg is recuperating from a heart attack.

Variety Club, Tent 35, will hold a luncheon meeting for the installation of officers for 1956 at Toots Shors' Restaurant on Jan. 9. William German, retiring chief barker, will be honored, and Harold Klein, newly-elected chief barker, will be installed with eleven new canvassmen. . . . The 1956 officers for the Film Board of Trade are Joe Wohl, branch manager, Republic, president; Bob Fanin, Republic sales head, vice-president; Myron Satler, Paramount branch manager, treasurer; and Ben Abner, Warners district manager, secretary.

"Golden Arm" Premiere Covered By Papers, TV

NEW YORK—More than 1,000 civic and social leaders and celebrities filled the Victoria on Broadway last fortnight to attend the world premiere of Otto Preminger's "The Man With The Golden Arm."

The opening of the controversial United Artists release was covered by approximately 200 top reporters, film critics, columnists, editors, and photographers representing the leading publication and wire services across the country. In addition, a vast television and radio audience was able to see and hear the premiere festivities via the video facilities of WPIX and of two NBC network radio shows, the Margaret Truman-Mike Wallace "Weekday" program and "Monitor."

Firemen Start Theatre Inspection For Xmas

NEW YORK—The Fire Department last week began an intensive inspection of theatres in the metropolitan area for fire violations, starting with situations in Manhattan and extending, eventually, to all five boroughs. Fire Commissioner Edward F. Cavanagh, Jr., said that he wants to eliminate all possible causes of fire during a season when unusually large crowds are attending theatres.

The drive is being conducted by 20 trained firemen directed by four lieutenants, all of whom are under the supervision of Captain Arthur W. Myers, fire prevention division. Violators will face penalties of fine up to \$500 or up to six months in prison, or both.

The special inspection squad is looking for heating dangers, electrical defects, general "housekeeping" conditions, and any unusual situation. All exits are being inspected, and draperies, decorations, flammable liquids, and the like scrutinized.

Philadelphia

Larry Mackey is recuperating from a serious operation performed at Temple Hospital. Now managing the Suburban, Ardmore, Pa., he would like to hear from his industry friends. . . . "Top Gun" was screened at the Variety Club through the courtesy of United Artists. . . . A license to operate a combination burlesque and pictures policy at the Grand, Bristol, Pa., was refused Melvin Fox and associates. . . . Stanley Warner Theatres in the zone have been placed on the blacklist by the American Federation of Musicians, in a hassle stemming from the appearance of Liberace at the SW Mastbaum without the employment of 23 musicians. . . . Perry Lessey announced that he is taking back the Diamond from Stanley Warner after 15 years of their rental of the house. Extensive improvements are contemplated. . . . A substantial settlement was received by both Jack Harris and Jack Engel from Filmmakers, whose next release has been taken away from them as area independent releasing agents, and given to RKO for national release. . . . Over 150 children of the Variety Club Camp for Handicapped Children were tendered a Christmas party by the women's committee of Tent 13, headed by Mrs. Gene Tunick, wife of the branch manager, United Artists. Lunch was served and gifts distributed by Eddie Jaffe, playing the role of Santa Claus. The Philadelphia Daily

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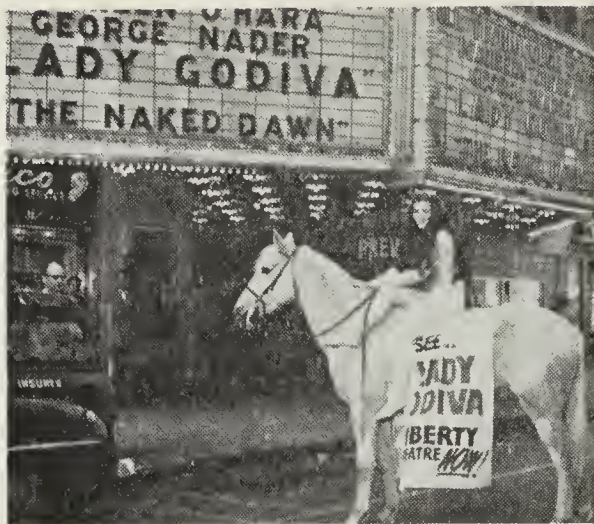
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Doneva Herndon, professional rodeo rider, startled Portland shoppers recently with a ride through downtown streets as street bally for U-I's "Lady Godiva," Liberty. Will Hudson and John Hamrick staged the promotion.

News donated all the gifts. . . . At the annual meeting of the Philadelphia Chapter of the Infantile Paralysis, elected as chapter officers for 1956 were, chairman Ralph Pries, Berlo Vending Company, and Raymond Thomas, Postmaster of Philadelphia; and Edward Emanuel, International Variety Clubs property master, vice chairman; and John Sullivan, treasurer; and George Welsh, secretary.

The Oak Hill Drive-In, Moosic, Pa., near the Scranton, Pa., turnpike, will not go through as heretofore believed. However, Angelo and Frank Scave are building a new drive-in on Route 307, Poconos Highway. This spot will have a 1,000 car capacity with in-car heaters and will open in the spring. Tri State Buying and Booking Service will handle. . . . Theodore Cragle's Garden Drive-In, Hunlock Creek, Pa., near Wilkes-Barre, Pa., will be operated by his son, Arthur. As previously reported, Theodore Cragle died recently. Tri-States Buying and Booking Service will handle. . . . The holiday season would be happier for Burt Stanley, Charles Johnson Home, Box 507, Royersford, Pa., with some gifts of clothing or if some old timers in the industry would remember him with a note. . . . Clarence C. Pippin, formerly city salesman here for MGM, is now in semi-retirement in Miami, Fla., where he is occupied as an assistant manager of the Boulevard.

Pittsburgh

A drive-in, planned in Crescent Hills, Pa., is being opposed by civic groups of the area. The Men's Club and the Women's



Manager M. M. Mesher, Paramount, Portland, recently used lettered umbrellas and a lot of nice legs as street bally for UA's "Gentlemen Marry Brunettes."

**Theatre Owners Lose
Suit Against Union**

NEW CASTLE, PA.—A State Supreme Court decision handed down recently in Philadelphia upheld the order of local Judge John G. Lamoree, in the equity action of Warren et al vs. IATSE, Local 451, last July 18. The case was filed by George, Anthony, and Donald Warren, trading and doing business as the Skyline Theatre, who sought an injunction against the officers and members of the booth union to restrain them from picketing the outdoor theatre on Route 224 after the plaintiffs had cut off one projectionist. This petition was refused here and then appealed to the Supreme Court.

In an opinion written by Justice Michael A. Musmanno, the court upheld the action of the Lawrence County judge in refusing the theatre owners an injunction against Local 451. Last June, one of the two union operators was dismissed and his post was taken over by Donald Warren, licensed projectionist, but not a member of the union. The picketing followed.

Owners of the Skyline Drive-In contended they had no written contract with the union after 1950. Musmanno said the record showed that George Warren, one of the owners, repeatedly told union representatives that a written contract was not needed because the same conditions would prevail. The state supreme court justice upheld the union's contention that an oral agreement to continue the terms of a written contract is as binding as the original document itself.

The ruling may affect the outcome of another picketing case which involves Ranalli's Drive-In, Route 8, in Pittsburgh. The outdoor theatre owned and operated by members of the Marco Ranalli family lost a similar decision in Allegheny County common pleas court to IATSE, Local 171, and now is appealing the decision.

Civic Club are circulating petitions objecting to proposed zoning changes. Spokesmen say that the drive-in would devaluate the residential property and "create a serious traffic condition." . . . Milt Young, Columbia press agent, was here arranging events for the ten-day appearance in the area of Aldo Bay. . . . Safecrackers looted Sam Gould's north side Arcadia, but the loss was not announced. . . . Pat O'Brien headlined the 15th annual Erie, Pa., Times Christmas show in the Warner there. Proceeds went to charity. . . . George W. Eby, chairman, Variety Roselia fund raising drive, reports that Tent 1 has collected \$373,294, for the institution, with an additional \$125,000 set for the 1955 goal.

For the 14th year, Warner Brothers premiered a picture at the Press Old Newsboys' benefit show for Children's Hospital. Premiere date was December 15, the theatre was the Stanley and the attraction "The Court Martial Of Billy Mitchell." Tickets were available only from Press old newsboys, who distributed them to contributors to the fund.

The Grand Theatre, Phillippi, operated recently by Earl E. Young, who also operates the Dixie Theatre, Grafton, has

been leased by Steve Medve, Jr., and associates, who own and manage the Lido Theatre and the Skyview Drive-In, Philippi, and theatres at Bentleyville and Richeyville, Pa. Young has leased the Park and Strand Theatres, Moundsville from Sperling and Lowe, and was reported acquiring the Midway Theatre at McMechen.

The Variety Club, Tent 1, Christmas party for children was held in the Pittsburgh Room, Hotel William Penn, Sunday, December 18 at 1:30 p.m., with Francis Guehl as chairman.

Joe Fecheck, former manager and booker, Basle-Laskey circuit, has joined Stanley Warner as manager, Latonia, Oil City, Pa. SW named James Hill as manager, Harris, Donora, Pa., and Carl Schaner, who had been stationed at the Hollywood, Dormont, Pa., was shifted to Hall's former assistant managerial post at the Schenley, Oakland district. In Schaner's former post in Dormont is Ron Megown, formerly with Loew's, Columbus, O. . . . David Kimelman, Paramount branch manager, was rushed to Montefiore Hospital when ulcers kicked up. Howard Minsky, eastern sales chief, arrived to direct operations of the office for the present. . . . Paul Fleming, Warner, now is assistant manager, Enright, East Liberty, Pa. . . . IATSE, Local 171, held its annual Christmas party for children last week. . . . Henry Burger, SW; John L. John, MGM; and Art Manson, Cinerama, hosted Nickelodeon night at the Press Club. . . . Ernest, George, and Arthur Stern, Associated circuit, hosted a family night party at Variety Club. Ernest Stern is the Club's dough guy for 1956. . . . Under the new budget, the McKeesport, Pa., amusement tax is one cent on every 20 cents of the total price, the 1956 anticipated revenue being \$22,000. . . . Fire destroyed the old Opera House, Shelby, O., with a loss estimated at \$150,000. . . . Bill Seibert resigned as assistant to Bob Taylor, Harris manager, to join the booking department at U-I. Paul Donahue, usher, has been promoted to Seibert's former post. . . . Twentieth-Fox is cooperating with the Manos circuit in offering \$100 prize to the manager who makes the best showing on "The Girl In The Red Velvet Swing." . . . Granlee circuit has closed the Columbia, Warren, Pa., and the Liberty, Sharon, Pa. . . . Philip J. Doyle, business agent, IATSE, Local 3, for a quarter of a century, has resigned because of ill health. His successor is John Shelton. . . . Frank J. Thomas was in Chicago for five days attending a meeting of National Film Service. . . . With Tony Askounes retired as manager, Manos, Monessen, Pa., because of a heart condition, the managerial post has been awarded to Gus Kavouras, formerly with the circuit at Jeannette and Tarentum, Pa., and until recently manager, Uptown, Los Angeles, for two years.

St. Louis

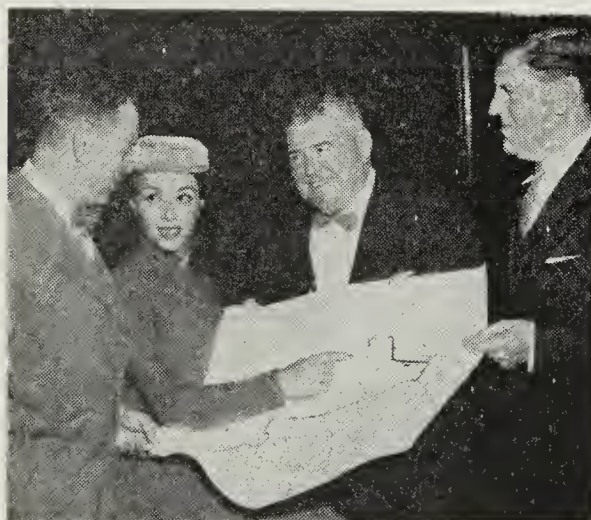
Maurice Schweitzer, branch manager, Allied Artists, revealed that he has already lined up 125 theatres in saturation bookings for "Gun Point" which is to have its premiere at the Fox here on Jan. 17. . . . Jerry Bahner, office manager, Paramount, and his wife were patients at the Missouri Baptist Hospital. She underwent



Samuel Goldwyn, Jr., center, was greeted in Washington recently by Orville Crouch, right, eastern division manager, Loew's, Inc., and Jack Foxe, advertising-publicity director, Loew's Theatres, as he arrived to confer on openings of his first production for UA release, "Man With A Gun."

an operation and he checked in to get rid of a virus infection. . . . Returning to St. Louis, after an absence of 21 years, was Milton S. Harris, new managing director, Ambassador, where "Cinerama Holiday" continues to do big business. . . . A gift of \$18,702 to the Jewish Hospital from Nat Koplar, Dr. and Mrs. J. G. Probst, and Sol Koplar, was announced in memory of the late Harry Koplar, pioneer theatre owner who died in 1946. He was a brother of Nat and Sol Koplar and Mrs. Probst. . . . Joseph Nepote recently started his new duties as field representative, Frisina Amusement Company, Springfield, Ill. . . . The Kentucky, Paducah, Ky., has been closed. Presumably the house will be used for spot booking, reopening from time to time for the next several weeks. . . . The Lyric, East Prairie, Mo., will close Dec. 30. The reopening date has not been announced.

Frances Hoffman was elected Miss Film Row of 1955 at the recent annual meeting of the Missouri-Illinois Theatre Owners. . . . Funeral services for George A. Phillips, 59, father of George E. Phillips, co-owner, Realart, were conducted at Kriegshauser's Mortuary. Interment was in Resurrection Cemetery. . . . Ray G. Colvin, executive director, Theatre Equipment Dealers Association, attended the COMPO meetings in New York. . . . Total damage of about \$25,000 was caused by a fire that swept through the Home, Ran-



Dana Wynter, star, 20th-Fox's "The View From Pompey's Head," recently visited Washington, and is seen with Samuel Spencer, president, Board of Commissioners, District of Columbia; Edward J. Kelly, superintendent, National Capitol of Parks and Planting Commission; and Edgar Morris.

St. Louis Variety Tent Again Elects Arthur

ST. LOUIS—David G. Arthur, Fanchon and Marco-St. Louis Amusement Company, was elected to serve his third consecutive term as chief barker, Variety Club, Tent No. 4. Tony Peluso, Fox, was named first assistant chief barker, a post held by the late Al Poos. Also re-elected were, second assistant chief barker, Gordon Halloran; dough guy, Joseph C. Ansell; and property master, Jim Goldsmith.

Canvasmen for 1956 are James H. Arthur, Tony Blust, Harold Koplar, Lester R. Kropp, John Meinardi, and Tommy James, while Edward B. Arthur was re-elected international canvasman.

Variety Club has enjoyed such success in its projects during the past two years under the leadership of Arthur that members of the crew rejected his request to be replaced as chief barker. The chief Heart Fund activities of the club are child care at the Day Nurseries and providing eyeglasses for needy school children of the area. Plans for the 1956 Heart Fund will be announced early in January.

toul, Ill., operated by Kerasotes Theatres, Springfield, Ill., under a lease from the owner, R. H. Revert, Belleville, Ill. . . . The E and R Investment Company has been incorporated to own and manage amusement places, restaurants, etc. It may issue 100 shares of non-par value stock. Incorporators include E. F. Curle, R. F. Curle, and J. A. Stuckel. . . . Nellie C. Tobin, owner-operator, Capitol, Waterloo, Ill., underwent surgery at DePaul Hospital. . . . Tom Curley, pioneer theatre owner, is a patient at St. John's Hospital.

San Antonio

Bill Young, owner and manager, Apex, Pilot Point, Tex., has installed Cinema-Scope. . . . Paul West, manager, Video Theatres, Pampa, Tex., is recuperating at the Methodist Hospital, Lubbock, Tex., following a heart attack. He is expected to be out for about six weeks. Charlie Fletcher, circuit assistant manager, is pinch hitting for West. . . . The Alamo City 20-30 Club collected food for Christmas baskets to be given to the poor. The cooperation of the Alameda, Guadalupe, and Nacional, three Spanish language theatres, was secured. . . . Jacinto Fraga is the new manager, Azteca, Natalia, Tex. . . . All of the city's exhibitors are watching closely the public reaction to the current twin bills at all of the major downtown theatres, which have been started as a test policy. . . . Charles J. Otts, owner, Wakes, Waskom, Tex., which was totally destroyed in a fire last month, announced that he plans to open another theatre in the city within the very near future. . . . Albert Pena, Jr., is head of the new Catholic council to establish a film advisory board to preview Spanish language films, with the purpose of curbing the showing of any immoral movies and lobby displays in the Spanish language theatres in the city. . . . Charles O. Donaldson, South Texas Booking Service, is now located in his new office at the Hi-Ho. . . . Mrs. J. C. Chatmas, wife of the exhibitor at Marlin, Tex., died there.

SW Rental Campaign Realizes \$15,000

NEWARK, N. J.—At the conclusion of a Stanley Warner New Jersey district meeting held by Tony Williams with his managers, the sum total of \$15,000 in rentals was realized for the month of December. Such organizations as the Elks, Lions Club, Optimist Club, Hadassah Organizations, industries, and newspapers, and others were contacted. They agreed to run theatre parties for fund raising purposes.

This bolstered cash income for the usual December decline in business. Those responsible for the successful campaign included Sam Roth, Baker, Dover; John Stanek, Branford, Newark; Edward Molteni, Capitol, Passaic; George Birkner, Fabian, Paterson; George Kemp, Montauk, Passaic; Diane Gordon, Oritani, Hackensack; Donald Ballantine, Oxford, Little Falls; Richard Josephs, Regent, Paterson; Andrew Garafalo, Royal, Bloomfield; Jules Daniels, Stanley, Jersey City; Frank Costa, Warner, Ridgewood; and Jack Barrett, Wellmount, Montclair.

A damage suit for \$6,000 was filed in Special 37th District Court against the Woodlawn, operated by Tom Sumners, by the father of a six-year-old boy who said his son's right index finger had to be amputated after having been pinched in a theatre seat. Eddie George Farnes, son of E. H. Farnes, alleges that on July 14, 1955, he and his son were in the theatre, and when they started to leave the boy caught his finger in the seat. He said the finger was later amputated at a local hospital. . . . J. J. Ornelas, auditor, Azteca exchange, was elected president, San Antonio Cathedral Credit Union. He was placed also on the entertainment committee of the men's club of the organization. . . . Sam Seidelman, president, Mexfilms, New York, is expected in to set up a distribution office here. A similar office was recently established in Los Angeles. . . . William O'Donnell, head, Cinema Arts Theatres, Inc., which recently took over operation of the Texas from the Interstate Circuit, was in and an-

MERRY
CHRISTMAS
and
HAPPY
NEW YEAR

To All

FROM

TED and ELMER BRIENT



In United Artists' New York offices recently, manager Jack Foxe, Palace, Washington, received a \$1,000 U. S. Savings Bond as the prize for staging the best local promotion in large situations for UA's "Gentlemen Mary Brunettes"—Miss Exquisite Form Contest. Participating were Francis M. Winikus, left, executive assistant to UA vice-president Max E. Youngstein, and Jack Welsch, general sales manager for Exquisite Form.

nounced that the future policy at the Texas would be the showing of first-run Hollywood films, special art pictures from time to time, and special stage shows of touring Broadway plays.

Seattle

Variety Club's Christmas party, held at the New Washington Hotel, started with cocktails in the Air-Tower Room, followed by dinner and dancing in the Windsor Room. A minimum donation of \$4.00 per person was the tariff. . . . Northwest Releasing Corporation's next big offering is "The Story Of Jim Vaus," gangster turned evangelist. A local screening for independent circuits was to be held shortly. . . . Art Greenfield, branch manager, U-I, returned from a Los Angeles sales meeting with salesmen Bud Hamilton and Hap Fredericks. . . . Robert Fitzhugh, manager, Roosevelt, recently married Mary Wilhits, head usherette, Garden. . . . Scheduled for the near future is the ground-breaking for Sterling's new Lewis and Clark, to be located on Military Road and Pacific HiHghway. Plans call for its completion by next fall. . . . J. J. Rosenfield has taken over the Granada, first-run downtown Spokane, Wash., house, from H. D. McBride. Rosenfield has renamed it the Riverside.

Hal March, star of the \$64,000 Question, radio and television show, was in to headline a gigantic charity show recently held at Hamrick's Orpheum for the benefit of the Post Intelligencer Christmas Fund.



Rodney Collier, seen here with his daughter, Patricia, and his wife, was honored and gifted recently at a Baltimore, Md., Variety Club dinner. He is a former chief barker.

Connecticut Exhibitors Face Flood-Aid Tax

HARTFORD, CONN.—The Connecticut film industry recently was watching the State Legislature for some vital developments.

In special meetings, Governor Ribicoff and Republican and Democratic leaders approved a new temporary flood-recovery tax increase program designed to raise upwards of \$15,000,000 in revenue during the next nine months. The proposed program would increase not only state sales tax, but also provide increases for corporations, public utilities, domestic insurance companies, and theatres. Corporation, public utility, theatre seat, and domestic insurance tax rates would be raised by 12½ per cent surtax on their 1955 business year returns.

Washington

Mrs. Eugene Meyer, chairman, District of Columbia Auditorium Commission, authorized to plan a national civic auditorium here, announced the acceptances of prominent architectural, engineering, research, and planning firms throughout the country to an invitation to serve on a planning board on a voluntary basis. A preliminary meeting was held recently in the offices of Paramount president Barney Balaban, chairman, site and planning committee, Auditorium Commission. A report is due by Feb. 1.

Among those approved for membership in the Variety Club of Washington, Tent 11, were, honorary, Colonel Joseph F. Goetz, U.S.A.F., and Lawrence Dobrow, partner, Larrabee Associates; associate, E. M. Kupersmidt, Coast-In-Pontiac Company, Harry Bernstein, pharmacist, and Myer Ehrlich, Ehrlich Poultry Company. The club will have its installation of officers for 1956 on Jan. 9, in the Caucus Room, Willard Hotel, at 6:30 p.m. The first board of governors meeting is Jan. 16. . . . Morton Gerber, chairman, welfare committee, presented to Children's Hospital a check for \$3,775.28, the proceeds of the club's benefit premiere of "Cinarama Holiday" at the Warner in September. Alan Bachrach is again in charge of decorating the club room Christmas tree. . . . Joel Margolis, manager, Loew's Capitol, has completed another successful season conducting half-time activities for the Washington Redskins. Margolis also has been active helping stage the Pageant of Peace Christmas activities on the White House grounds during the Christmas season. . . . RKO Radio, in connection with "The Conqueror," held a special screening at the Motion Picture Association. Guests included Ambassador Wellington Koo, China; Mr. and Mrs. William Rogers, Assistant Attorney General; Senator Bourke Hickenlooper, Iowa; and others.

BALTIMORE, MD., NEWS—Orville Crouch, Loew's division manager, Jack Fox, publicity, and Herbert Bennine, all of Loew's Washington office, came over for the Variety Club's testimonial dinner to Jack Sidney at Variety headquarters. . . . William G. Myers, owner, Pocomoke City Drive-In, Pocomoke City, Md., has returned to Baltimore for the winter and is operating the DeLuxe.

ASSOCIATED

Last Of The Desperados

WESTERN
70M.

ESTIMATE: Okay western.

CAST: James Craig, Jim Davis, Barton MacLane, Margia Dean, Dona Martel, Myrna Dell, Bob Steele, Stanley Clements. Produced by Sigmund Neufeld; directed by Sam Newfield.

STORY: Sheriff James Craig tracks down and kills Billy, the Kid, whose gang plots to kill him and settle the score. After several innocent men are shot down, Craig resigns and leaves town, believing this will save lives. He settles in New Mexico under an alias, meets Margia Dean, who hires him as bartender in her saloon. She falls in love with him, and begins to talk of her first husband, Billy, the Kid. Craig's former deputy, Jim Davis, discovers Craig working at the bar, and they decide to go back to face the gang. All of the outlaw group are shot down.

X-RAY: A better-than-average cast "name-wise" is to be found here along with a slightly different yarn, and it should serve okay on the lower half. There is some action and intrigue. The acting, direction, and production are average. Story and screen play are by Orville Hampton.

AD LINES: "Target For Every Loose Gun And Gal In The West"; "America's Most Reckless Era"; "Every Outlaw In The West Wanted To Step Into The Bloody Shoes Of 'Billy, The Kid'."

Two-Gun Lady

WESTERN
70M.

ESTIMATE: Average western.

CAST: Peggy Castle, William Talman, Marie Windsor, Earle Lyon, Joe Besser, Robert Lowery, Barbara Turner, Jan MacDonald, Norman Jolley. Produced and directed by Richard H. Bartlett.

STORY: Trick shot artist Peggy Castle, billed as "The Two-Gun Lady," starts an engagement at Robert Lowery's saloon and arouses the suspicion and jealousy of his sweetheart, Marie Windsor. Among those attracted to sexy Castle is William Talman, U. S. Marshal posing as a drifter. Earle Lyon, outlaw son of crooked boss Ian MacDonald, returns home to hide out with loot from a Federal bank. Castle learns that years ago MacDonald and Lyon killed her father and her mother and burned their house. She tells Talman the story, and he heads for the ranch to arrest Lyon. Lyon, meanwhile, is heading for the saloon to kill Castle, but she proves faster on the draw. Having avenged the death of her parents, Castle puts her guns away and captures Talman as a husband.

X-RAY: This should prove okay as filler on the lower half where westerns are acceptable. It will best be appreciated by the younger set. The acting, direction, and production are fair. The screen play is by Norman Jolley from an original story by Norman Jolley and Richard Bartlett.

AD LINES: "She Had Other Weapons Besides Guns—And Used Them"; "Every Man Was Her Target"; "A Six Shootin' She Devil Who Drove The West Wild."

ASTOR

Fear

DRAMA
82M.

(Filmed in Germany)

(Dubbed in English)

ESTIMATE: Ingrid Bergman starrer for art and specialty spots.

CAST: Ingrid Bergman, Mathias Wie-

MOTION PICTURE

EXHIBITOR

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SECTION TWO
VOL. 55 • No. 9

DECEMBER 28, 1955

man, Renate Mannhardt, Kurt Krueger, Elise Aulinger. Produced by Jochen Genzow; directed by Roberto Rossellini.

STORY: Ingrid Bergman, though married, has some romantic meetings with Kurt Kreuger which are interrupted by the appearance of Renate Mannhardt, who claims to be Krueger's former fiance. She threatens to tell Bergman's husband, professor Mathias Wieman, unless Bergman pays her blackmail. After the first payment, a second is demanded. When this isn't forthcoming, Mannhardt grabs her ring for ransom. It turns out that Wieman has hired Mannhardt to play the part of the blackmailer, and he instructs her to ask for more money. When Bergman threatens to have her arrested whatever the consequences, Mannhardt reveals Wieman is behind the plot to make her forget Kreuger. Bergman thinks the only way out is to commit suicide in her factory's laboratory with some new poisons used in experiments. Wieman gets there in time to save her and convince her that they are more in love than ever.

X-RAY: If there are no objections to Ingrid Bergman on the part of some audiences, then this can go into art and specialty spots. The story is average as is the cast, direction, and production. The production is fairly interesting as a whole and it has some continental flavoring which includes low key lighting, if this can be considered an advantage. The screen play is by Sergio Amidei and Count Franz Trenberg, based on the novel "Fear" by Stefen Zweig.

AD LINES: "What Was Her Guilty Secret? Why Was She Afraid? Don't Miss The Answer In This Thriller From Abroad"; "She Had A Way With Men . . . Until Another Woman Came Along And Brought 'Fear' Into Her Life."

COLUMBIA

The Last Frontier (812)

OUTDOOR
MELODRAMA
98M.

(Technicolor)

(CinemaScope)

ESTIMATE: Names should help this action entry.

CAST: Victor Mature, Guy Madison, Robert Preston, James Whitmore, Anne Bancroft, Russell Collins, Peter Whitney, Pat Hogan, Manuel Donde, Guy Williams, Mickey Kuhn, William Calles. Produced by William Fadiman; directed by Anthony Mann.

STORY: Trappers Victor Mature, James Whitmore, and Indian Pat Hogan are on their way towards civilization with their catch when they are surrounded by Indians led by Manuel Donde, who relieves them of their catch and warns them they are not welcome because of a fort that has been built in the area. With nothing left, they agree to serve as scouts for fort commander Guy Madison. The situation is soon disturbed by the arrival of Colonel Robert Preston, ruthless soldier and strict disciplinarian whose own fort nearby had to be abandoned to the Indians. He had been transferred out west because he ordered his troops into needless slaughter during a Civil War engagement. He and his wife, Anne Bancroft, are not exactly happy with each other and Mature is attracted to her and she to him after a fashion. Mature and Preston hate each other. Preston sees a chance to attack the Indians and destroy them, but Mature knows better and tries to persuade him to remain at the fort and defend it. Preston arranges with his sergeant, Peter Whitney, to pick a fight with Mature and kill him, but Mature turns the tables and kills him instead, escaping before Preston can arrest and shoot him. Whitmore is assigned to lead the attack as scout, and the Indians kill many in an ambush despite attempts by Mature to save them. Whitmore and Preston are killed as Mature leads the green men back to the fort. Madison resumes command and makes

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Mature a soldier under his command, with Bancroft scheduled to wed him.

X-RAY: Lots of action, movement, and Indians are to be found in this entry that should be aided by the names in the cast. Storywise, this sort of gets off the trail here and there, but there is an abundance of enthusiasm which may compensate for it to a degree. It should do okay as part of the program. Performances, direction, and production are about average. Youngsters may appreciate the Indians, cavalry, and action even more than adults. The screen play is by Philip Yordan and Russell S. Hughes, based on the novel by Richard Emery Roberts, "The Gilded Rooster." There is a song, "The Last Frontier."

TIP ON BIDDING: Higher program rates.

AD LINES: "The Men, The Women, The Wilderness Of America's Most Exciting Days"; "The Momentous Story Of The Last Great Battle For The American Wilderness"; "The Struggle For A Vast Young Empire Made All The More Real By The Use Of CinemaScope."

MGM

Diane (616)

MELODRAMA
110M.

(CinemaScope)
(Eastman Color)

ESTIMATE: Impressive costume entry.

CAST: Lana Turner, Pedro Armendariz, Roger Moore, Marisa Pavan, Sir Cedric Hardwicke, Torin Thatcher, Taina Elg, John Lupton, Henry Daniell, Ronald Green, Sean McClory, Geoffrey Toone, Michael Ansara, Paul Cavanagh, Melville Cooper, Ian Wolfe, Basil Ruysdael, Christopher Dark. Directed by David Miller; produced by Edwin H. Knopf.

STORY: Countess Lana Turner appears in the 16th Century French court ruled by Pedro Armendariz to plead for the life of her husband, Count Torin Thatcher, accused of plotting with the Duke of Bourbon against the king. The king agrees after warning her to be ready to do his bidding when necessary, and Thatcher is suspicious of her and the king. The latter summons her one day to teach one of his sons, Roger Moore, the graces that befit a prince who is to be married to Italian princess Marisa Pavan for political purposes. Armendariz is impressed with Turner's wisdom and calls upon her for solutions to problems. After the wedding, which takes place despite Turner and Moore's love for each other, Henry Daniell and Sir Cedric Hardwicke are sent along to guide Pavan and watch over the interests of Italy. Moore and Turner continue their romance. Armendariz and the Duke of Bourbon war on each other and Thatcher is killed. Armendariz also dies of wounds sustained in the conflict. Moore's brother takes over, but he is poisoned soon after and Moore becomes king. He makes no secret of his relationship with Turner, much to the hatred of Pavan, who has three sons by Moore. Via plotting, during a jousting tournament Moore is fatally wounded. Pavan breaks with Itlay. Turner is in danger of losing her life but stands up to Pavan and is instead banished to exile on her estates.

X-RAY: Loaded with pomp, lavish settings, colorful costumes, and a many-numbered cast, this look-back into history is impressive entertainment and should please those who go for this type of diversion. There's intrigue, romance, action. There's also efficient performances by the cast as a whole, good direction, and lavish, impressive production. It should make up well as part of program. The

screen play is by Christopher Isherwood, based on the story "Diane de Poitiers" by John Erskine.

TIP ON BIDDING: Higher program rates.

AD LINES: "High Adventure In The Sixteenth Century"; "Men And Kings Fought For Her Love"; "She Had A Way With Men, Princes And Kings."

I'll Cry Tomorrow BIOGRAPHICAL DRAMA (615) 119M.

ESTIMATE: High rating drama.

CAST: Susan Hayward, Richard Conte, Eddie Albert, Jo Van Fleet, Don Taylor, Ray Danton, Margo, Virginia Gregg, Don Barry, David Kasday, Carole Ann Campbell, Peter Leeds, Tol Avery. Directed by Daniel Mann; produced by Lawrence Weingarten.

STORY: Susan Hayward, as Lillian Roth, is a star in her late 'teens and an alcoholic at 20. As a child she is continually prodded and pushed up the ladder of success by her overly ambitious mother, Jo Van Fleet. She and a childhood friend, Ray Danton, are in love, but he dies before they can wed. She is given a drink by her nurse to steady her nerves and help her sleep and drinks herself to sleep from then on, eventually taking to it prior to her performances and all day and night. She marries soldier Don Taylor after a week-end of drinking, and this doesn't last too long nor does it interfere with her drinking. Next, Richard Conte holds an attraction for her, and she marries him after a brief acquaintance. She finds him sadistic as well as an alcoholic and finally escapes after he has taken much money from her. She continues to drink, going down-grade both in bookings and as far as money is concerned. She hits bottom and tries suicide but can't go through with it. As a last resort, she turns to Alcoholics Anonymous for help and with proper guidance, particularly by member Eddie Albert, is on the way back to a successful career. She and Albert find themselves in love and they marry. By now, she has the courage to tell her story to millions of TV viewers via Ralph Edwards show, "This Is Your Life."

X-RAY: Outstanding drama is to be found in this biographical presentation, and it should prove of prime interest to vast audiences of adults who may be attracted by the story of Lillian Roth, by the fact that it was dramatized several times on TV, by the fascination of an attractive woman in trouble, by the word of mouth which this should engender, or by any other of numerous reasons that place a "want-to-see" designation on a film. The outstanding performance by Susan Hayward and the fine support she receives from others in the cast should be a factor. Certainly, the high rating direction and good production will prove assets. The only weak link may prove the story which seems to falter and hesitate a bit, but then rapidly resumes at a fascinating pace. It's not a pleasant film, but it certainly is an absorbing one. The screen play is by Helen Deutsch and Jay Richard Kennedy, based on the book by Lillian Roth, Mike Connolly, and Gerald Frank. Hayward sings the following and reveals a good voice: "Sing You Sinners," "When The Red, Red, Robin Comes Bob, Bob Bobbin' Along," "Happiness Is Just A Thing Called Joe," and "The Vagabond King Waltz."

TIP ON BIDDING: Higher rates.

AD LINES: "A Hearttouching Story Of A Star And A Woman"; "She Was Toasted By The World But She Went Down Hill Until She Hit Bottom"; "A Wonderful Story Of People, Emotions And Circumstance . . . A True And Remarkable Film."

Kismet (613)

MUSICAL
113M.

(Eastman Color)
(CinemaScope)

ESTIMATE: Lavishly produced musical.

CAST: Howard Keel, Ann Blyth, Dolores Gray, Vic Damone, Monty Woolley, Sebastian Cabot, Jay C. Flippen, Mike Mazurki, Jack Elam, Ted de Corsia, Reiko Sato, Patricia Dunn, Wonci Lui, Julie Robinson. Directed by Vincente Minelli; produced by Arthur Freed.

STORY: In ancient Bagdad poet Howard Keel and his daughter Ann Blyth are steeped in poverty until he falls into the hands of bandit leader Jay C. Flippin who mistakes him for another, one who years prior had placed a curse on Flippin and his son. Flippin demands he remove the curse and find his son, which Keel agrees to do for a price, having nothing but his life to lose. He spends his money lavishly until the police arrest him for having stolen gold. The Wazir, Sebastian Cabot, is about to sentence him when Flippin is caught and finds that his long lost son is none other than Cabot, who sentences Flippin to the dungeon regardless. Cabot is impressed by Keel's seemingly magical powers. Meanwhile, Caliph Vic Damone, incognito, has met and fallen in love with Blyth and she with him, unaware of his identity. Cabot has promised a distant king that Damone would wed his daughters for a sum and asks Keel to break up the romance, which he agrees to do unaware that Blyth is involved. The wedding is disrupted and Cabot makes Keel an official of the regime. When Keel does learn Blyth was the girl, he manages to turn the tables and get rid of Cabot, unite Damone and Blyth, and go into pleasant exile with Cabot's wife, Dolores Gray.

X-RAY: Lavishly produced and colorfully executed is this tale of days of old. While it is interesting, it is also encumbered by an excess of dialogue and situations. The people are fine and some of the music is good, while the direction and production are average. Of course there is much potential in the fact that the show was popular and may be of assistance in attracting at the boxoffice. It's light entertainment not to be taken seriously and as such it serves its purpose in fine fashion. The screen play is by Charles Lederer and Luther Davis, adapted from the musical play by Lederer and Davis founded on "Kismet," by Edward Knoblock. Music heard includes: "Fate," "Bored," "Not Since Nineveh," "The Olive Tree," "And This Is My Beloved," "Sands Of Time," "Stranger In Paradise," "Baubles And Beads," "Night Of My Nights," "Rhymes Have I," "Gesticulate," based on themes of Alexander Borodin.

AD LINES: "A Wonderful Hit On The Stage . . . It's An Even Bigger Hit On The CinemaScope Screen"; "Fun For All . . . Not To Be Taken Seriously"; "A Colorful Yarn About Romance And Adventure In Ancient Bagdad."

REPUBLIC

Cross Channel (5441) MELODRAMA 61M.

(English-made)

ESTIMATE: Average programmer.

CAST: Wayne Morris, Yvonne Furneaux, Arnold Marle, Charles Laurence, Peter Sinclair, Patrick Allen, Michael Golden, Carl Jaffe, June Ashley, Jack Lambert, Jacques Coy. Produced by William N. Boyle; directed by R. G. Springsteen.

STORY: Wayne Morris, owner of a small charter boat service, becomes involved

with a gang of jewel smugglers, who use him for carrying their loot back and forth from France. He is unable to break away as they hold a murder rap over his head. During one of his trips, he is thrown overboard by a member of the gang; but is picked up by a French fishing boat, who take him to their fishing village and then return him to England on their next trip. When he gets back to England, Morris now finds himself sought both by the gang of crooks and by the police, who have found the wreckage of his boat, and now suspect him of being connected with the gang. The crooks fight among themselves; several are killed; and Morris is finally vindicated and returns to the French port and the girl he fell in love with there, Yvonne Furneaux.

X-RAY: Made all the more interesting by on the spot background filming in England and France, this entry shapes up as a neat lower half entry where such filler is needed. There is action and some suspense as well as a fair story and adequate emoting, direction, and production. The screen play is by Rex Rienits.

AD LINES: "Hunted By The Police Of Two Countries"; "Every Wharf Rat Knew His Face—He Didn't Stand A Chance!"; "Suspense, Adventure Stalks A Wanted Man."

20TH-FOX

The Rains Of Ranchipur (529)

104M.
DRAMA

(CinemaScope)
(Color by DeLuxe)

ESTIMATE: Well-made spectacle has the names and angles.

CAST: Lana Turner, Richard Burton, Fred MacMurray, Joan Caulfield, Michael Rennie, Eugenie Leontovich, Gladys Hurlbut, Madge Kennedy, Paul H. Frees, Carlo Rizzo, Beatrice Kraft, King Calder, Argentina Brunetti, John Banner. Produced by Frank Ross; directed by Jean Negulesco.

STORY: Rich and corrupt Lana Turner, married to English nobleman Michael Rennie in a union of convenience only, arrives in the Indian village of Ranchipur, where Rennie wishes to buy a horse from Maharani Eugenie Leontovich. At a reception, Turner meets a childhood friend, Fred MacMurray, who drinks too much to forget he was once an idealist, and brilliant Doctor Richard Burton, born an untouchable but raised by the Maharani. Turner sets out to seduce the naive Burton, antagonizing Leontovich, and Turner, Rennie, and Burton go off on a tiger hunt. Rennie is seriously injured, and Burton and Turner fall deeply in love. Leontovich orders Turner to leave the country, but the monsoon season breaks, bringing death and destruction via earthquake and flood. Turner falls ill with fever, and Burton is busy battling plague in the poor quarter. MacMurray, falling in love with young Joan Caulfield, had also planned to run away, but instead risks his life to dynamite the dam forcing the stagnant waters to recede. Turner recovers and tells Leontovich she will leave. Burton tells her that she is not bad, but must always see herself as he sees her. Rennie understands fully what great love she has given up and an understanding future is in store for husband and wife.

X-RAY: The real star of this drama is the awe-inspiring earthquake and flood sequences which have never been topped for realism. The location shots of India are also beautiful. The story, however, does not hold up quite as well in this remake of "The Rains Came." Although

the acting is good, with Leontovich most impressive, the proceedings at times seem somewhat too talky. Turner is as beautiful as ever, and the presence of other top names will give this a real boost at the boxoffice, where prospects seem bright. The screen play is by Merle Miller, based on a novel by Louis Bromfield.

TIP ON BIDDING: Higher rates.

AD LINES: "Theirs Was The Great Sin That Even The Heavens Could Not Wash Away"; "Now The Rains Were Upon Ranchipur And She Cried: 'I Am A Sinner!! Wash Me And I Shall Be Whiter Than Snow'."

UNITED ARTISTS

Ghost Town

WESTERN
75M.

(Sunrise)

ESTIMATE: For the lower half.

CAST: Kent Taylor, John Smith, Marian Carr, John Doucette, William "Bill" Phillips, Serena Sande, Joel Ashley, Gilman H. Rankin, Ed Hashim, Gary Murray. Executive producer Aubrey Schenck; produced by Howard W. Koch; directed by Allen Miner.

STORY: A stage arrives at a way station that has been attacked and sacked by Indian raiders, and its passengers Gilman W. Rankin, John Doucette, Kent Taylor, and Marian Carr are met by prospectors John Smith and W. Bill Phillips, with Smith meeting the stage so he can marry his fiance, Carr. Smith suggests they move on rapidly to the next station, and en route, they meet Sergeant Joel Ashley and his young son heading east. They inform them the next station has also been wiped out. They ride north and come upon a ghost town as Indians spot them. Doucette, the stage driver, and guard are killed as the others hole up. They are joined by an elderly Indian chief, cast out by his people as a traitor for making treaties with the whites, and his adopted daughter, Serena Sande. Smith protects them against the others. The Indians attack, and Rankin tries to talk to them and is killed. Taylor is revealed as a gun runner selling to the Indians, and Carr is a phony only after Smith's gold. The Indians offer to let the others go if the chief surrenders. Taylor holds them up taking Smith and Phillips' gold, and tries to escape, even abandoning Carr. The bags turn out to be filled with sand and he returns. The chief goes with the others and Ashley reveals he was escaping from a court martial. The stage resumes its journey with Taylor, Carr, and Ashley returning for trial. Smith, Sande, and Phillips remain, with perhaps happiness in store for Smith and Sande together.

X-RAY: A complicated and twisted yarn is to be found here along with some action, some standard and sub-standard emoting, and fair direction and production. It can be used as filler on the lower half of the program. The story and screen play are by Jameson Brewer, and the kiddies will best appreciate some of this.

AD LINES: "Indians Refuse To Attack Refugees In A Ghost Town"; "Action In The Desert"; "Thrilling Adventure Rides The Desert Trails To A Ghost Town."

The Indian Fighter

OUTDOOR
MELODRAMA
88M.

(Bryna)

(CinemaScope)

(Eastman Color)

ESTIMATE: Action-packed entry should do okay.

CAST: Kirk Douglas, Elsa Martinelli,

Walter Abel, Walter Matthau, Diana Douglas, Eduard Franz, Lon Chaney, Alan Hale, Jr., Elisha Cook, Michael Winkelman, Harry Landers, William Phipps, Buzz Henry, Ray Teal, Frank Cady, Hank Worden, Lane Chandler. Produced by William Schorr; directed by Andre de Toth.

STORY: Indian fighter Kirk Douglas arrives to try and straighten out a hostile situation between chief Eduard Franz's Sioux Indians and whites, with Franz holding up passage of a wagon train to Oregon. He learns from Franz, his friend, that the trouble was started by unscrupulous whites who trade whiskey to the Indians for gold. Douglas promises to stop the traffic and Franz agrees to come to the fort, commanded by Walter Abel, to sign a peace treaty. Franz's daughter, Elsa Martinelli, is attracted to Douglas and he to her. When one of the whiskey traders, Walter Matthau, is captured, Douglas has to battle Franz's brother, Harry Landers, to win his life and freedom so he can take him back to the fort for punishment. Matthau and his partner, Lon Chaney, are jailed. Franz signs a treaty and the wagon train gets ready to roll with Douglas accompanying it. Widow Diana Douglas is attracted to Douglas and tries to snare him for a husband but Douglas takes the train out of the way so that he can see Martinelli again. This gives Matthau and Chaney, who have been released, a chance to try for gold again. Battle ensues with Indians and whites being killed and the train rushes back to the fort. Douglas is almost mobbed by the settlers who claim he deserted them and sold out to the Indians. The fort is under siege and is sure to fall when Douglas sneaks out to Martinelli, who shows him the gold's location. He finds Matthau and Chaney. Chaney is killed and Douglas turns Matthau over to Franz. He dies, but Franz is still not satisfied until Douglas tells him he and Martinelli are to marry. The raid is called off and peace is present once again.

X-RAY: Lots of action, intrigue, and interest are to be found in this colorful entry that looks like a good bet to do better business. The story holds up fairly well, the cast is efficient, and the direction and production are good. Douglas is fine in the title role and receives good support from the others. Location shooting adds to the attractiveness of the entry. The screen play is by Frank Davis and Ben Hecht, based on an original story by Ben Kadish.

TIP ON BIDDING: Higher program rates.

AD LINES: "He Had A Reputation That Led To Adventure"; "Thrills And Chills Amid The Dense Forests Of Oregon"; "An Adventure Thriller In CinemaScope With Action Galore."

The Man With The Golden Arm

DRAMA
119M.

(Preminger)

ESTIMATE: Off-beat drama on narcotics theme is packed with power.

CAST: Frank Sinatra, Eleanor Parker, Kim Novak, Arnold Stang, Darren McGavin, Robert Strauss, John Conte, Doro Merande, George E. Stone, George Mathews, Leonid Kinsky, Emile Meyer. Produced and directed by Otto Preminger.

STORY: Frank Sinatra returns from a federal hospital in high spirits, having "kicked" the narcotics habit and learned to play the drums. He is greeted with real affection by devoted Arnold Stang, a petty thief, and by his possessive wife, crippled Eleanor Parker, who wants him to return to his job as poker dealer for dope pusher Darran McGavin and Robert

Strauss. Sinatra is promised an audition with a jazz band and shaken by constant bickering with his wife, he is convinced by McGavin to have just one narcotic "fix." He returns to dealing in a brutal night card session, then races to his audition. Lacking a fix, he makes a shambles of it. Meanwhile, McGavin learns that Parker is feigning her crippled condition to hold Sinatra through a feeling of guilt. She pushes him down the steps to keep her secret, and Sinatra is blamed by police for the death. Sinatra, unable to face the police while craving narcotics, since he will confess to anything to get a shot, hides out with Kim Novak, whom he loves and who loves him. There, in a gruelling three-day period without narcotics, he kicks the habit again with her help. Police pin the murder on Parker, who commits suicide, leaving Sinatra and Novak to face an uncertain future together.

X-RAY: This is a sharp and biting study of a subject hitherto forbidden to the screen, narcotics addiction. In the controversy raised by the denial of a Code Seal, the real value of the film might very well be overlooked. This would be a great mistake. The film is a potent indictment of the drug traffic, spotlighting the tortures and torments of an addict with clinical clarity. As motion picture entertainment, it is undeniably powerful stuff. This will help it in some situations, although it might also prove too grim for some audiences. It is an adult film on an adult theme, and Preminger's production and direction wring all that is possible from an excellent cast. Sinatra gives his best performance to date in the role of the addict, proving he is a boxoffice figure of real stature and an actor of real ability. His two leading ladies are also excellent, with the most surprising job turned in by fast-rising Kim Novak, an actress of great beauty and sensitivity. Supporting roles are carefully delineated and really boost the total effect. The controversy and name draw will create considerable boxoffice interest which should swell once the word gets around. This is an important motion picture. The screen play is by Walter Newman and Lewis Meltzer from the novel by Nelson Algren. The uncompromising black and white photography, which sets the mood of the story is by Sam Leavitt, and the jarringly effective jazz background was composed by Elmer Bernstein. This bears a Legion of Decency "B" rating.

AD LINES: "Unforgettable Drama On A Forbidden Theme"; "Sinatra In His Greatest Performance In Otto Preminger's New Dramatic Powerhouse"; "Adult Entertainment . . . Bold And Provocative."

Storm Fear

MELODRAMA
88M.

(Theodora)

ESTIMATE: Okay programmer.

CAST: Cornel Wilde, Jean Wallace, Dan Duryea, Lee Grant, David Stollery, Dennis Weaver, Steven Hill, Keith Britton. Produced and directed by Cornel Wilde.

STORY: In a house in the country, Dan Duryea, ill with bad lungs, wants to become a writer. His wife, Jean Wallace, whom he married for convenience, and her son, David Stollery, who really was fathered by Duryea's brother, Cornel Wilde, help him. Handyman Dennis Weaver is in love with her and would like to marry her if she would come away with him. Wilde shows up after years of absence, having been wounded during a bank robbery, and with him are Lee Grant and her boy friend, Steven Hill. Wallace tends his wounds and tension mounts in the house. When Duryea gets in the way, he is beaten by Hill. He

makes an attempt to get the police but dies from the exposure and exertion. Wilde gets Stollery to agree to guide them over a nearby snow covered mountain to safety. Hill tries to get the bank money, but Wilde is too smart for him. Grant is pushed over a cliff and is left behind. Hill gets the upper hand and would kill Wilde except that Stollery gets the gun and shoots him. Weaver, on Wilde's trail, spots him and shoots him when he leaves Stollery. Before he dies, he urges Stollery to be good and not follow his example. The future looks bright for Weaver, Wallace, and Stollery.

X-RAY: Jean Wallace gets a chance to prove that not only is she attractive but that she can act as well. As a matter of fact, the entry shapes up as one that should round out the program with an interest-holding yarn. The performances are okay as a rule, and direction and production by Wilde are in the good category. The screen play is by Horton Foote, based on the novel by Clinton Seeley.

AD LINES: "Thrilling Adventure"; "An Off-Beat Story About Off-Beat People."

U-International

The Benny Goodman Story (5611)

BIOGRAPHICAL
DRAMA WITH MUSIC
116M.

(Color by Technicolor)

ESTIMATE: Highly entertaining musical.

CAST: Steve Allen, Donna Reed, Berta Gersten, Herbert Anderson, Robert F. Simon, Sammy Davis, Sr., Dick Winslow, Harry Truex, David Kasday, Wilton Graff, Harry James, Gene Krupa, Martha Tilton, Lionel Hampton, Ziggy Elman, Ben Pollack, Teddy Wilson, Edward "Kid" Ory. Produced by Aaron Rosenberg; written and directed by Valentine Davies.

STORY: Born the youngest of three sons of a poor family on Chicago's west side, Benny Goodman receives a clarinet at the age of 10 and at 16 he is good enough to get a job with a band part-time. Before long he is professionally employed with the Ben Pollack orchestra. Music critic and jazz devotee Herbert Anderson becomes interested in Goodman, who likes jazz, and he meets Anderson's sister, Donna Reed. He reveals his hopes of someday leading a band that would play its own type of music. Reed is not impressed with jazz, but Goodman gets a chance to show her what he can do with the classics via a musical at the home of her parents. He and the boys get a chance to play their music via a radio network show, and it is moderately successful but is soon forced off the air by lack of a sponsor. He and Reed see each other often, but he refuses to think seriously of them together because of financial and social differences. Disappointments follow as far as reaction to their one night stands are concerned until they take a booking at the Palomar in Los Angeles and chance playing the music as they feel like it. They are an overwhelming hit. The next milestone is his historic opening at the New York Paramount where his fans almost tear the theatre apart. He even manages to satisfy Reed by playing with his band in Carnegie Hall. Goodman overcomes the objections of his mother, Berta Gersten, to their marriage, and he and Reed look forward to a happy future together.

X-RAY: The famed music of Benny Goodman and his cohorts are a big plus factor in this entry which should prove quite a boxoffice attraction for the youngsters of today, as well as for the youngsters of yesterday when Benny Goodman first reached his peak. Also to be found

here is a pleasing and heartwarming story, capable and convincing performances by Steve Allen, Donna Reed, and an able cast. The direction and production are superior. For the music-minded, there are plenty of numbers from the Goodman repertoire as well as scenes featuring some of the Goodman bandmen who have become famous in their own right. To sum up, this shapes up as an all-around entertaining entry that should please all who view it, and the number should be considerable. Among the tunes heard are "Don't Be That Way," "By The Sea," "Dixieland One-Step," "Muskrat Ramble," "Tiger Rag," "Goodbye," "I Love My Baby," "Waitin' For Katy," "Sunny Side of the Street," "Mozart Concerto For Clarinet," "Invitation to the Dance," "Slipped Disc," "Let's Dance," "Goody Goody," "Stomp'n' At The Savoy," "Memories of You," "China Boy," "King Porter Stomp," "Down South Camp Meeting," "One O'Clock Jump," "Avalon," "Alicia Blues," "It's Been So Long," "Bugle Call Rag," "Shine," "And The Angels Sing," "Moonglow," "Sing, Sing, Sing."

TIP ON BIDDING: Higher rates.

AD LINES: "It's The Musical Most"; "Entertainment That Jumps"; "A Wonderful Story About Music And Men That Lives Through The Years."

WARNERS

Helen Of Troy (510)

COSTUME DRAMA
114M.

(CinemaScope) (WarnerColor)
(Made in Italy)

ESTIMATE: Spectacle will need plenty of selling.

CAST: Rossana Podesta, Jack Sernas, Sir Cedric Hardwicke, Stanley Baker, Niall MacGinnis, Nora Swinburne, Robert Douglas, Torin Thatcher, Harry Andrews, Janette Scott, Ronald Lewis, Brigitte Bardot, Eduardo Ciannelli, Marc Lawrence, Maxwell Reed, Robert Brown. Directed by Robert Wise.

STORY: Jack Sernas, Prince of Troy, sails to Sparta on a mission of peace. His ship is forced to return to Troy in a storm after he has been swept overboard. Swept to Sparta's shore, he is found by Rossana (Helen) Podesta, with whom he falls in love. Going to the palace, he finds Greek kings Niall MacGinnis, Podesta's husband, Robert Douglas, Torin Thatcher, Stanley (Achilles) Baker, and others debating whether or not to war with Troy. MacGinnis sees that Podesta and Sernas are in love, and, pretending friendship, plots his death. Warned by Podesta, Sernas flees and Podesta is forced to accompany him to Troy. The Greeks unite, and the siege of Troy begins. Much blood is shed in the long ordeal, with the Trojans blaming their plight on Sernas and Podesta. The siege culminates in Greek victory through the ruse of the Trojan horse, and Podesta is forced to return with MacGinnis, serene in the knowledge that she will someday be united with Sernas, now dead.

X-RAY: This film of epic proportions is at its best in those scenes portraying the siege and sacking of Troy, Bacchanalian orgies, and large movements of men and ships. When the scope is narrowed and it attempts to portray the lives of the people involved, it is less successful. Performances for the most part are little more than adequate, and some of the dialogue provided is very trite. Podesta and Sernas are handsome, indeed, but their names will mean little on the marquee, and the film will require plenty of selling for best results. The bigness is

there, and best returns can probably be realized by stressing the epic proportions of the production. The screen play is by John Twist and Hugh Gray.

AD LINES: "Never Before Such Spectacle, Such Beauty"; "The Face That Launched A Thousand Ships . . . And Brought The Most Famous War Of All."

Hell On Frisco Bay (509)

MELODRAMA
98M.

(CinemaScope)
(WarnerColor)

ESTIMATE: Entry has action and names to help.

CAST: Alan Ladd, Edward G. Robinson, Joanne Dru, William Demarest, Paul Stewart, Perry Lopez, Fay Wray, Renata Vanni, Nestor Paiva, Stanley Adams, Willis Bouchee, Peter Hanson, Anthony Caruso, George H. Lewis, Tina Carver. Directed by Frank Tuttle; associate producer George C. Bertholon.

STORY: Alan Ladd, ex-waterfront cop falsely imprisoned for manslaughter, is bitter when met at the prison gates by his wife, Joanne Dru, and his best friend, policeman William Demarest. Dru had been untrue to him during his jail term, so Ladd refuses to go home, swears it is his one objective to get the man who railroaded him. He learns that Edward G. Robinson still is the "power" over the local fishermen and that one man who can clear him has disappeared. Ladd tells priest George H. Lewis his story, but he can't help; neither can Nestor Paiva, old enemy of Robinson. Robinson's nephew, Perry Lopez, threatens to take over some of Robinson's power. Paiva is warned by Robinson that he is through, that Robinson is taking over, and is brutally beaten. Ladd shows up at a club where Dru is singing and goes to her apartment to pick up his clothes, with her pleading for another chance. Paul Stewart and Stanley Adams, who have followed Ladd, are beaten up at Dru's apartment. Crooked cop Peter Hanson, who replaced Ladd on the waterfront squad, contacts Ladd and offers him a job with Robinson, telling him that the body of the man Ladd is looking for has been fished out of the bay. Ladd continues his investigation; Paiva is found dead; an attempt is made on Ladd's life; and he is aided in tracing Rodney Taylor, who has replaced Paiva on his boat, through his girl friend, Tina Carver. Ladd tangles with Robinson, who instructs his lawyer to spring from jail Lopez and Taylor and arranges for the murder of his own nephew, whom he had learned to be a squealer. Dru tells Ladd she is willing to testify falsely in court. Ladd almost falls for this, but continues his hounding of Robinson. They fight on a wharf, with Robinson finally being wounded by a fleeing gangster. Robinson is sent off to jail. Ladd is greeted by Dru, and they walk off the pier to begin a new life together.

X-RAY: Featuring the tried and true and the familiar, this entry about the framed police officer who wants only to clear his name and honor has enough action, intrigue, and name value to sell tickets to some of the people some of the time. The story is interesting enough although long in the telling, and the cast does average by the material with the direction and production falling into the same category. It should work out okay as part of the program. The screen play is by Sydney Boehm and Martin Rackin. Songs include "The Very Thought Of You," "Put It In A Box," "How Many Hearts Have You Broken," "It Can't Be Wrong" "It Had To Be You."

TIP ON BIDDING: Higher program rates.

AD LINES: "Murder Ignites The Waterfront"; "An Ex-Cop Blows The Top Off Of The Waterfront Rackets"; "Action . . . Violence On The Waterfront."

ENGLISH FILMS

The Night My Number Came Up

DRAMA
94M.

(Continental)
(English-made)

ESTIMATE: Well-made off-beat entry.

CAST: Michael Redgrave, Sheila Sim, Alexander Knox, Denholm Elliott, Ursula Jeans, Ralph Truman, Michael Hordern, Nigel Stock, Bill Kerr, Alfie Bass, George Rose, Victor Maddern, David Orr, David Yates, Doreen Aris, Charles Perry, Geoffrey Tyrrell, Hugh Moxey, Richard Davies. A Michael Balcon Production; directed by Leslie Norman.

STORY: Commander Michael Hordern rushes into British Intelligence and states that he knows the whereabouts of a missing plane. Although Hordern's information puts the plane crash miles from its scheduled course, and the Commander cannot reveal the source of his information, a search is made in the area of Japan indicated by him. His uncanny knowledge is based on a dream he had a few days earlier. In the dream, Alexander Knox, Air Marshall Michael Redgrave, a civilian VIP, a girl, and four other people are passengers on a DC3 that crashes on the seacoast of Japan. The dream was related to Redgrave and his aide, Denholm Elliott, before their scheduled flight to Japan. The dream is shrugged off by all until it is learned that the plane will be a DC3, and that Lord Ralph Truman, the VIP, Sheila Sim, the girl, and Knox will also be passengers on the trip. Hordern's premonition greatly disturbs Knox. At the airport, two soldiers are added to the passenger list, which, together with Truman's aide, gives the predicted total of eight. The flight is scheduled for an Okinawa stopoff on its way to Tokyo. A storm increases Knox's fear, but the plane puts down safely in Okinawa. The next day the plane heads for Tokyo. The two soldiers have been replaced by George Ross and Geoffrey Tyrrell. The passenger total is still eight and the plane flies into another storm. As predicted by Hordern, the radio goes dead, the fuel supply diminishes, and Ross suffers a mental breakdown. The plane crash-lands safely on the Japanese coast, and its passengers are later rescued.

X-RAY: This entry is supposedly based on an actual experience, recounted in an article in the Saturday Evening Post. As screen entertainment, the film rates high. Its eerie story is skilfully handled in production. The film is quick paced and suspenseful, and will be an unusual treat for art and specialty audiences. There is also a possibility that the entry will be suitable for programming in other locations. Performances, direction, and photography are good. The screen play was written by R. C. Sherriff, based on the article by Air Marshal Sir Victor Goddard.

AD LINES: "An Unusual Film Treat"; "They Crossed The Borderline Between Dreams And Reality"; "The Story Of A Strange Premonition . . . A Prediction Of Disaster."

MISCELLANEOUS

One Way Ticket To Hell

MELODRAMA
65M.

(Eden)

ESTIMATE: Fair exploitation programmer on dope use for action spots.

CAST: Barbara Marks, Robert A. Sherry,

Robert Norman, Elaine Lindenbaum, Joel Climenhaga, Lucile Price, B. L. Price, Sr., Victor Schwartz, Anthony Gorsline, William Kendall, Joe Popovich, Bamlet L. Price, Jr. Produced and directed by Bamlet L. Price, Jr.

STORY: Barbara Marks, a product of a broken home, joins a gang of motorcyclists. In order to be accepted, she adopts their habit of smoking marijuana. Marks breaks with the gang and marries a childhood sweetheart. She is unhappy in married life and resumes an association with the gang and marijuana smoking. This leads her to stronger drugs and she obtains sleeping barbituates. Her husband finds her in a half dead state from the drugs. As he calls a doctor, Marks attempts to drive away in a car and crashes. Marks, after a brief spell in the hospital, is released in the custody of her mother and husband. The girl is sent to a convalescent home. She runs away and together with another girl begins to sell dope. A competitor grabs the girls and they work for him selling dope to teenagers. Marks has again taken to drugs. The police close in and she and two Mexican boys steal a car and head for the border. The police set up a roadblock. After abandoning their car, the addicts hide out in the desert. When they begin to suffer from lack of narcotics, the fugitives give themselves up to the police.

X-RAY: This entry, due to its narcotics theme, is highly questionable and might be suited as a lower half entry in sensational type theatres. The film retains a mild degree of interest throughout. It is obviously directed at capitalizing on the publicity now given the UA-Preminger picture but there is really no comparison. Any theatreman should look at this one and accept his own responsibility before booking. Made on a low-cost budget, production, performances, and direction are by unknowns and the photography is poor. Screen play is by Bamlet L. Price, Jr.

AD LINES "The Truth About The Dope Addicts Of Our Country"; "A Film That Tells The Shocking Truth About Narcotics And 'Teen-Age Vice'"; "You Will Be Shocked By This Film; But You Owe It To Yourself To See It."

The Shorts Parade

TWO REEL

Color Cartoon

JOHNNY APPLESEED. Disney-Buena Vista Reissue. 19m. When first reviewed in May, 1948, as part of "Melody Time," it was said in THE SERVICESECTION at that time that this legend in Technicolor was an entertaining part of the whole. Dennis Day is heard in the background narration and the songs, portraying all the roles in the film. GOOD.

Sports

FOOTBALL HEADLINERS. RKO — Sports Special. 16m. This is the annual compilation of highlights from the season's top games, most of which were previously seen in the newsreels. Games covered are Georgia Tech-Miami; Maryland-UCLA; Texas Christian - Alabama; Oklahoma - Texas; Michigan State-Notre Dame; Auburn-Georgia Tech; Maryland-Syracuse; Notre Dame-Navy; Ohio State-Wisconsin; Pittsburgh-West Virginia; Princeton-Yale; Ohio State-Michigan; and Army-Navy. GOOD. (63901).

ONE REEL

Color Cartoons

THE COUNTERFEIT CAT. MGM—Gold Medal Reprint Cartoons. 7m. When first reviewed in *THE SERVICISION* of December, 1949, it was said: "This has the alley rabbit stealing a stupid dog's scalp, and posing as a dog to fool his enemy, the bulldog, guardian of the tiny canary. Bone bribery finally fails, and the usual chase ensues, with the scalped pooch joining in when he belatedly realizes what has happened. FAIR." (W-774).

DOGGONE TIRED. MGM—Gold Medal Reprint Cartoons. 7m. When first reviewed in *THE SERVICISION* of August, 1949, it was said: "The hunter wants his dog to get a good night's sleep so that he can catch a rabbit in the morning, but the rabbit has overheard the proceedings and keeps the dog awake by any and all means. They wind up sleeping together in the rabbit's bed in the morning after a hectic night. GOOD." (W-773).

FOXEY FLATFOOTS. Columbia—Favorites Reissues. 6m. When first reviewed in *THE SERVICISION* of April, 1946, it was said: "The Fox and the Crow are officers. They don disguise when called to investigate a haunted mill, and, dunked in flour, they mistake each other for ghosts as they chase the elusive 'haunt,' which proves to be an owl. They are still chasing each other ala tread-mill on the old water wheel as the reel ends. BAD." (8605).

GOGGLE FISHING BEAR. MGM—Gold Medal Reprint Cartoons. 7m. When first reviewed in *THE SERVICISION* of January, 1949, it was said: "Barney Bear goes fishing equipped with under-water goggles, rubber fins, etc. At first, he tangles with a cute little seal, but things soon develop into a case of their taking turns with one saving the other from a ferocious shark, which, of course, they finally best. FAIR." (W-771).

THE HOUSE OF TOMORROW. MGM—Gold Medal Reprint Cartoons. 7m. When first reviewed in *THE SERVICISION* of June, 1949, it was said: "This is concerned with modern inventions in the home of the future. Among the items viewed are often inventions which don't work. Included are a collapsible house, an air moistener, atomic cooking, and a three screen television set, etc. The latter features a bathing beauty worthy of note. FAIR." (W-772).

MOUSE CLEANING. MGM—Gold Medal Reprint Cartoons. 7m. When first reviewed in *THE SERVICISION* of December, 1948, it was said: "Just as the housekeeper finishes cleaning, Tom tracks in mud after Jerry. She admonishes him, and tells him if the house gets dirty again she will hold him responsible, and make him clean it up. This affords Jerry a golden opportunity to make the place dirty as fast as Tom cleans it up. Finally, Jerry switches a coal chute from the cellar window to the parlor window, and just as the housekeeper returns, the coal pours into the house, burying both her and Tom, who, of course, gets all the blame. FAIR." (W-770).

PROFESSOR TOM. MGM—Gold Metal Reprint Cartoons. 7m. When first reviewed in *THE SERVICISION* of October, 1948, it was said: "Tom is tutor for a cute little kitten, and is trying to teach him all about mice from the cat's viewpoint. The kitten does not like his teacher, and when Tom's nemesis, Jerry, the mouse, appears on the scene to kibitz

Tom's teaching, the kitten likes Jerry, and wants to play with him, despite Tom's admonitions. Between Jerry and the kitten, life is made miserable for Tom in one of the by now familiar chases all over the house. Windup has Tom bested and the kitten placing the professor's squared hat upon Jerry as they merrily skip down the street. FAIR." (W-769).

RIPPLING ROMANCE. Columbia—Favorite Reissues. 7m. When first reviewed in *THE SERVICISION* of April, 1945, it was said: "This glimpse of nature uncovers the story of the romance between two swans. Miss Swan completely ignores her male admirer until he rescues her from an untimely grave. FAIR." (8604).

THE RISE OF DUTON LANG. Columbia—UPA Assorted Color Cartoons. 6½m. Duton Lang is a very fat scientist who has made great discoveries. When he finally hits 497 pounds he develops a compound which permits him to eat as much as he likes and still take off poundage. Duton goes down to 150 pounds but remains the same size as before. He finally becomes minus weight and floats off into space. The story-teller, now having finished his drinks, leaves his gullible companion to pick up the tab and ponder the story. EXCELLENT. (8502).

SPEEDY GONZALES. Warners—Merry Melodies. 7m. A group of Mexican mice have been trying to get the produce of a cheese factory that lies just across the international border. Their attempts to attain the cheese have been thwarted by Sylvester, the cat. The mice summon Speedy Gonzales, the fastest rodent south of the border. Speedy makes numerous trips across the border and returns with quantities of cheese. Sylvester tries desperately, through various devices, to stop the flash, but the cat's efforts only end in frustration and defeat. GOOD. (3702).

THE TREE MEDIC. U-I—Walter Lantz Technicolor Cartoons. 6m. A tree surgeon starts to operate on a tree which is the home of Woody Woodypecker. Woody resents his home being carved up and retaliates. Not only is the doctor not able to do his work, but he must fight off sneak attacks by Woody. Finally the doctor winds up inert on the ground, and Woody returns to his home sweet home. GOOD. (2611).

TWO SCENTS WORTH. Warners—Merry Melodies. 7m. Pepe Le Pew, the French skunk, pursues a female feline he thinks is another skunk. The cat leads him on a merry chase over mountains, down ski slopes, and through moving cable cars. Pepe is too fast for the elusive cat and he consistently outwits her attempts to escape from his clutches. GOOD. (3703).

Comedy

COURTSHIP OF THE NEWT. MGM—Robert Benchley Reissues. 8m. When first reviewed in *THE SERVICISION* of August, 1938, it was said: "Benchley, the scientist, tells of the love life of the newt, describes it, and with the aid of an assistant finally brings it to view—it is apparently invisible. Benchley fans will like this, others may not. GOOD." (B-742).

HOW TO SUBLET. MGM—Robert Benchley Reissues. 8m. When first reviewed in *THE SERVICISION* of January, 1939, it was said: "Robert Benchley shows his apartment to a husband and wife who are considering renting it from him. Although there are a few comedy touches present, this is not up to the Benchley standard. FAIR." (B-725).

MENTAL POISE. MGM—Robert Benchley Reissues. 7m. When first reviewed in *THE SERVICISION* of December, 1938, it was said: "Robert Benchley portrays a psychiatrist. Screwy as it may seem, Mr. Benchley visits Dr. Benchley for a treatment of a phobia which doesn't exist. At the finis, Dr. Benchley leaves the office telling Mr. Benchley he will be back later for further treatment. GOOD." (B-726).

SEE YOUR DOCTOR. MGM—Robert Benchley Reissues. 8m. When first reviewed in *THE SERVICISION* of December, 1939, it was said: "Robert Benchley endorses the idea and shows what happens when his brother-in-law turns a bee sting into the bite of a black widow spider. Aside from the usual Benchley comedy, the short must be noted for the appearance of Monte Wooley in a small bit. GOOD. (B-723).

Novelty

AN ADVENTURE TO REMEMBER. Warners—Special. 10m. Scenes from the 1929 film, "The Isle Of Lost Ships," are presented with added commentary. Detective Jackson and his prisoner Howard Jones survive a shipwreck and save Dorothy Tyler from drowning. The trio drifts into the fabled Isle of Lost Ships in the Sargasso Sea. A crew of scoundrels headed by their captain, Noah Beery, attempt to force Tyler into marriage. Jackson and Howard rescue her, and after a battle they escape via submarine. GOOD. (3601).

THE BARON AND THE ROSE. MGM—Passing Parades Reissues. 10m. When first reviewed in *THE SERVICISION* of September, 1940, it was said: "This is the story of Henry Stiegel, the blacksmith of Elizabeth Furnace, Pa., who, in Colonial days, became a famous glassmaker, enjoyed wealth, and squandered it. But when he was an old man he remembered that he had given a lease on land and a church, with rent to be determined later. Always the artist, he made the annual rent a red rose, so that is why the church in Mannheim, Pa., now pays its rent that way. George Tobias takes the role. EXCELLENT." (P-773).

CANDID MICROPHONES. Columbia—Reissues. Series Two. Number Four. 10½m. When first reviewed in *THE SERVICISION* of May, 1950, it was said: "Allen Funt brings his hidden cameras into a department store, where he waits on an 'innocent' customer behind the counter in the baby department, and succeeds in driving her to distraction. Another incident takes place in an ice cream parlor, where he purposely orders a two-quart ice cream sundae to get reaction of others for the camera, and he almost gets sick. The last sequence takes place in a store that sells western accessories, and Funt argues with a floor waxer over prices. EXCELLENT. (8552).

THE EMPEROR PENGUINS. Buena Vista. 10m. The Third French Polar Expedition to the Antarctic records some of the phases in the life of a large group of emperor penguins which, when adult, weigh nearly 80 pounds and are unable to fly. We are first shown the group at mating time and learn that after the female lays the egg, the male is responsible for it until it hatches. The females fight for the duty of protecting the young. Eventually the young put out to sea on floating ice until their own mating time. Penguins, we are told, are magnificent swimmers, but the short gives us only a glimpse of their performance. FAIR.

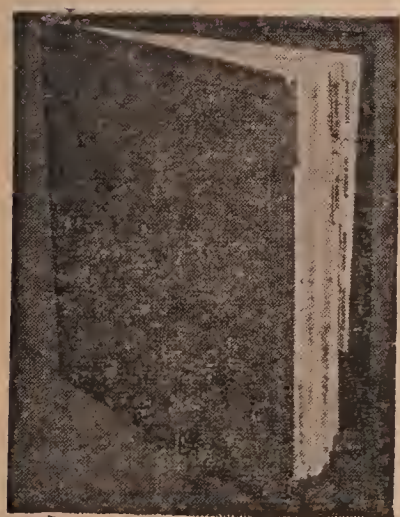
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WHITE CHRISTMAS—120m.—Paramount	4046
WILDFIRE—(See Bar Sinister, The)	
Y	
YOU'RE NEVER TOO YOUNG—102m.—Paramount	4025

(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

The Shorts Parade

(Continued from page 4082)

GOODBYE MISS TURLOCK. MGM—Passing Parades Reissues. 10m. When first reviewed in THE SERVICESECTION of March, 1948, it was said, "Miss Turlock is the symbol of all country school teachers who made the little red school house famous before they were almost driven out of existence by the growth of nearby towns. Some of the pupils, who later became solid and substantial citizens, and who really appreciated all Miss Turlock did for them after they left her classroom, and after she finally retired, are shown. GOOD." (P-774).

HANDS AND MUSIC. International Film Unit. 7m. This short in Eastman Color features a novelty hand-dance performed by Gai Kidder. The hands of Kidder interpret background music, and are illuminated in red and white on a darkened background. The short is best suited for art houses. EXCELLENT.

HOLLYWOOD PREMIERE. Columbia—Screen Snapshots. 10m. Ralph Staub visits the opening of Jerry Lewis' camera store. Lewis jokes around with Dean Martin, dressed as a frankfurter vendor. Other

stars seen include Cecil B. DeMille, Mary Pickford, Gary Cooper, Jimmy Durante, Rhonda Fleming, Wendell Corey, Don DeFore, Corinne Calvet, Diana Lynn, and George Jessel. Jessel breaks a bottle over Lewis' head. GOOD. (8853).

RAMBLIN' ROUND HOLLYWOOD. Columbia—Screen Snapshots. 10½m. Ken Murray assists Ralph Staub as some old picture footage is reviewed. We see shots of Douglas Fairbanks, Sr., Mary Pickford, Al Jolson, Greta Garbo, Carole Lombard, Clara Bow, Ronald Colman, Myrna Loy, Richard Barthelmess, and Francis X. Bushman. GOOD. (8854).

STAIRWAY TO LIGHT. MGM—Passing Parades Reissues. 10m. When first reviewed in THE SERVICESECTION of September, 1945, it was said: "This tells the story of Philippe Pinel, a French doctor, who became head of a hospital for the insane in the 1790's. Until he assumed his post, the insane were treated as animals, but Pinel proved that love and understanding were needed most. Finally, his wife is saved by an insane man who had regained his health. GOOD." (P-775).

THE STORY THAT COULDN'T BE PRINTED. MGM—Passing Parades Reissues. 11m. When first reviewed in THE SERVICESECTION of August, 1939, it was said:

"This is the story of Zenger, the poor printer whose pre-Revolution free press trial laid the basis for freedom of speech and press in this country. It's a tremendously powerful one-reeler. EXCELLENT." (P-776).

THREE KISSES. Paramount—Toppers. 10m. In Ireland, hurling is the national pastime and a highly competitive sport played between teams of different counties. It is the dream of every Irish lad to be on his county team. One boy shows such skill on the hurling field that he is invited by the head of his school to go to Cork. Fortified by his girl's kiss, the boy heads for the big city where he meets a famous hurling trainer. Soon, the boy is playing on the Cork squad and defending his town's name on the hurling field. EXCELLENT. (M15-1).





CinemaScope Color Travel

DESERT FANTASY. 20th-Fox—CinemaScope Specials. 8m. The CinemaScope camera takes us to Algiers where the descendents of Ali Baba are sought. A journey across the Sahara desert ends in the city of Ghordaia, called the melting pot of the Sahara. The Taureges tribe is encountered. They are life-long wanderers of the desert who are born to fight. They wear veils over their faces and their skin is tinted blue. EXCELLENT. (7521).

Pictures in order of release, with principal players, are placed in the month of release. All dates are subject to change. Series westerns are indicated by a W following the title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

ALLIED ARTISTS	ASSOCIATED	COLUMBIA	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
NOVEMBER At Gun Point F. MacMurray, D. Malone (Technicolor) (CinemaScope) Bobby Ware Is Missing N. Brand, A. Franz, W. Reed	NOVEMBER Last Of The Desperadoes J. Craig, J. Davis, M. Dean	NOVEMBER Queen Bee J. Crawford, B. Sullivan, J. Ireland Three Stripes In The Sun A. Ray, M. Kimura, P. Carey (Made in Japan) 'Teen Age Crime Wave (Goldwyn) T. Cook, F. Griffin, M. McCart	NOVEMBER The Tender Trap F. Sinatra, D. Reynolds, D. Wayne (Eastman Color) (CinemaScope) Guys and Dolls M. Brando, J. Simmons, F. Sinatra (Eastman Color) (CinemaScope) (Special engage- ments only) A Guy Named Joe 30 Seconds Over Tokyo (Re-releases)	NOVEMBER The Desperate Hours H. Bogart, F. March, M. Scott (VistaVision) Lucy Gallant J. Wyman, C. Heston, T. Ritter (Technicolor) (VistaVision)	NOVEMBER Texas Lady C. Colbert, B. Sullivan (Technicolor) (Superscope)	NOVEMBER Secret Venture K. Taylor, J. Hylton (Made in England) The Vanishing American S. Brady, A. Toffer, F. Tucker	NOVEMBER The View From Pompey's Head R. Egan, D. Wynter, C. Mitchell (DeLuxe Color) (CinemaScope) The Deep Blue Sea V. Leigh, K. Moore, E. Portman (DeLuxe Color) (CinemaScope) (English made) Good Morning, Miss Dove J. Jones, R. Stack, K. Hamilton (DeLuxe Color) (CinemaScope)	NOVEMBER The Big Knife J. Palanca, I. Lupino, S. Winters (Aldrich) Killer's Kiss F. Silvera J. Smith, I. Kane (Kubrick-Bousel) Man With The Gun R. Mitchum, J. Sterling (Goldwyn, Jr.)	NOVEMBER Hold Back Tomorrow C. Moore, J. Agar Lady Godiva M. O'Hara, G. Nader, R. Reason (Technicolor) The Naked Dawn A. Kennedy, E. Inglesias, B. St. John (Technicolor) (Made in Mexico)	NOVEMBER I Died A Thousand Times J. Palanca, S. Winters, L. Marvin (WarnerColor) Sincerely Yours Liberace, J. Dru, D. Malone (WarnerColor)
DECEMBER Shack Out On 101 T. Moore, F. Lovejoy, K. Wynn Sudden Danger B. Elliott, T. Droke, B. Gorland	DECEMBER	DECEMBER The Crooked Web F. Lovejoy, M. Blanchard, R. Denning A Lawless Street R. Scott, A. Lansbury, J. Parker (Technicolor) Hell's Horizon J. Ireland, M. English, B. Williams Walk A Crooked Mile (Reissue)	DECEMBER I'll Cry Tomorrow S. Hayward, R. Conte, E. Albert (Special engage- ments only) Billy, The Kid Honky Tonk (Reissues) Kismet H. Keel, A. Blyth, V. Damone (Eastman Color) (CinemaScope)	DECEMBER Artists and Models D. Martin, J. Lewis, S. MacLaine (Technicolor) (VistaVision)	DECEMBER Naked Sea Allen H. Miner Documentary Music Land (Walt Disney) (Revised Re-issue)	DECEMBER The Fighting Chance R. Cameron, B. Cooper, J. London	DECEMBER The Rains Of Ranchipur L. Turner, R. Burton, M. Rennie (DeLuxe Color) (CinemaScope)	DECEMBER The Indian Fighter K. Douglas, E. Martinelli, W. Matthau (Eastman Color) (CinemaScope) (Bryna) Top Gun S. Hayden, W. Bishop, K. Booth (Fame) Heidi and Peter E. Sigmund, H. Gretler (Technicolor) (Praesens)	DECEMBER Running Wild W. Campbell, K. Case, K. Wynn Tarantula J. Agar, M. Carday, L. G. Carroll The Second Greatest Sex J. Crain, G. Nader, B. Lahr (Technicolor) (CinemaScope) Kiss The Blood Off My Hands Johnny Stool Pigeon (Reissue)	DECEMBER The Court Martial of Billy Mitchell G. Cooper, R. Bellomy (WarnerColor) (CinemaScope) Target Zero R. Conte, P. Castle
JANUARY Paris Follies of 1956 F. Tucker, M. and B. Whiting Dig That Uranium Bowery Boys	JANUARY	JANUARY The Last Frontier A. Bancroft, V. Mature, G. Madison (Technicolor) (CinemaScope) Inside Detroit P. O'Brien, D. O'Keefe, M. Field	JANUARY Diane L. Turner, P. Armendorig (Eastman Color) (CinemaScope) Ransom G. Ford, D. Reed	JANUARY The Trouble With Harry E. Gwenn, T. Forsythe, S. MacLaine (Technicolor) (VistaVision)	JANUARY Glory M. O'Brien, W. Brennan, C. Greenwood (Technicolor) (Superscope)	JANUARY Jaguar Sabu, Chiquita, B. MacLone Flame Of The Islands Y. DeCarlo, H. Duff, Z. Scott (Trucolor) Track The Man Down K. Taylor, P. Clarke	JANUARY The Man Who Never Was C. Webb, G. Grahame (Color by DeLuxe) (CinemaScope) The Lieutenant Wore Skirts T. Ewell, S. North, R. Moreno (Color by DeLuxe) (CinemaScope) Bottom Of The Bottle V. Johnson, J. Cotten, R. Roman, J. Carson (Color by DeLuxe) (CinemaScope)	JANUARY The Man With The Golden Arm F. Sinatra, E. Parker, K. Novak (Preminger) Three Bad Sisters M. English, K. Hughes, S. Shone (Bel-Air) Storm Fear C. Wilde, J. Wolfoce, D. Duryea (Theodora)	JANUARY The Spoilers J. Chandler, R. Calhoun, A. Baxter (Technicolor) The Square Jungle T. Curtis, P. Crowley, E. Borgnine All That Heaven Allows J. Wyman, R. Hudson, A. Moorehead (Technicolor)	JANUARY Hell On Frisco Bay A. Ladd, J. Dru, E. G. Robinson (Warner Color) (CinemaScope)

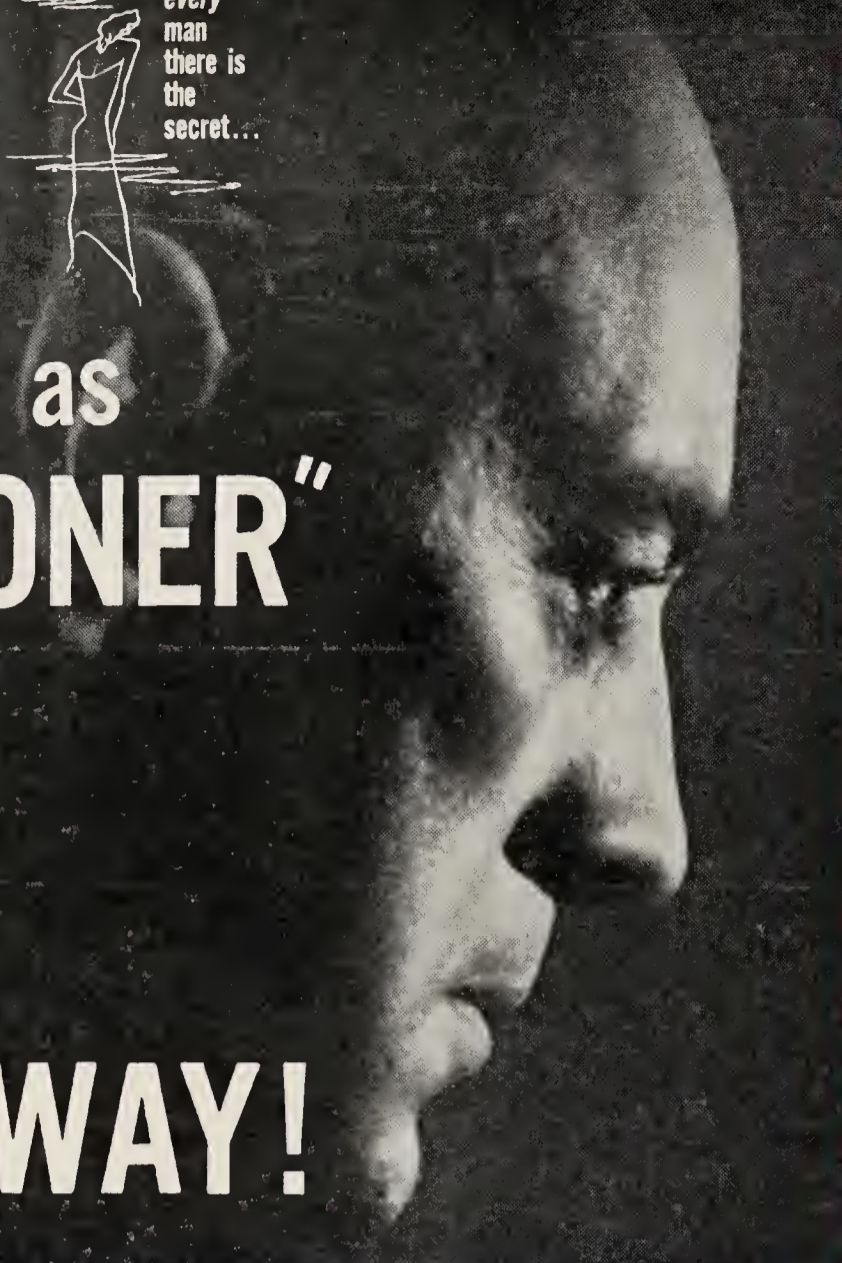
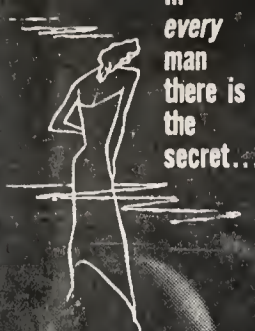
HOLIDAYS
Jan. 1—New Year's Day

MOON PHASES
1 Quarter  2 Full  3 Last  4 New 

DECEMBER 22 28 6 14

ALEC GUINNESS as THE PRISONER

... A SMASH IN EVERY WAY!



Acclaimed
by
the critics
and
it **broke**
all records*
1st 2 days
at the
Plaza, N.Y.C.

* Please Check It!

"ONE OF THE BEST OF THE YEAR"

... the range of Mr. Guinness' talent is brilliantly and movingly revealed. Beautifully done in every way. All of this is immensely absorbing."

—Bosley Crowther, N.Y. Times

"★★★★ — 4 STARS"

... a powerfully appealing drama ... at all times challenging to the imagination. Guinness' performance is masterly."

—Kate Cameron, N.Y. Daily News

"GUINNESS SUPREME"

A monumental experience ... the impact is shattering."

—Alton Cook, N.Y. World-Tele.-Sun

"CERTAINLY ONE OF HIS BEST"

... Guinness gives a strong, lean performance, a superbly controlled bit of acting."

—William K. Zinsser, N.Y. Herald Tribune

"NOTHING SHORT OF SUPERB"

... a compelling narrative, tensely dramatic."

—Rose Pelswick, N.Y. Journal American

"CAN BE ENJOYED BY A WIDE AUDIENCE" —Film Daily

ALEC GUINNESS • JACK HAWKINS in THE PRISONER

Screen Play by BRIDGET BOLAND • Executive Producer SYDNEY BOX
Produced by VIVIAN A. COX • Directed by PETER GLENVILLE
COLUMBIA PICTURES PRESENTATION

WRITE! WIRE! PHONE YOUR LOCAL *Columbia* REPRESENTATIVE

MOTION PICTURE

EXHIBITOR

JANUARY 4, 1956

VOLUME 55

NUMBER 10

IN TWO SECTIONS • THIS IS SECTION ONE



Slower Playoff On C'Scope Films

(page 9)

RKO Sets 13 For Release

(page 10)

AND FEATURING: PHYSICAL THEATRE

← In 1955, the world of entertainment was Frank Sinatra's oyster, with hit performances in such high grossing films as "Not As A Stranger," "The Tender Trap," "Guys And Dolls," and, most recently, "The Man With The Golden Arm." This year looks bigger yet for the hottest name in current show business.

M-G-M's
"I'LL CRY
TOMORROW"

A NEW HIGH
IN THE MOVIE SKY!



M-G-M WISHES YOU A PROSPEROUS 1956!

We couldn't say it more sincerely than with fine attractions:

"KISMET" (*CinemaScope-Color*) Biggest first week of any Christmas attraction in Music Hall, N. Y. history. Simultaneous nationwide openings BIG! Howard Keel, Ann Blyth, Dolores Gray, Vic Damone.

"THE TENDER TRAP" (*CinemaScope-Color*) Just what the boxoffice needs. The No. 1 hit that's built for extra time. Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm, Jarma Lewis.

"I'LL CRY TOMORROW"—Susan Hayward's great performance in the life story of Lillian Roth, already hailed as the picture of the New Year! Richard Conte, Eddie Albert, Jo Van Fleet, Don Taylor, Ray Danton.

(continued)

"RANSOM!"—Another high voltage drama in the tempo of "Blackboard Jungle" and "Trial." Glenn Ford, Donna Reed, Leslie Nielsen, Juano Hernandez, Robert Keith.

"FOREVER DARLING" (*Color*) Funnier, bigger, better than "The Long, Long Trailer." Lucille Ball, Desi Arnaz, James Mason, Louis Calhern, John Emery, John Hoyt, Natalie Schafer.

"DIANE" (*CinemaScope-Color*) The battle of the sexes in a truly big attraction. Lana Turner and an outstanding cast including Pedro Armendariz, Roger Moore, Marisa Pavan, Sir Cedric Hardwicke, Torin Thatcher, Taina Elg.

"THE LAST HUNT" (*CinemaScope-Color*) Stampede of 1,000 wild buffalo in a great adventure filmed in the Dakota Bad Lands. Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget, Russ Tamblyn.

"IT'S A DOG'S LIFE" (*CinemaScope-Color*) Refreshingly different screen delight from Richard Harding Davis' celebrated story. Jeff Richards, Jarma Lewis, Edmund Gwenn.

"MEET ME IN LAS VEGAS" (*CinemaScope-Color*) A glittering array of stars in a romantic, fun-filled story of America's exciting playground. Dan Dailey, Cyd Charisse, Liliane Montevecchi, Agnes Moorehead, Jim Backus, Oscar Karlweis, The Slate Brothers. Guest stars: Jerry Colonna, Vic Damone, Paul Henreid, Lena Horne, Frankie Laine; introducing Mitsuko Sawamura.

"FORBIDDEN PLANET" (*CinemaScope-Color*) Unique! Dramatic! Startling! Drama of the world of the future! Walter Pidgeon, Anne Francis, Leslie Nielsen, Warren Stevens, and introducing Robby, The Robot.

"TRIBUTE TO A BAD MAN" (*CinemaScope-Color*) A major M-G-M enterprise filmed in the Colorado Rockies. Another James Cagney triumph. Don Dubbins, Stephen McNally, Vic Morrow, Irene Papas.

"GABY" (*CinemaScope-Color*) Separation and reunion of a GI and his dancer-sweetheart. "Keep me in your heart" was young love's vow. A great picture! Leslie Caron, John Kerr, Taina Elg.

"BHOWANI JUNCTION" (*CinemaScope-Color*) Ava Gardner and Stewart Granger in a giant production filmed in Pakistan. The story of a seductive half-caste girl and the men in her life. William Travers, Abraham Sofaer.

"INVITATION TO THE DANCE" (*Technicolor*) Headed for the Hall of Fame of motion pictures. Something new, startling, magnificent. Gene Kelly, Tamara Toumanova, Igor Yousekevitch.

"LUST FOR LIFE" (*CinemaScope-Color*) The dramatic story of the famed painter, van Gogh. A great attraction filmed in actual locations. Kirk Douglas, Anthony Quinn, James Donald, Pamela Brown, Niall MacGinnis.

"THE SWAN" (*CinemaScope-Color*) The story of the beautiful young girl who had to fall in love to become a woman. A notable stage hit now a memorable motion picture. Grace Kelly, Alec Guinness, Louis Jourdan, Brian Aherne, Agnes Moorehead, Jessie Royce Landis, Leo G. Carroll, Van Dyke Parks, Estelle Winwood, Robert Coote.

And Many More!



**BIGGEST EVENT OF
THE NEW YEAR!**

"M-G-M WEEK"

Feb. 5th to Feb. 11th

An M-G-M Picture On Every Screen!

THE GLOBAL PREMIERE

JANUARY 26TH

IN OVER 50 COUNTRIES

WARNER BROS. PRESENT

Helen of Troy

FROM THE FAMED "ILIAD" OF HOMER



For Paris of Troy Helen flees the couch of her king...



The handsome prince bests giant Ajax in fantastic test!



Achilles — invincible — till the fated arrow finds his heel!



The awestruck populace sees how their mighty Hector has fallen!



Paris rescues Helen from the victory-crazed pillagers of Troy!

Fiery bow-battalions seek to stem the raging Spartan tide!

3 YEARS IN THE MAKING—
6 MILLION DOLLARS TO PRODUCE!

ROSSANA PODESTA *as Helen*

JACK SERNAS *as Paris*

also starring SIR CEDRIC HARDWICKE · STANLEY BAKER · NIALl MACGINNIS · ROBERT DOUGLAS · TORIN THATCHER

SCREEN PLAY BY JOHN TWIST AND HUGH GRAY · DIRECTED BY ROBERT WISE · MUSIC BY MAX STEINER

CINEMASCOPE
AND WARNERCOLOR



EXHIBITOR
JANUARY 4, 1956
 VOLUME 55 NUMBER 10
MR. QUIGLEY, MEET MR. JOHNSTON!

WHILE WE HAVE NOTHING but the highest regard for the specialized talents of Mr. Martin Quigley, and while we have equally high regard for the known talents in statesmanship, international finance, and public relations of Mr. Eric Johnston, we believe that the best interests of the industry would be served if Mr. Quigley would pick up the phone, as he has no doubt done in the past, when he has something to say to Mr. Johnston, rather than "clobber" him in print.

Now, we don't feel for one minute that Eric Johnston needs any defense by us. He has shown over a period of years that he is quite capable of taking care of himself—and on much faster tracks, and in rougher competition, than in our motion picture business. Neither do we want to take sides in Martin Quigley's defense of the Production Code as an inviolate and immovable rock-of-ages wall around our production morals. As co-author of this Code, Mr. Quigley no doubt finds it to be, as the years roll on, the most rewarding accomplishment of his life, and to be defended with his last drop of ink. We can understand the protective growl that stirs his bosom when some Preminger gives defiance to a non-moral generalization in the Code that even the more strict Legion of Decency finds acceptable. And we can understand Mr. Quigley's feeling of "aloneness" when, faced with critical, public, and Legion of Decency acceptance of "THE MAN WITH THE GOLDEN ARM," Mr. Johnston concludes that "good taste" should be the governing factor for freedom of expression on the screen, instead of some of the political rather than moral prohibitions of the Code.

These are the times that try men's souls!

Of course, we have no desire to get into such a scrap. We are content to just run our theatres, and to serve our thousands of theatre subscribers with a factually honest trade paper, and to stay out of that "top drawer" stratosphere of politics and pressure groups. But we don't think Eric Johnston should have been editorially "clobbered" for admitting that business was bad at the nation's theatres, when the real reason for the "clobbering" was apt to be his temerity in entertaining a single doubt about Martin Quigley's Code.

The above may serve to explain to any newspapers, or gossip columnists, the reason for an editorial blast at the head of the M.P.A. by the prominent editor of a contemporary trade paper. And just to complete their files, let us assure them that Mr. Johnston was completely

right about the existence of a boxoffice slump. From Labor Day to Christmas Day there were very few features in general release that were worth today's admission prices, so that even the good ones didn't do well. At the same time, TV launched what will probably be its most successful show season, fattened by the participation of many of our movie stars and most of our big studios. These are the facts of it, and you can't wish them away by poking your head in the sand. Neither can you fake your way out of it like the barker of old, who kept his diamond stud and loud checked vest to the front, when he had no seat in his pants or soles in his shoes; for many large theatre chains are publicly owned, with their stocks listed on the several exchanges, and the condition of their "pants" and "shoes" quickly publicized.

So, whether Eric Johnston has "a lack of 'feel' for industry pursuits and purposes," he would seem to have "feel" enough to recognize conditions, and brains enough to know that you can't hide them. Believe us, on Dec. 19, 1955, when Eric Johnston apparently offended Martin Quigley, theatre business was not only bad—it was stinkin'! And we have the grosses to prove it!

A quick look at the Christmas week-end grosses, and a careful appraisal of what seems to be a good supply of "sock" features that will launch 1956, makes the future look much better, however. In our 40-odd years, that is the way it has been before, and we suppose that is the way it will always be in this crazy business we love.

Of greater importance than the public knowing that the last four months' business has been bad, is the public getting the impression that there is dissension and bickering among our "top brass" that might indicate an industry that is cracking up or falling apart under the pressure of TV competition, religious rating groups, etc.

The self-styled "deliberate fault finding" seems actually intended to embarrass Mr. Johnston into following the Quigley "line" relating to the Production Code. An underlying threat seems to exist that, if he fails to follow, his job isn't secure, because the industry isn't too satisfied with the way he has been doing things anyway. At least this is the way it seems to us, for otherwise a lot of printing effort and reading time could have been saved by that phone call we mentioned earlier.

When industry linen is washed in public, it can be that someone wants to show off the power of their washing machine. Or wringer!

Jay Emanuel

CAN NEWS

(Trade Headlines Of The Issue)

Corporate

Spyros Skouras tells 20th-Fox stockholders that the earnings dip can be accounted for by the slower playoffs for CinemaScope films (page 9).

Deaths

Hugh W. Braun, prominent west coast exhibitor, dies (page 8).

Mrs. Rosa Warner Charnas, sister of the Warner brothers and wife of Harry Charnas, dies (page 9).

Distribution

RKO sets specific release dates to April for 13 films (page 10).

Arthur Loew predicts continued boom in the foreign market (page 10).

MGM announces release schedule to April (page 20).

Financial

National Theatres reports that earnings are steady despite the shortage of product (page 8).

International

Rash of theatre sales breaks out in Canada; exhibition drive winners named (page 18).

Rank seeks return to English exhibitor association (page 18).

Legal

Philadelphia area exhibitors file second suit after court victory (page 6).

Loew's wins approval to buy into N. J. drive-in despite exhibitor opposition (page 7).

Mel Konecuff

An assortment of metropolitan trivia and holiday cheer make up the big city report (pages 6 and 19).

Organizations

Eric Johnston names Charles F. Baldwin to manage the MPEAA Mediterranean area (page 8).

Production

Details are bared on the sale of the RKO film library to Matty Fox's TV firm (page 7).

I N D E X

VOLUME 55, NUMBER 10 JANUARY 4, 1956
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SECTION TWO

THE SERVICESECTION	SS-1—SS-8
(The Yellow Check-Up)	



At a recent trade press luncheon at 21, New York, producer-director Robert Rossen discussed the production and promotion of "Alexander The Great," \$4,000,000 UA film which he recently completed on location in Spain. MOTION PICTURE EXHIBITOR's New York editor Mel Konecuff is seen, sans pipe, on the left.

NEW YORK By Mel Konecuff

ONE OF THE nicest parties thrown around the holiday season took place at the 21 Club when United Artists and the executive group that heads the company



KONECOFF

hosted a soiree for the trade press. No speeches, no selling. They just wanted to celebrate the holiday jointly and in good spirits. Everybody was in good spirits.

HEARD AROUND:

We hear that the new film Dupont is working on is lightweight, so strong that it is almost impos-

sible to break, and so thin that cameras and projectors can hold one-third more film than before. A new plastic makes up the base and its development took eight years and six million dollars. Naturally, it is claimed to be fire-resistant. . . . When Desi Arnaz, producer of "Forever Darling" in which he and Lucille Ball star, dropped in at the MGM publicity and advertising offices, he was amazed to find the walls decorated with posters plugging "The Tender Trap" and "Guys And Dolls" instead of his own epic. Si Seadler promptly removed them and promised immediate replacement plugging "Forever Darling."

UPBEAT NOTE: When we checked around last week to see how the houses on the Gay White Way were faring, everyone sounded so wonderful over the phone. The sound of ticket machines clicking and change being made was curing everyone of headaches of long standing. Everywhere it was bzee, bzee, bzee.

BUILD-UP NOTE: MGM giving its forthcoming "The Last Hunt" a real solid-

(Continued on page 19)

BROADWAY GROSSES

(As of this Monday)

Holiday Hikes Business

NEW YORK—The extended holiday weekend jumped all grosses in the Broadway first-runs, but a return to normalcy is expected now that 1956 is officially here.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"Artists And Models" (Paramount). Paramount claimed the second session would hit \$65,000.

"The Rains Of Ranchipur" (20th-Fox). Roxy, with ice show on stage, claimed \$103,490 for Thursday through Monday, with the third week sure of \$115,000.

"Kismet" (MGM). Radio City Music Hall, with annual holiday show on stage, reported \$156,500 for Thursday through Monday, with the fourth week bound to exceed \$190,000.

"The Court Martial Of Billy Mitchell" (Warners). Criterion claimed \$43,000 for the second week.

"Guys And Dolls" (Goldwyn-MGM). Capitol reported \$80,000 for the ninth week.

"Dance, Little Lady" (Trans-Lux). Globe claimed the second week would reach \$15,000.

"The Indian Fighter" (UA). Mayfair expected the second week to wind up at \$29,000.

"The Rose Tattoo" (Paramount). Astor jumped to \$50,000 on the third week.

"The Man With The Golden Arm" (UA). Victoria held steady at \$50,000 on its third week.

"Man With The Gun" (UA). Loew's State expected the second week to tally \$20,000.

COMPO Contacts Allied

NEW YORK—The COMPO press relations committee scheduled a meeting for last week to hear Leonard Goldenson, American Broadcasting-Paramount Theatres president, elaborate on his recent proposal that a public relations program be devised to lure female audiences into the nation's theatres. At the same time, COMPO dispatched a letter to Abram F. Myers, Allied States Association general counsel, inviting him to discuss the "reforms" in the organization which were called for at the time Allied resigned from the all-industry group. Both actions followed measures decided upon at the COMPO membership meeting held earlier last month.

Exhibs File Second Suit

PHILADELPHIA—Norris Amusement Company, headed by Abe and Lou Sablosky and brothers, operating the Norris and Strand, Norristown, Pa., recently won a \$1,275,000 verdict in an anti-trust action against Paramount, RKO, Warners, Columbia, U-I, Loew's, and 20th-Fox. The plaintiffs have now filed a complaint in U. S. District Court asking additional damages from the same firms for the period from Jan. 1, 1952, to date. Counsel for the plaintiffs are Dilworth, Paxson, Kalish, and Green.

Court Clears Loew's Drive-In Expansion

Jurist Overrules Objections Of Competing Keyport, N. J., House; Also Refuses To Deny Open-Airer First-Run Rights

NEW YORK—Exhibition efforts to block the expansion of divorced circuits through court action were further discouraged last fortnight when Federal District Court Judge Sidney Sugarman granted the petition of Loew's Theatres to acquire an interest in a proposed drive-in near Raritan, N. J. The jurist's decision followed testimony in which he heard vigorous objection to the circuit's application from counsel for the Keyport Theatre Corporation, to which he had earlier denied the status of intervenor on the grounds that it was not a party to the Paramount consent decree. Keyport, owned by Wilbur Snaper, past president, National Allied and New Jersey Allied, operates the Strand, Keyport, N. J., a situation which, it was argued, would be adversely affected competitively by the ozoner.

Loew's application received the approval of the Department of Justice, which actively backed it in court. Judge Sugarman accepted the contention of Loew's and the Department that the fact that Norman A. August, a non-exhibitor who is to own a 50 per cent interest in the Raritan project, is related to a distribution executive would not affect the run to be granted the drive-in. "If and when" the drive-in is in operation, the court said, and it obtains a first-run, it will be time enough then to determine whether its clearance is unreasonable and in restraint of trade under the formula adopted in the Paramount case.

Under the arrangement, Loew's theatres will purchase its half interest in the situation from the Esla Corporation, a holding company controlled by Eugene Picker, circuit vice-president, and members of his family.

Keyport counsel Monroe Stein said last week that an appeal of the decision was being "very seriously considered" by his client, and that a move might be made within a matter of days in that direction.

Cannes Festival Date Set

PARIS—The fortnight from April 10-24 has been designated for the ninth International Film Festival at Cannes. The Festival regulations have been changed somewhat, but the general organization remains the same. Those countries producing less than 1000 features annually are permitted to enter one film; those producing more than 100 may enter two. Similar regulations apply to short subjects. The Administration Council for the event is empowered to invite the participation of films other than those entered by the participating countries. The Council must receive notice of a country's intention to participate before Jan. 15, a list of the films to be shown by Feb. 15, and prints by March 15.

NSS Honors President Dembow On Sales Drive And Birthday

NEW YORK—George F. Dembow, president, National Screen Service, was presented with a commemorative plaque last fortnight by vice-president Burton E. Robbins acting in behalf of the entire NSS sales organization. The presentation, which was attended by company officers and top executives, signaled a double occasion: the conclusion of the George F. Dembow Sales Tribute and Dembow's birthday.

In making the presentation, Burton E. Robbins underlined the message of regard born by the plaque, emphasized the appreciation of National Screen's country-wide personnel and paid tribute to Dembow's leadership. The text of the award reads "Presented to Geo. F. Dembow on the occasion of his birthday by the NSS Sales Organization . . . as a token of our esteem to honor a beloved leader . . . and in commemoration of the conclusion of its special Sales Tribute December 22, 1955."

Theatre Personnel Solicited By Union

NEW YORK—Moves to give union representation to theatre personnel on a national basis were revealed to be underway last week, conducted by a newcomer to the labor scene, the National Association of Motion Picture Directors, Assistants, and Treasurers. The campaign came to light when it was discovered that the Association has sent out thousands of cards to theatre managers, assistants, and cahiers soliciting authorization to act as their collective bargaining agent in all matters concerning wages, hours, and other conditions of employment. Drive-in personnel were solicited as well as that of conventional situations.

Association chairman Irwin Fredlyn stated that if the majority of those to whom the cards were addressed return requests for representation, an application will be made for a CIO-AFL charter. When the charter is granted, negotiations would begin with employers, he said, disclosing that plans call for contracts first with metropolitan and upstate theatre operators. The primary concern of the Association, Fredlyn said, would be job security, followed closely by shorter hours, an increase in wages, overtime pay, and pensions.

Hayworth-Columbia Suit On

HOLLYWOOD—Columbia's breach of contract suit against Rita Hayworth went to trial last week in United States District Court, Los Angeles. The action charges Miss Hayworth with failure to go through with the making of two motion pictures to which she was committed by contract. The trial was originally scheduled for November but was postponed after the actress and her husband, Dick Haymes, separated. They are now divorced.

Details Bared On TV Sale Of RKO Backlog

NEW YORK—Preliminary to its purchase of the RKO Radio film library the C and C Super Corporation negotiated an arrangement with the American Federation of Musicians covering the use of music in the \$15,200,000 deal, it was disclosed last week. In addition to a re-recording fee on each feature and short, C and C has contracted to pay five per cent of the rental price received from each of the television stations which exhibits the films. Similar arrangements remain to be worked out with the Screen Actors Guild, Screen Directors Guild, and Screen Writers Guild for approximately 100 pictures made later than July of 1948.

Matty Fox, who controls C and C Super and is president, C and C Television Corporation, a wholly owned subsidiary, estimated that the investment will yield an aggregate return of \$43 million within the next five years. He placed the domestic TV return at \$30 million, with the remaining figure to be realized in the foreign market, both TV and theatrical. Fox negotiated a loan of \$9,200,000 with the First National Bank of Boston to put the deal through, and picked up another \$3 million from the Irving Trust Company here. The remainder will be paid out of earnings in the next two years, it was reported. C and C acquires world-wide 16mm. rights to all films involved, the original production cost of which is estimated at \$750 million, with a current replacement value of well over \$1 billion.

Some important stipulations made by General Teleradio in selling its RKO product include the retention of exclusive rights to the 740 features in the six cities where it owns TV stations; the privilege to pick 150 films of the total to sell the first TV showing to a national sponsor, after which they revert to C and C for distribution; and General Teleradio through subsidiary RKO receives the theatrical income from all pictures until they have been in standard theatrical release for three years domestically and five years abroad.

Clearance Suit Filed

PHILADELPHIA—An anti-trust suit was filed last week in U. S. District Court by Michael J. Zsirzseri and others, operators of the Dix Drive-In, a 1,000 car spot, which opened last September at Bordentown, N. J.

Proper run and clearance and unspecified damages are asked. It is claimed that the drive-in is not in competition with Trenton, N. J., houses, which at present enjoy unjustified clearance protection over it.

Norman Shigon is counsel for the plaintiff. Defendants are Columbia, Loew's, Inc., Paramount, RKO, UA, and U-I. The other distributors are not named as it is understood they furnished some product for the house.

Johnston Names Baldwin To Manage Mediterranean Area For MPEAA

NEW YORK—Eric Johnston, president, Motion Picture Export Association of America, announced last week the appointment of Charles F. Baldwin as manager of the Mediterranean area for the MPEAA. He will make his headquarters in Rome.

A foreign service career officer, Baldwin for three months before joining the Association served as Senior Advisor to the U. S. Delegation to the Tenth General Assembly of the United Nations. During the preceding 18 months, Baldwin was Deputy Assistant Secretary of State for Far Eastern Economic Affairs.

Baldwin also served as Consul General with the rank of Minister in Singapore; Counselor of Embassy in London; U. S. Political Advisor in Trieste; Counselor of Embassy in Oslo; and in State Department assignments in Santiago, Chile, and in Sydney, Australia.

During an earlier tour of governmental duty in Washington, Baldwin assisted in the organization of the Business Advisory Council of the Department of Commerce and also served as special assistant to the director, U. S. Shipping Board Bureau. During the period from 1935 to 1945, Baldwin served, for six years, as head of the Washington Bureau of the National Association of Credit Men, and was in the U. S. Navy for four years.

A native of Zanesville, Ohio, Baldwin will take over his new post with the MPEAA in mid-January. Following a month in the New York office, he will leave for his new headquarters in Rome.

Corkery Says Argentina Is Now Free Market

NEW YORK—Returning from South America last fortnight, Motion Picture Export Association vice-president Robert J. Corkery reported that a completely free market now exists in Argentina, with no licenses required for imports of film and with earnings fully remittable on the official free market. From the economic point of view, he added, the new Argentine regime appears to be taking the right steps. From October on, the executive said, films can be imported without licenses, which was not the case before, which obviates the necessity for a film agreement at this time. Argentine exhibitors, Corkery reported, are pressing their government for the elimination of all controls on exhibition, but there still remains a problem about old blocked earnings which must be settled at a later date.

In Colombia, the MPEAA official said he held conferences with government officials concerning the chances of easing a remittance decree there, with the prospects cheerful for favorable action in the not too distant future. Referring to the problem in the \$2 million Colombian market, he explained that up until last October, remittances of American companies were at the official market rate of 2.55 pesos to the dollar, but that then the Colombian government imposed the free market range of between 4.05 and 4.11 pesos to the dollar on almost all imports.

Administration Seeks Budget Increase For USIA In '56

WASHINGTON—A 50 per cent budget increase for the United States Information Agency, the government's overseas information program, was reported last fortnight to be asked of Congress by the Administration in its budget proposals for the next fiscal year.

Government spokesmen said that the Budget Bureau has tentatively approved a request for \$130 million for the Agency for the year beginning next July 1. Its budget for the current fiscal year is \$855 million. President Eisenhower, in the belief that the results of the Geneva conference increase the importance of Agency's work, has agreed to the extra funds, it was reported.

Goldwyn Unit Names Hutner To Ad Post

NEW YORK—James A. Mulvey, president, Samuel Goldwyn Productions, Inc., disclosed last week that David Golding, director of advertising and publicity, would make his permanent headquarters on the west coast and that Meyer Hutner would join the company as eastern advertising and publicity manager.



HUTNER

Under the new set-up, Mulvey explained, the publicity operation of the Goldwyn company now working on "Guys And Dolls" in conjunction with MGM would also be in charge of the publicity for the pictures produced by Samuel Goldwyn, Jr., in his releasing deal with United Artists. His first is "Man With The Gun."

Hutner, who has been with 20th-Fox for the past five years, is a veteran newspaperman.

NT Earnings Steady Despite Film Shortage

LOS ANGELES—Net earnings of National Theatres, Inc., were well maintained during the fiscal year ended Sept. 24, company president Elmer C. Rhoden said recently in his annual report to stockholders.

Consolidated net income for the year amounted to \$2,886,008, equal to \$1.04 a share on the 2,769,486 shares of capital stock outstanding. Comparative figure for the previous fiscal year is \$2,856,850, equal to 1.03\$ a share on the same number of shares.

The company's program of disposing of unproductive theatres and real estate yielded profits after taxes of \$298,000 during the past year, compared to \$126,000 a year ago.

Theatre income dropped to \$58,692,000 which is \$3,223,000 less than the preceding year's gross of \$61,915,000. Although this 55.2 per cent decrease was attributed by Rhoden mainly to the shortage of top-grade features, he said additional factors were the "extraordinary" returns last year from "The Robe" and the reduction this year in the number of company theatres from 352 to 336.

Rhoden reported that National Theatres has now complied with the court order requiring it to dispose of certain of its theatres and is free to acquire, with court approval, theatres in cities and areas where it is not operating. Accordingly, during the past fiscal year the company added seven theatres, including one drive-in, in the area of Salt Lake City, and a drive-in theatre in Las Vegas, Nevada.

Discussing Cinemiracle, a wide screen, multiple film system which the company is developing in cooperation with Smith-Dieterich Corporation of New York, Rhoden said the first camera unit will be ready for testing early in 1956.

Coast Exhib Leader Dies

LOS ANGELES—Funeral services for Hugh W. Braun, 66, prominent exhibition executive, were held last week in the First Presbyterian Church, Whittier, Cal. Braun died suddenly of a heart attack on Christmas Eve. He owned theatres in Whittier and at various locations in the Pacific Northwest, and was one of the founders of the Pacific Coast Conference of Independent Theatre Owners, now defunct.



Republic branch managers recently convened in Hollywood from four western states to discuss policy on forthcoming product. President Herbert J. Yates presided. Seen, left to right, are L. T. Rosso, assistant secretary and executive assistant to Jack E. Baker, Republic vice-president in charge of all studio operations; Baker; George Mitchell, San Francisco branch manager; Jack Partin, Portland; F. A. Bateman, western district sales manager; Yates; Gene Gerbase, Denver; James L. Ecker, Salt Lake City; Hy J. Glick, secretary-treasurer; and Jack Dowd, Los Angeles branch manager.

Slower Playoff On C'Scope Films Blamed For 20th-Fox Earnings Dip

NEW YORK—Twentieth-Fox earnings this year are affected by the slow pace at which CinemaScope product achieves maximum distribution in both the domestic and foreign market, stockholders were advised last fortnight in a letter from president Spyros P. Skouras, who noted that this has resulted in rentals accruing over a longer period of time and being greater in the later weeks of release than was the case before the advent of the new process.

The executive explained that since it has been the practice of the film company for many years to write off the cost of films entirely within 65 weeks of the domestic release, the slower return on CinemaScope pictures has resulted in a reduction of profit, reflected in the figures for the first 39 weeks of the current fiscal year. He advised that independent accountants have been asked to recommend adjustments that might better reflect amortization expense for the year.

Concerning CinemaScope installations, Skouras reported that those in North America stand at 16,200, with the current rate of increase at between 80 and 100 each week. Installations abroad are counted at 14,700, and in this connection he told the stockholders that approximately 18,500 are required overseas to insure full distribution for a top U. S. picture. Foreign installations number more than 100 a week, he wrote.

Other topics in the letter included a report on the company's oil interests, a promise that holders will be further advised concerning the deal for African Theatres, an invitation to CinemaScope 55mm. demonstrations this month, and evidence in support of the recent disclosure of MPAA head Eric Johnston that foreign business is better than the domestic from a financial point of view.

Demonstrations of CinemaScope 55 will get underway on Jan. 23.

In The Blue Grass State, Starr, Rembusch Rate Salute

NEW YORK—Alfred Starr, Nashville, Tenn.; Trueman Rembusch, Indianapolis; and Philip Harling, New York, have been commissioned Kentucky Colonels for their activities against Pay-To-See TV, it was announced last week by Ralph E. McClanahan, representative for the 77th District in the State of Kentucky.

The House felt that any form of subscription television would be against the best interests of the people of Kentucky.

Trans-Lux Suit Settled

NEW YORK—Trans-Lux Corporation stockholders were notified last week that an appeal from an adverse decision in a stockholder suit brought by Jerome B. Ross, Walter Siemers, and the late George Grant Mason against the company and some of its officers, directors, and others, will be discontinued. The plaintiff stockholders will sell their shares to a group which includes some of the defendants in the action, according to the advice from Margaret Mason Peabody and G. Grant Mason, Jr., executor of the Mason estate. Under the settlement, the estate will dispose of its 44,000 shares at \$3.70 a share, the buyers to accede to the year-end dividend and the defendants to waive costs assessed at the close of the trial. Ross and Siemers will sell their stock to the same group on the same terms.

Sharf Upped By Loew's

NEW YORK—George Sharf was elected secretary, Loew's International Corporation, at a meeting of the board of directors last fortnight. Associated with Loew's since 1930, Sharf fills a post last held by Joseph Rosthal, who died recently.

Halpern Takes Foreign UA Publicity Position

NEW YORK—Ben Halpern has been named United Artists manager of advertising, publicity, and exploitation for Europe and the Middle East, it was announced last week by Arnold M. Picker, vice-president in charge of foreign distribution.



HALPERN

has resigned.

Halpern entered the motion picture industry in 1946 as associate editor of The Independent Film Journal. He was associated with Paramount from 1949 to 1952 as pressbook writer and publicity feature writer. During World War II, he was a newspaper editor and photographer in the United States Air Force. He is a graduate of New York University, where he majored in motion picture production and technique.

Film Daily Poll Winners

NEW YORK—The Film Daily's annual survey to determine "Filmdom's Famous Fives" was completed last week. The results revealed that Ernest Borgnine, in United Artists' "Marty," was selected the best actor of the year; Jennifer Jones, in 20th-Fox's "Love Is A Many Splendored Thing," the best actress; Jack Lemmon, in Warners' "Mister Roberts," the best supporting actor; Peggy Lee, in Warners' "Pete Kelly's Blues," the best supporting actress; Tim Hovey, in U-I's "The Private War Of Major Benson," the best juvenile actor; Natalie Wood, in Warners' "Rebel Without A Cause," best juvenile actress; and James Dean, in Warners' "East Of Eden," the find of the year.

Conn. Okays Flood Tax

HARTFORD—Connecticut's amusement tax goes up 25 cents to \$8 a day for nine months, starting Feb. 1, depending on the seating capacities of the theatres.

Those with less than 500 seats will pay only 25 cents more daily, while those from 500 to 749 will pay \$1 more per day. The tax is graduated from there to \$8 for those theatres with seating capacity of over 2,500.

The move is part of an overall tax hike approved by the State Legislature to raise flood-recovery funds.

The state expects to pick up \$15,625 from the amusement source.

Mrs. Rosa Charnas Mourned

HOLLYWOOD—Funeral services for Mrs. Rosa Warner Charnas, 62, wife of Harry Charnas, retired exhibition executive, and sister of Harry, Albert, and Jack Warner, were held last week at Peace Mausoleum Chapel. Mrs. Charnas died following a long illness and is survived also by a son, three grandchildren, and two sisters.



P. T. Dana, eastern sales manager, U-I, is seen presiding at the recent meeting held at the Savoy Plaza in New York of the district, branch, and officer managers and salesmen of the Washington, Albany, Boston, New Haven, and Buffalo exchanges. Seen here from left to right are, standing, left of banner, Barney Frank, Stanley Taylor, and Vincent Dougherty, Washington salesmen; seated, left to right, reading clockwise, Harold Saltz, Washington branch manager; Eugene Lowe, Albany salesman; Robert Friedman, Washington sales manager; Ernest Ziegler, Albany salesman; Norman Weitman, Albany branch manager; Evelyn Murray Benmour, assistant to Dana; Joe Gins, Boston district manager; Alex Schimel, New Haven branch manager; Meyer Feltman, Boston branch manager; Tom Donaldson, Boston sales manager; Fred Shohet, Frances Charles, and Joseph Kelly, Boston salesmen; and standing, left to right, Ray Squer, New Haven salesman; Iz Ehrlichman, Buffalo branch manager, and Jim Fater and Jerry Spandau, Buffalo salesmen.

RKO Sets Specific Release Dates For 13 Films Planned Until April

NEW YORK—RKO Radio Pictures has set specific release dates for 13 features during the first four months of the new year, it was disclosed last week by Walter Branson, vice-president in charge of distribution.

"This detailed line-up of forthcoming product indicates that the new RKO is anxious to maintain a flow of money-producing features to exhibitors around the world until our ambitious production plans reach fruition," Branson said. "Our keen desire to promptly generate activity in the production end of our operation has been concretely shown by the series of recent deals for story material, producers, directors, and boxoffice stars."

All of the 13 features, three of which are re-releases, will receive comprehensive advertising, publicity, and exploitation campaigns, according to Branson.

The full release schedule is Jan. 11, "Glory," a David Butler production in Superscope and Technicolor, starring Margaret O'Brien, Walter Brennan; Jan. 18, "Postmark For Danger," starring Terry Moore, Robert Beatty, William Sylvester; Jan. 25, "Cash On Delivery," starring Shelley Winters, Peggy Cummins, John Gregson; Feb. 8, "Slightly Scarlet," a Benedict Bogeaus production in Superscope and Technicolor, starring John Payne, Rhonda Fleming, Arlene Dahl; Feb. 15, "The Brain Machine," starring Patrick Barr, Elizabeth Allan, Maxwell Reed; Feb. 22, pre-release of Howard Hughes' "The Conqueror," CinemaScope-Technicolor, starring John Wayne, Susan Hayward, Pedro Armendariz; March 7, "Rebecca," a David O. Selznick re-release; March 14, "The Bold And The Brave," starring Wendell Corey, Mickey Rooney, Don Taylor, Nicole Maurey, in Superscope; March 21, "One Minute To Zero," Edmund Grainger re-release; March 28, general release of "The Conqueror"; April 4, "Great Day In The Morning," an Edmund Grainger production in Superscope and Technicolor, starring Virginia Mayo, Robert Stack, Ruth Roman, Alex Nicol; April 11, "The Way Out," starring Mona Freeman and Gene Nelson; April 18, "The Big Sky," a Winchester-Howard re-release; April 25, "While The City Sleeps," starring Dana Andrews, Rhonda Fleming, Ida Lupino.

Levin Sees Laxity

NEW YORK—Jack H. Levin, president, Certified Reports, has left on the last lap of a 12,000-mile survey which began last October. The study includes personal interviews with circuit heads and film distributor exchanges. The purpose is to determine the impact of integrity tests of "front theatre personnel," as well as the advisability of tightening controls over the \$1,200,000,000 cash to be handled.

"On the basis of facts gained to date," Levin said, "the survey points to a general slackening of personal responsibilities by young adults." Levin added that this "dangerous relaxation" varied greatly in degree. "An increase in the incidence of vandalism is also indicated," he said.



Samuel Rinzler, president, Randforce Amusement Corporation, was honored recently on his 70th birthday at a surprise breakfast tendered by all of the executives and theatre personnel of the company which operates a large circuit of theatres in Brooklyn and Queens, New York. He was presented with an engraved silver and mahogany plaque.

"L'il Abner" Deal Set

NEW YORK—Negotiations for Paramount financing of the Broadway musical version and the motion picture of "L'il Abner," to reach the stage in the fall of next year, have been completed, it was reported last week. Based on the familiar comic strip characters created by Al Capp, now syndicated in more than 700 newspapers around the world, the book was written by Melvin Frank and Norman Panama and the score composed by Johnny Mercer and Gene DePaul.

Triad Productions, a corporation formed recently by Frank, Panama, and Michael Kidd, will present "L'il Abner." Kidd will join Frank and Panama in sharing responsibilities for production and direction and will do the choreography. Paramount will share in the profits of the stage presentation as well as financing it, on a participation basis, and releasing the film, which will be shot at the Paramount studio.

The Proof Is In The Seeing

Columbia's release "The Prisoner," starring Alec Guinness and Jack Hawkins, an English-made film, knocks into a cocked hat the need for polls on why English films are not more widely exhibited in the United States.

This is a picture of which any Hollywood group could justly be proud. It is a brilliant, exciting, heart touching story of "brainwashing" in a foreign country.

Pictures like "The Prisoner" will please wherever shown.

With reduced production schedules, English films of this type will play the best theatres and to good box-office returns. There will be no trouble selling "The Prisoner." It should not be relegated to "art spots" only.

—JAY EMANUEL

Loew Expects Huge Foreign Market Boom

NEW YORK—American film revenues from the foreign market can be increased enormously, perhaps even doubled, it was speculated last fortnight by Arthur Loew, president, Loew's, Inc., during an interview published in the Wall Street Journal. The executive's plans for the company include the greater use of independently-produced product, the acquisition of more theatres abroad, and the examination of methods to utilize television for more activities. At the present time, 40 per cent of Loew's total income derives from foreign operations, it was revealed.

In the interview, Loew reported to the Journal that the company will enter a profit of \$1 million from "The MGM Parade" television show, although it will suffer a decline in earnings for the fiscal year ended last Aug. 31. Disappointing returns from "The Prodigal" and "Jupiter's Darling" account for much of the decline it was said. Earnings in the previous fiscal year tallied \$6,577,311.

The executive acknowledged that his company's profit entering the independent field has not equalled that of other film distributors, and blamed the results partly on Loew's slowness to handle such releases. In the coming year, Loew said, 25 films will be made by the company on its own and it will finance and distribute five others made by outside producers. He believes, he told the Wall Street paper, that a decline in public curiosity about the new processes is largely responsible for the decline in boxoffice returns, but that good product can offset the unfavorable trend. To lure talent to the studio, Loew said the company might have to cut studio salaries, offsetting the cut by increasing other forms of compensation such as profit participation.

Loew said that he plans to attend the stockholders' meeting slated for February and may preside. The Journal pointed out that, if he does, it will be first time in 29 years that the firm's chief executive has done so.

Senate Hearings Face Delay

WASHINGTON—The Senate Small Business Committee hearings scheduled for Jan. 25, called at the insistence of the Allied States Association in its film rentals grievances, will probably be postponed until early in February, it was predicted last fortnight by committee spokesmen. It was reported that the personal schedule of Senator Humphrey (D., Minn.), before whose subcommittee the Allied complaints are to be aired, would require the brief postponement.

Tax Returns Dip

WASHINGTON—The Internal Revenue Service reported last fortnight that admission tax collections for the quarter ended last Sept. 30 totalled \$26,889,000, almost \$1,500,000 below those for the same period the year before, in which the revenues tallied \$28,380,000. The figures represent motion picture theatre, sports events, legitimate theatre, and other entertainment taxes, but do not include cabaret taxes or levies on various special admission charges.

20TH MAKES HISTORY IN FEBRUARY!



RODGERS & HAMMERSTEIN'S
CAROUSEL

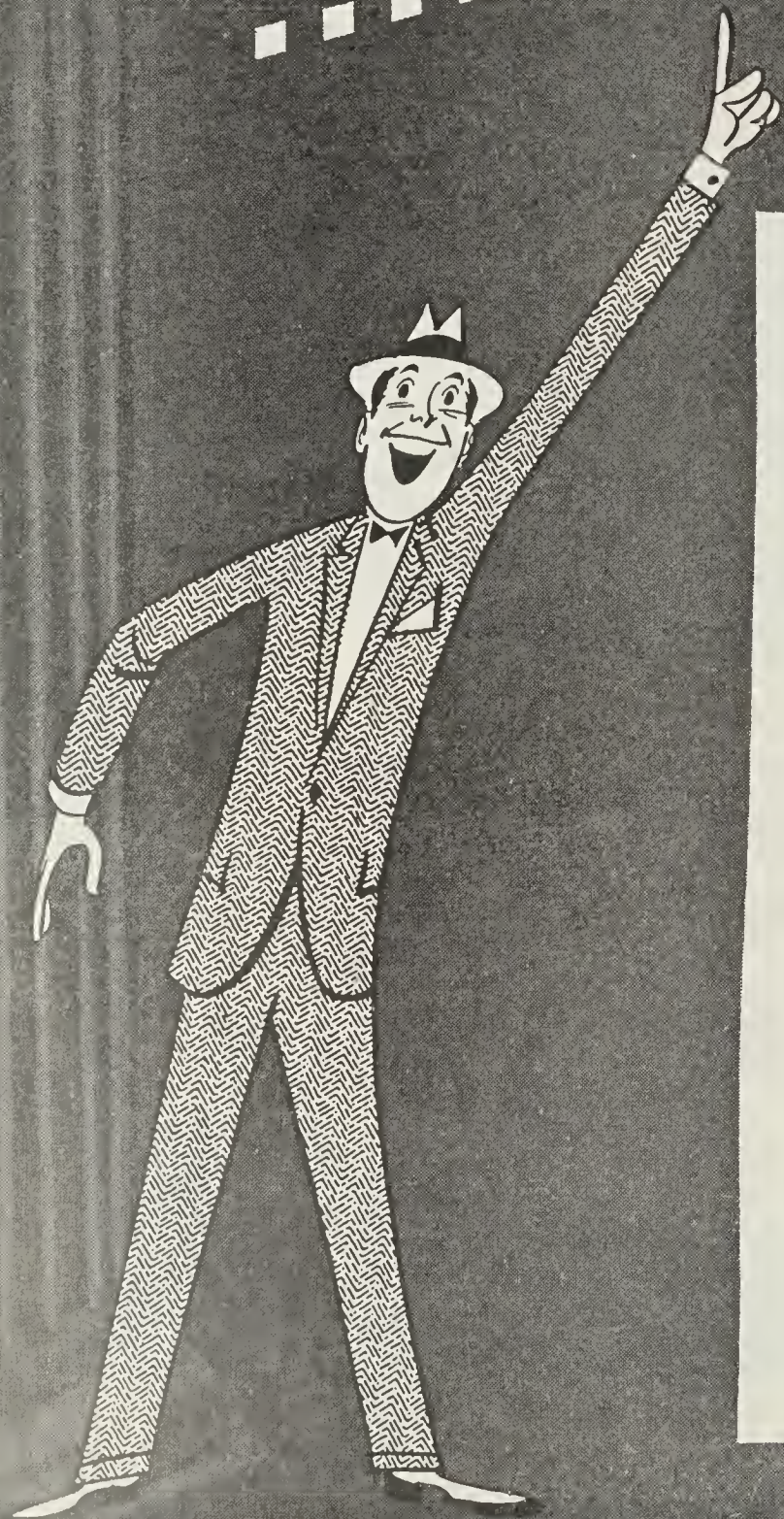
THE FIRST MOTION PICTURE IN
CINEMASCOPE
55

MORE THAN YOUR EYES HAVE EVER SEEN



TURN THE PAGE

...ALSO AVAILABLE IN



Brother against brother, man against woman in the Ranch Society Jungle of today's great Southwest!

**VAN JOHNSON · JOSEPH COTTEN
RUTH ROMAN · JACK CARSON**

**THE BOTTOM OF
THE BOTTLE**

COLOR by DELUXE

CINEMASCOPE

with Margaret Hayes,
Bruce Bennett, Brad Dexter
Produced by BUDDY ADLER
Directed by HENRY HATHAWAY
Screenplay by SYDNEY BOEHM
From a story
by Georges Simenon



FEBRUARY FROM 20TH!

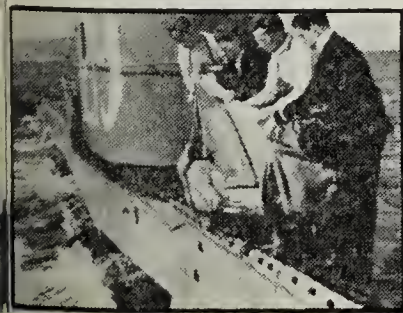
*strangest spy story in the annals
of naval espionage!*

RON WEBB · GLORIA GRAHAME

**THE
MAN WHO
NEVER WAS**

COLOR by DE LUXE
CINEMASCOPE

Robert Fleming,
Johnnie Griffin, Stephen Boyd
Produced by ANDRE HAKIM
Directed by RONALD NEAME
Screenplay by NIGEL BALCHIN
Based on the novel by Ewen Montagu



*The greatest, most dangerous
frontier of them all . . . just 17 miles
from your home—straight up!*

**GUY MADISON · VIRGINIA LEITH
JOHN HODIAK · DEAN JAGGER**

**ON THE
THRESHOLD
OF SPACE**

COLOR by DE LUXE
CINEMASCOPE

Produced by WILLIAM BLOOM
Directed by ROBERT D. WEBB
Screenplay by SIMON WINCELBERG



SHOWMANSHIP SWEEPSTAKES

1955-56 SERIES Finalists In Contest No. 27

George Nonamaker
Editor

Atomic Age Reaches Sweepstakes As "Uranium" Entry Takes \$100

PHILADELPHIA—The winner of this week's contest in SHOWMANSHIP SWEEPSTAKES turns out to be Richard R. Rook, Rook, Cheyenne, Okla., whose entry "Selling Via Uranium" found favor with the majority of the 50 judges. His \$100 check from MOTION PICTURE EXHIBITOR is on its way to him.

Some of our judges have been giving their opinions in connection with recent contest entries, other than just checking off selections for winners. One judge remarked: "The entries are all good. It's been much harder to select prize winners lately. This week's entries are particularly attractive since several are very small town with low advertising budgets."

Another judge has told us, "Entries have improved. Competition is good among the contestants. The last few contests have been hard to select winners."

This indicates that, as intended, SHOWMANSHIP SWEEPSTAKES is the best contest of its kind ever run by the trade press. These tried and proven showmanship stunts, particularly those okay for the small towns and small theatres that operate on low ad-publicity budgets, are definitely of value to all theatremen.

WINNING ENTRY

SELLING VIA URANIUM

Submitted by Richard R. Rook
Rook, Cheyenne, Okla.

375 seats • 45 cents top admission
Small town and rural patronage.

This town of 1,200 population recently had a uranium strike which set the whole county buzzing. Geiger counters have become rather common as everybody wanted to check their own land.

This "uranium fever" set the stage for one of my promotions. I mixed crushed uranium ore with my paste and the counters fairly jumped out of people's hands when held up next to Doris Day in a special lobby poster. There were a good many jokes about the "hottest" thing in town. WKY-TV came out from Oklahoma City to do a story on the uranium strike and they took quite a lot of footage of this display, and it was shown all over Oklahoma on TV.

Two weeks prior to opening, I made a lobby board with magazine reviews I had saved on the film. The magazines used were Life, Coronet, Look, Colliers, News-



week, and the Daily Oklahoman, a newspaper. The board was red and black.

Also, two weeks before playdate we increased our newspaper ads to give "advance word about a very fine picture."

I also made a six-sheet board framed by 40 watt lights. Flasher buttons were behind each bulb causing a very nice effect day and night. To the right of the display I had a phonograph which played the title song from the picture. So I had art work, sound, and movement, the flashing lights, all in one.

Added art display was featured in back of the concession stand, including cut-outs of the stars; and a tie-up was made with a local drugstore with a home-made cardboard display in red and black reading "He'll Love You Not Leave You! Shop Locally For These Beauty-Aid Specials."

Being in a small town, our exploitation budget is pretty limited. The cost of this entire campaign came to less than \$5.00. The newspaper space, pretty extensive in this case, is a swap arrangement we have with the paper—passes for space.

The picture, of course, was "Love Me Or Leave Me." Being a musical with the word "love" in the title, it would have fallen flat out here. The resulting gross, however, was about 140 per cent of normal.

RUNNER-UP NUMBER 1

"A MAN CALLED PETER"

Submitted by Harvey A. Gifford
Kee, Kiester, Minn.

250 seats • 50 cents top adult admission
Village and rural patronage.

Being a small town of 550 people and the last in the area to play this film, I

knew that I would have to do something extra to "draw them in" and find the audience that had not gone to three nearby towns to see the picture earlier. I also knew that the campaign must cost less than \$15, so here are three ideas I worked out.

I contacted local grocery stores and secured permission of the three of them to print advertising on grocery sacks used to pack grocery orders. All stores consented. Between the three stores I gathered 2,000 bags; delivered them to the local print shop. On one side of the bag, I had printed a large three-column ad taken from the press book. The cost for the printing was \$7.00. The bags were returned to the stores, and for two weeks prior to playing time, every grocery order leaving these stores carried my ad. Everywhere one looked they could see people walking up and down the street carrying these grocery bags with "A Man Called Peter" ad advertising the show. Needless to say the talk that this caused in this small town was terrific.

My second idea was to obtain three six-sheets which were hung at the three grocery stores. I found that the six-sheets, because of their size, were a great attraction "getter," and well worth their \$2.70 cost.

In addition, I ordered 1,000 heralds, four by nine inches, at a cost of \$3.00. These were distributed by local school bus drivers, as well as the drivers of school buses in two adjoining towns; and they agreed to have some student in each of their buses hand them out as the children left the bus. Then, on a Sunday morning, when I should have been in church, I started out about 10.00 a.m. and drove like mad to all the church yards in the area and placed a herald in each car parked at the various churches.

Perhaps, the crowds this picture attracted would have been just as great had I sat back and let them come of their own free will, however, the results were so good that I cannot help feel that it was all worth the extra effort, and the town is still talking about the crowds that came to see the film. The total cost of the campaign was well within my \$15 budget, \$12.70, to be exact.

RUNNER-UP NUMBER 2

LOBBY ART EXHIBIT PLAN

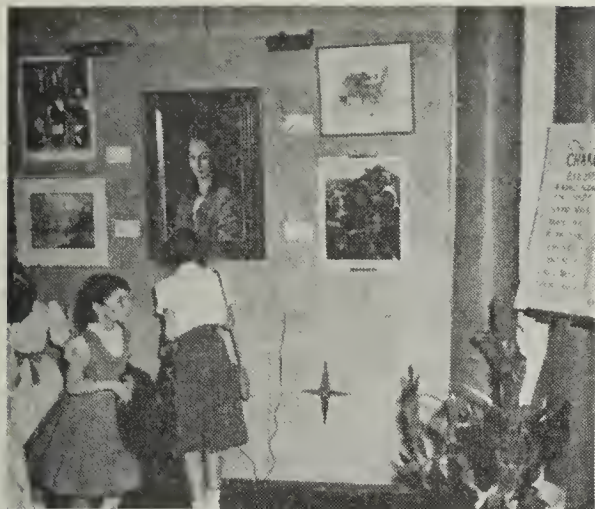
Submitted by Caryl Hamburger, manager
Film Centre, Baltimore, Md.

960 seats • \$1.00 top adult admission
Art house and general patronage.

With the three-fold purpose of supplementing the theatre's public relations program, providing interesting lobby displays for our patrons, and encouraging the work of local artists, this theatre is sponsoring a series of exhibits by local art groups in its foyer and lobby.

The policy of group displays, rather than one-man shows, has several advantages, the exhibits are diversified and usually have some appeal for everyone; more artists have an opportunity to exhibit and, possibly, even to sell their work; and more people are brought into direct contact with the theatre.

During the past year, exhibiting groups have included Artists' Union, Artists' Equity, The Lensmen of Baltimore, The



Maryland Institute of Art Gold Medal Winners, and many others. Sculpture, pottery, jewelry, and woodwork have also been displayed along with paintings, photographs, and sketches.

Future plans include the possibility of morning art classes being held in the lobby and a competition with suitable prizes at the end of the year.

Exhibits start the first Monday of each month, and an opening night reception for the artists and their friends is held in the lobby. The theatre provides 40 attractively printed invitations, admitting two, which the organization is free to distribute. In addition, each exhibiting artist is invited to attend with one personal guest. The theatre assumes the responsibility for inviting local art critics, press, radio and TV personalities. On opening day a 30x40 card is placed on an easel outside the theatre, reading: "Meet The Artists Night In The Film Centre Foyer—First Monday Of Every Month, 8.30 to 10 p.m." There is space at the bottom of the card for a panel with the name of the current group. The theatre's permanent display set-up includes two 20x30's in the outer lobby identifying the exhibiting group, plus a 30x30 card on an easel in the lobby listing the names of the individual artists. When space permits, a box is inserted in our newspaper ads, announcing the current art display in the lobby.

We find that the opening night receptions bring in a number of people who have never been in the theatre before. In fact, one club bought a block of 50 seats and attended the theatre en masse the month following their exhibit.

A trailer on screen advises patrons that pictures on display may be purchased, and the management will be glad to furnish added information. We have sold as many as 10 paintings from a single exhibit.

It is evident that the theatre is accepted as a gallery by the local art colony since we receive continuous requests for exhibition space, as well as invitations to participate in most of the art activities throughout the city.

We have also noticed that our patrons look forward to the exhibits each month, carefully studying them before and after the show.

In addition to supplementing our public relations program, the art exhibits have provided the theatre with a great deal of free air time and newspaper space. A series of artist-interviews are set up each month on a number of local TV shows. These stations are extremely cooperative, particularly if we can arrange for art demonstrations. One program sets

aside a 10-minute segment for the Film Centre on the opening day of each exhibit. Art groups are delighted to provide personnel, since it means publicity for their organization, as well as for the theatre.

Releases naming the group and listing the artists, are sent to the newspapers each month and often appear in local news sections. Each show is reviewed, sometimes at length, by the art critics of both Sunday papers. The theatre's art exhibits are also listed in the Association of Commerce's monthly calendar of events, and are occasionally written up in some of the weekly community newspapers.

We feel that the total expenditure of our lobby art exhibits, the small cost of printing 50 invitations, having four signs lettered and purchasing a few boxes of picture hooks, is an excellent investment in community relations and theatre promotion; an investment which, we feel certain, can be as profitable for other theatres as it is for the Film Centre.

RUNNER-UP NUMBER 3

BADGES AND STICKERS HELP SELL

Submitted by E. R. Smith
Lido, Michigan City, Ind.

850 seats • Top adult admission 75 cents
General patronage.

Our campaign on "Not As A Stranger" hinged on the use of badges and stickers and the results more than paid off.

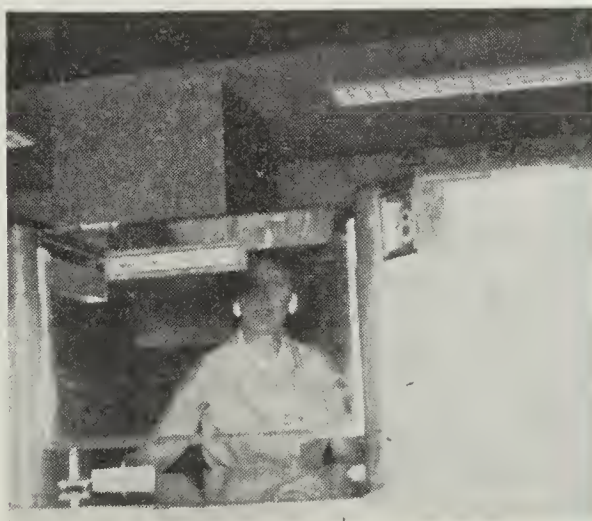
Two hundred badges reading "Welcome To Our Town! We Greet You 'Not As A Stranger'" were distributed and worn by bank employes, waitresses of four different restaurants, cab drivers, milkmen, plumbers, laundrymen, four various service stations, sales personnel of 18 different businesses, and by the theatre staff.

One thousand stickers were used around teller windows, inside taxicabs, on counters and various doors all around town, on buses, etc.

In addition, 100 window cards were used on buses and on Beach Route, and we had window tieups with book stores and music shops. Five thousand sponsored heralds were put out and sheet music on the film was given to six different bands to plug.

Three pages of co-op. advertising was arranged in the local newspaper and used on opening day.

An insert was also used in the lobby at the largest local hotel. Flags were put on each light pole all over town reading "Welcome to Michigan City But 'Not As A Stranger'." These were put up by the Chamber of Commerce.



RUNNER-UP NUMBER 4

HOW TO RUN A CHILD POPULARITY CONTEST

Submitted by Irving Hatten, manager
Williamsburg Playhouse, Brooklyn, N. Y.

600 seats • 50 cents top adult admission
General patronage.

Deciding to run a child popularity contest and have the children's photos taken by a local photographer and given to all the entries free at the end of the contest, I secured the photographer and, in addition, had him award fourth prize of two 8x10 photo enlargements to the winner. I then tied in with three merchants, who donated the first, second, and third
(Continued on page 19)



While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

DISTRIBUTOR CASH PRIZES NOW IN EFFECT . . . are as follows:

PARAMOUNT PICTURES

\$500⁰⁰ on —

"WE'RE NO ANGELS"

(This Prize Offer expires Jan. 11, 1956)

REPUBLIC PICTURES CORP.

\$500⁰⁰ on —

"THE LAST COMMAND"

(This Prize Offer expires Feb. 22, 1956)

RKO RADIO PICTURES, INC.

\$500⁰⁰ on —

"The Treasure of Pancho Villa"

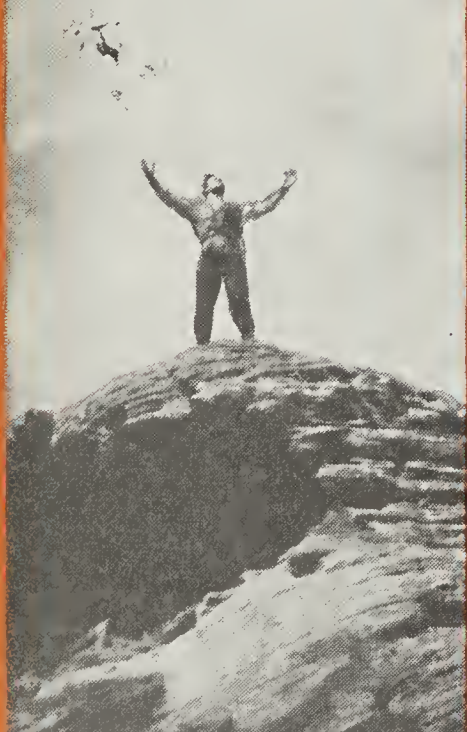
(This Prize Offer expires April 11, 1956)

WHEN THE HITS OF 1950

“THE CONQUEROR” WILL

Soon
he
will
rise
in all
his
might

**THE
CONQUEROR**



*Coming
in early 1956*

from **RKO**



One
of the
great
pictures
of the
past
20
years

**THE
CONQUEROR**



*Coming
in early 1956*

from **RKO**



Howard
Hughes
put
2 years
and
\$6,000,000
into

**THE
CONQUEROR**



*Coming
in early 1956*

from **RKO**



Big
Big
Big
biggest
picture
ever
filmed
by
RKO

**THE
CONQUEROR**



*Coming
in early 1956*

from **RKO**

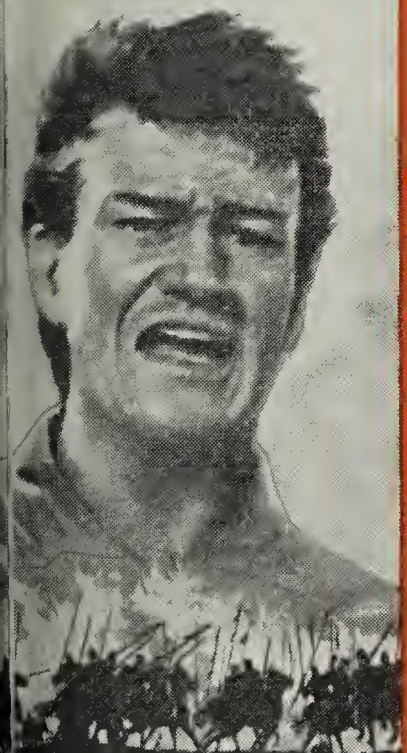


Series of eight special teaser ads

**ARE TALKED ABOUT...
BE MENTIONED FIRST!**

John
Wayne
is
more
John
Wayne
than
ever
in

**THE
CONQUEROR**



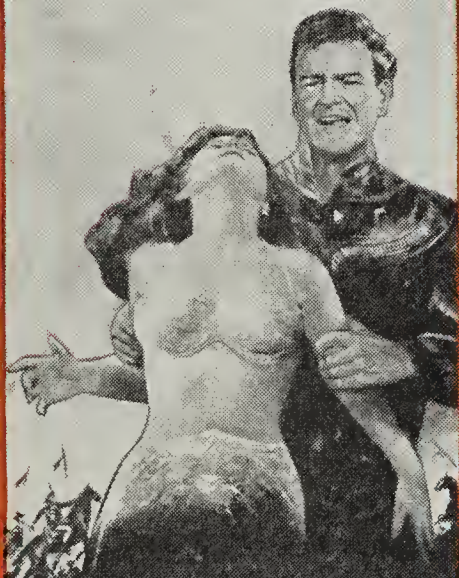
Coming
in early 1956

from **RKO**



Susan
Hayward
is
just
great...
greater
than
ever
in

**THE
CONQUEROR**



Coming
in early 1956

from **RKO**



Produced
and
Directed
by
Dick
Powell
Written by
Oscar
Millard

**THE
CONQUEROR**



Coming
in early 1956

from **RKO**



Backed
by the
biggest
advertising
campaign
ever put
behind
any
RKO
picture

**THE
CONQUEROR**



Coming
in early 1956

from **RKO**



currently running in all trade papers

The International Scene

Canada

Houses Change Hands In Canadian Shuffle

TORONTO—Reflecting a desire by old operators to get out of the business because of TV and a desire by newcomers to enter the business, more than 10 per cent of Canadian theatres changed hands in 1954, with the number increasing during the past year.

Not all the houses were ones playing just two or three days a week, and drive-ins were included, with the bulk of the transfers in the west.

In 1954, 111 situations changed hands of Canada's 2,000 or so 35mm. theatres of all types, 12 being drive-ins. To December, 1955, there have been 129 transfers, five being drive-ins. The 129 figure for 1955 so far compares with 98 in 1954 for the same period, of which 11 were drive-ins. In some instances, theatres have changed hands several times.

A guess as to why a number of houses have changed hands is the fact that circuits have dropped the leases on houses, with independents entering the picture to operate the houses, believing they can do so more economically than the circuits.

Canadian Comment

Top money in the Profit Blitz for Fitz held by Famous Players in honor of President John J. Fitzgibbons was taken by Eddie Lamoureux, Palace, Windsor, and Clarence Marshall, Capitol, North Battleford, Sask. Each of the two men walked off with a total of \$625 in cash prizes. This was made up of \$350 in increase over last year, \$70 for thrifty operation, and \$205 for special awards to managers in the east and west who made the best comparative showing over the 13-week period of the contest. The theatres were divided into five groups, depending on their size, with eleven prizes given for each group, while three additional prizes for each group were given for thrifty operation. In addition, special prizes were awarded the district managers and the bookers, as well as special prizes each week for managers supplying newer and better ideas for saving money or for making more money through ingenious promotion ideas. The announcement of the winners was made by Dan Krendel, drive captain of the contest. The top winners in each of the theatre groups were Eddie Newman, Metropolitan, Winnipeg; Paul Valliere, Capitol, Quebec; Eddie Lamoureux, Palace, Windsor; Clarence Marshall; Capitol, North Battleford; and Robert Knevels, Tivoli, Windsor. Mort Margolius, Toronto city supervisor, won first prize for district managers, while Herb Black won the bookers' award.

CINE CHATTER: Doris Robert, Granby, Que., was elected president, Quebec Allied Theatres, at the annual meeting in Montreal, succeeding Bill Lester, United Amusement Corporation. . . . The 12th



William Satori; William E. Osborne, assistant export manager; and, extreme right, Bernard J. Gates, Latin American supervisor, Allied Artists International Corporation, recently met with Run Run Shaw, Shaw Brothers, Ltd., prominent distributors and exhibitors in the Far East with headquarters in Singapore, while he was in New York City.

annual meeting of the Manitoba and Saskatchewan Motion Picture Pioneers held in Winnipeg elected H. Swartz, president; A. Feinstein, vice-president; D. Wolk, secretary-treasurer; H. Hurwitz, social committee chairman; Syl Gunn, membership committee chairman; and H. Gray, publicity chairman. . . . John Alexander becomes theatre relations manager for Associated Screen News, succeeding Ken V. Cooper, trailer sales manager. . . . Managers in the Saint John, N.B., area have formed an association to deal with local problems affecting theatres. Discussions are being held toward alleviating the tax problem in the province. . . . Ernest Reid, noted as one of the better directors in Canada's film industry, has joined Associated Screen News. . . . Harley Wynn, Capitol, Digby, N. S., was the victim of an armed robbery just after the theatre closed. . . . Montreal is proposing a special levy on movie theatres to help support cultural events, with the movie industry opposed. . . . A former executive producer with the National Film Board, Robert Anderson, has formed a company to produce theatrical, non-theatrical, and TV films. It will be called Robert Anderson Associates, Ltd. . . . Immigration totals to this country are down from other years. An expected 110,000 will come in this year, down 44,000 from other years. . . . Don Summerville, manager, Prince of Wales, B and F unit, was reelected an alderman in the civic elections in Toronto. Another Summerville hits the headlines with the note that, Paul son of William, also of the B and F circuit, opens at the Barclay Hotel, Toronto, with a trio for his first Canadian engagement. . . . Eddie Bracken was hosted at a special screening by Jim Hardiman at Odeon of JARO's "Doctor At Sea." . . . Arch Jolley, executive secretary, MPTAO, was hospitalized for surgery at St. Joseph's Hospital, Hamilton. . . . Mike Simons, MGM's director of customer relations, was principal speaker at Quebec Allied in Montreal. . . . Fred Fink completely renovated the Old Brock and renamed it the Gem, Toronto. . . . Seven

Rank Seeks Return To Exhibition Group

BIRMINGHAM—Readmission to the Cinematograph Exhibitors Association is being sought by the J. Arthur Rank theatres, it was announced by John Davis, managing director, Rank Organization, at the annual banquet of the CEA Midlands branch. The announcement came in the course of a plea for trade unity by Davis, who referred to the forthcoming problems posed by the new legislation needed in the next few years governing the Eady Plan and the National Film Finance Corporation.

The industry here also faces the prospect of the appointment of a committee by the Board of Trade to investigate the entire industry. Davis asserted that such an inquiry would be undesirable, and urged a united and concerted effort to share the future of the British industry through the trade committee now working for tax relief.

Davis further revealed that, in the interests of unity, he has prevailed upon the Granada circuit to contribute to the Eady Plan on the same basis as other theatres. Granada's previous refusal to participate has been a principal stumbling block in the way of achieving trade unity.

Mexico, Ireland Tents Elect

PHILADELPHIA—Edward Emanuel, Variety Clubs International Property Master, announced last week the results of elections of crews for 1956 in the following foreign tents:

MEXICO CITY: Chief barker, Guillermo Haza; first assistant, Lic Juan Bandera; second assistant, Alfonso Rosas Priego; property master, Lic. Eduardo Ragasol; dough guy, Jose Munoz de Cote, C.P.A.; and international director, Luis R. Montes.

IRELAND: Chief barker, Pat Brady; first assistant, Maurice Baum; second assistant, Jim Lewis; dough guy, Harry Band; and property master, Des. O'Keeffe.

Columbia Appoints Bryson

LONDON—The appointment of E. J. Bryson, Columbia International sales representative, to a director's seat was announced by the recently-named vice-president M. J. Frankovich who, at the same press conference, predicted that Columbia will gross more with its product overseas than in the domestic market. One of the reasons for his optimism, he said, is the large amount of money Columbia has invested in local production.

Bryson was named Columbia International sales representative here in 1952. He joined the company in 1934.

Houser Names Aide

HOLLYWOOD—Mervin Houser, RKO studio publicity director, last week named Miss Pat McDermott to the post of assistant publicity director. Miss McDermott recently joined the RKO publicity department.

new members joined the Alberta branch of the Canadian Picture Pioneers' Association at a recent meeting. They included Hector Hodgkinson, Edmund Liddle, Norman G. McDonald, and K. D. Kremer, Edmonton; R. C. Kiefer, Hardisty; Cyril Brown, Calgary; and Charles B. Coombes, Lloydminster.

Konecuff

(Continued from page 6)

like build-up with the latest item on the program being a 20-page factual service booklet with facets, fotos, interesting yarns, etc., for press reference and use. Good idea. Interesting reading.

THE METROPOLITAN SCENE: More holiday greetings in from the Herb Steinbergs, Martin Davis, Charlie Cohen, K. D. Clark, Carole Levine, the Gene Pleshettes, Charlie Einfeld, Dave Bader, Nathaniel Lax, the Leon Roths, the Les Sugarmans, Golden State Productions, the Si Seadlers, etc. . . . Socialites, stars, and Armed Service brass rubbed shoulders at the gala invitational premiere of Warners' "The Court Martial Of Billy Mitchell." They tripped up the red carpet into the Criterion on Broadway to the accompaniment of music from the First Air Force Band. News cameramen, TV, radio, and reporters were on hand to record the event for posterity. . . . Sonja Henie will appear in and supervise the production of the next ice show at the Roxy, which will open with "The Lieutenant Wore Skirts" on Jan. 11. . . . Watch for an upcoming little sleeper from United Artists called "Time Table," which stars and is directed by Mark Stevens. It puts films costing three and four times as much to shame as to story interest, plot development, and direction. . . . Okay pressbooks out on "Artists And Models," "Texas Lady," "The Indian Fighter," "The Lieutenant Wore Skirts," and "Three Bad Sisters."

SHORTIE: Gary Cooper, star of Warners' "The Court Martial Of Billy Mitchell," was in town to promote the film, and he participated in a Broadway street changing ceremony which made 44th Street and Broadway "Billy Mitchell Square" for the day. Participating in the ceremony was Charlie Moss, executive director, Criterion, where the film is going like hot cakes (yeah, we know—better it should go like film).

After this chore, Cooper adjourned to Sardi's where a luncheon with the press was in order. Commented he, "Yep."

Warners Salaries Revealed

NEW YORK—The officers and directors of Warners received remuneration aggregating \$845,350 in the fiscal year ended Aug. 31, it was revealed last week in a proxy statement forwarded to stockholders in connection with the annual meeting scheduled for Feb. 1 in Wilmington, Del. The individual amounts included \$104,000 each to Harry M. Warner, Jack L. Warner, Samuel Schneider, and Benjamin Kalmenon; \$78,000 each to Albert Warner and Robert W. Perkins; \$39,000 to Samuel Carlisle; and \$65,000 to Stanleigh P. Friedman.

Horwitz To Assist Hartman

HOLLYWOOD—Howie Horwitz has been named assistant to Don Hartman, Paramount production head, it was announced last fortnight. In making the appointment, Hartman stated that it was in line with his policy of developing "new talent" for the film company, on the screen and in all "creating phases" of film production.

This Was The Week When

John Wayne was slated to embark on his first personal appearance tour later this month in behalf of RKO's "The Conqueror." . . . The Japanese epic, "Samurai," was scheduled to bow in New York's Little Carnegie, Jan. 9. . . . Alfred H. Tamarin, United Artists publicity executive, accepted the chairmanship of the industry's Brotherhood Drive for 1956, it was announced by national co-chairmen William Heinemann and Spyros S. Skouras, Jr. . . . Warners revealed plans for the first global premiere for "Helen Of Troy," to be viewed in 130 cities around the world, Jan. 26. . . . 20th-Fox's "The Lieutenant Wore Skirts" was slated to head the bill with Sonia Henie's ice revue at the Roxy, New York, beginning Jan. 11.

The General Federation of Women's Clubs selected United Artists' "Marty," Warners' "The Court Martial Of Billy Mitchell," Ernest Borgnine, James Cagney, Anna Magnani, and William Wyler for top honors in its annual film voting. . . . Continental Distributing announced "Adorable Creatures" for New York's Baronet following the current "Naked Sea." . . . Fred MacMurray and his wife, June Haver, were slated for a key city tour to launch Allied Artists' "At Gunpoint." . . . Walt Disney was named winner of the 1955 Parents' Magazine Medal Award for Outstanding Service to Children. . . . American Releasing, encouraged by returns from "Day The World Ended" and "Phantom From 10,000 Leagues," announced it will spend between \$500,000 and \$1 million in cooperative advertising with theatres. . . . Warners slated the Lone Ranger for a whirlwind, 38-city tour to launch the feature release.

Heineman, Skouras Head Industry Brotherhood Week

NEW YORK—The industry's 1956 Brotherhood Week campaign will be headed by co-chairmen William J. Heineman, vice-president in charge of distribution, United Artists, and Spyros S. Skouras, president, Skouras Theatres Corporation, representing distribution and exhibition, respectively, who were installed last week at an industry luncheon in the Waldorf Astoria Hotel, hosted by J. Robert Rubin, permanent chairman, National Conference of Christians and Jews.

Next year's campaign will be put in motion with the departure of Heineman and Skouras for Hollywood to discuss plans with studio heads and with Edwin F. Zabel, drafted to serve with them on the west coast. Heineman expressed confidence that it would be possible to enlist the support of studio executives and top talent in the campaign, the goal of which will be to double or triple the \$115,500 yielded in the past year.



U-I recently held an invitational preview of "The Benny Goodman Story" at the RKO 86th Street, New York, and among those present were from left to right, Mrs. Benny Goodman, Benny Goodman, Charles J. Feldman, vice-president and general sales manager, U-I; Steve Allen, who plays Benny Goodman in the film; and his wife, Jayne Meadows.

Critics Like "Marty"

NEW YORK—The New York Film Critics, in their 21st annual motion picture awards, selected United Artists' "Marty" as the best picture of 1955; named David Lean, for his work on United Artists' "Summertime," the best director; and singled out the performance of Ernest Borgnine, in "Marty," and Anna Magnani, in Paramount's "The Rose Tattoo," as the best of the year. "Umberta D" and "Diabolique" were tied as the best foreign films exhibited here during 1955.

Showmanship Sweepstakes

(Continued from page 15)

prizes. A window display was set up in each cooperating merchant's store advertising the contest.

Since I wanted this contest to attract patrons that had never been to our theatre before, as well as to increase the general patronage, I thought if I could get the children in our theatre from all the surrounding areas and have them take home application blanks, I might accomplish the results wanted. Hence, I planned a special Saturday matinee for the kids giving them two serials and 200 free bags of popcorn. I made up 5,000 heralds and distributed them in every school within a 10-mile radius of the theatre. This resulted in our having the biggest matinee in our history. We made sure that each child received an application blank to take home. I was very gratified that as a result of this we had entries from people living very distant from our theatre. It is amazing how far a kid will travel to see a special show.

The photos of the children were put on display in our lobby and patrons asked to vote for their favorite. Patrons were given five votes during the matinee and 10 votes to cast during the evening as they entered the theatre. The voting period was for three weeks.


The business during the voting period increased considerably and we consider the good will created, plus the fact that the merchants paid the cost of the whole campaign, well worth our efforts.

The Tip-Off On Business

(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

KEY TO "THE LITTLE MEN" RATINGS: (JANUARY 4)

 Registering grosses in the highest brackets.

 Just fair, nothing out of the ordinary, average.

 Good, although not breaking down the walls.

 Disappointing, below what was expected.

TO CATCH A THIEF
(Paramount)



I AM A CAMERA
(DCA)



TRIAL
(MGM)



KISMET
(MGM)



GUYS AND DOLLS
(Goldwyn-MGM)



THE RAINS OF RANCHIPUR
(20th-Fox)



THE TENDER TRAP
(MGM)



THE ROSE TATTOO
(Paramount)



THE AFRICAN LION
(Buena Vista)



ARTISTS AND MODELS
(Paramount)



THE VANISHING AMERICAN
(Republic)



THE INDIAN FIGHTER
(UA)



GOOD MORNING, MISS DOVE
(20th-Fox)



IT'S A DOG'S LIFE
(MGM)



THE BIG KNIFE
(UA)



THE TROUBLE WITH HARRY
(Paramount)



THE DEEP BLUE SEA
(20th-Fox)



TARGET ZERO
(Warners)



THREE STRIPES IN THE SUN
(Columbia)



THE SECOND GREATEST SEX
(U-I)



Eight New, Four Old From MGM To April

NEW YORK—MGM will have eight new pictures and four reprints for release during the first four months of 1956, according to a tentative schedule announced last fortnight.

During January, there will be released "Diane," in CinemaScope and Eastman Color, starring Lana Turner, Pedro Armendariz, Roger Moore, and Sir Cedric Hardwicke. This will be followed by "Ransom!" starring Glenn Ford, Donna Reed, Leslie Nielsen, Juano Hernandez.

For February, there will be "Forever Darling," Lucille Ball-Desi Arnaz starring attraction, with James Mason and Louis Calhern in co-starring roles, in Eastman Color. This will be followed by "The Last Hunt," in CinemaScope and Eastman Color, starring Robert Taylor, Stewart Granger, Lloyd Nolan, and Debra Paget. Supplementing the new releases will be a Masterpiece Reprint combination, "The Three Musketeers" and "The Stratton Story."

The March releases will be headed by "Meet Me In Las Vegas," in CinemaScope and Eastman Color, starring Dan Dailey, Cyd Charisse, Liliane Montevocchi, and Agnes Moorehead; and "Forbidden Planet," starring Walter Pidgeon, Anne Francis, and Leslie Nielsen. In addition, there will be Masterpiece Reprints of "Northwest Passage" and "The Yearling."

For April, there will be "Tribute To A Bad Man," in CinemaScope and Eastman Color, starring James Cagney, with Irene Papas and Stephen McNally; and "Gaby," in CinemaScope and Eastman Color, starring Leslie Caron, John Kerr, and Sir Cedric Hardwicke.

RKO Winners Named

NEW YORK—Winners of RKO's annual billings contest for all exchanges in the United States and Canada, which ran this year from Aug. 12 to Dec. 1, were announced last week by Walter Branson, vice-president in charge of distribution.

To equalize competition, the exchanges were divided into three groups according to their booking potential. Sol Sachs, Dallas manager, won top honors in Group I. He was followed by Joseph Brecheen, Washington, and Meyer Mackimson, Toronto. Top honors in Group II went to Harry Cohen, Montreal exchange manager. Second place was won by L. E. Hobson, Denver, and third place went to Lloyd Krause, Cincinnati. Leading exchange managers of Group III were Harry Paynter, Calgary; Ken Snelgrove, St. John; and Norman Nielsen, Omaha.

Prizes were awarded also to district managers for the best over-all performance of the branches under their supervision. Winners of this award, in the order of branch performance, were Jack Labow, Canadian district; Al Kowitz, Rocky Mountain district; and Dave Prince, southeastern district.

Warners' Golden Mourns Mother

NEW YORK—Funeral services for Mrs. Sadye Golden, 72, mother of Gilbert Golden, Warners advertising manager, were held last week at Forest Park Chapel, Forest Hills, L. I.

NEWS OF THE TERRITORIES . . .

Civil Service Exam To Choose Inspector

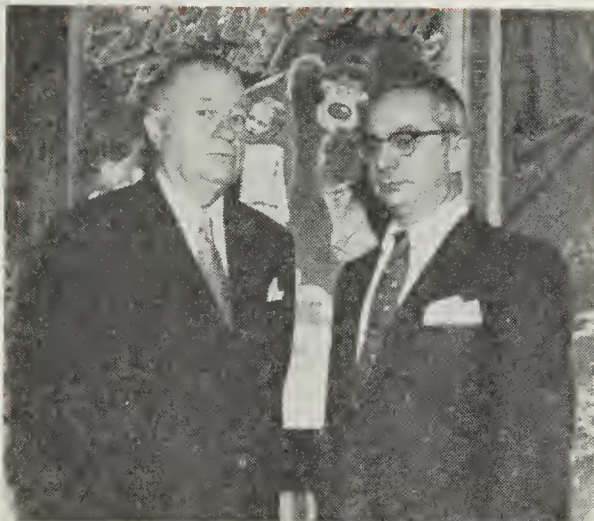
ALBANY—To fill a vacancy in Syracuse, N. Y., a civil service examination for the position of inspector, motion picture division, State Education Department, will be held in various cities of the state on Feb. 18. The Department of Civil Service, State Office Building, Albany, will accept applications up to Jan. 20. The salary is from \$3360 to \$4280, in five annual increases.

A Civil Service bulletin sets forth that an inspector checks theatres in a designated area to prevent exhibition of unlicensed films and to secure compliance with the motion picture licensing law and regulations. Duties include inspecting films at distributor exchanges. An inspector also is charged with explaining the licensing statute to exhibitors, bringing violations to their attention, and, where violation persists, collecting evidence for prosecution.

Minimum qualifications required of candidates for the examination are graduation from a standard senior high school or possession of a high school equivalent diploma, and one year of "satisfactory experience" involving investigation, duties of a regulatory nature, or "varied contacts with the general public" in such positions as salesman, reporter, insurance adjuster, or field representative. There are additional requirements, including sound health and good moral character and habits.

Albany

The Variety Club planned to hold an open house at the clubrooms in the Sheraton-Ten Eyck Hotel on New Year's Eve. It was also announced that membership rolls carried about 200 names by the end of the year, with the possibility that the initiation fee for associate members will go up to \$100. . . . Stanley Warner's Strand entertained an evening dress audience for the Princeton University Triangle Club stage show, "Spree de Corps." Local alumni leased the house for the day, under the management of A. O. La Flamme and his assistant, Norman Canteis. . . . Everett Pearlstein, Columbia auditor, was in. . . . George H. Scheuck, Tri-State Automatic Candy Corporation branch manager, gave a holiday party for theatre clients and other guests. . . . Jack Hamilton, Berlo Vending Company branch manager, will host a party for employees later this month. . . . Trial of the \$1,500,000 anti-trust suit of St. Lawrence Investors, Inc., operating Aleck Papayanakes' American Canton, N. Y., against the Schine circuit will begin in U. S. District Court here on Jan. 16. . . . Sarto Smalldone is enlarging the Malta Drive-In, Saratoga, N. Y. . . . U-I branch manager Norman Weitman and his wife became the parents of another daughter. . . . Geneva Barcomb, former booker's secretary, U-I, is now on the staff of Upstate Theatres. Her successor is Virginia Frey.



Buena Vista recently launched the re-release of Walt Disney's "Song Of The South" in the New England territory, and plans for its saturation booking were presented to exhibitors at luncheon meetings in Boston and New Haven. Seen, left to right, are Marty Mullen, New England Theatres; and Leo F. Samuels, president and general sales manager, Buena Vista.

Atlanta

The Gulf Stream Drive-In, Hollandale, Fla., newest unit in the E. M. Loew circuit, opened, with E. M. Loew, Larry Wallace, concession manager, and Richard Rubin, designer and engineer, all in Florida for the occasion. The manager is Jim Frazier, who has been transferred from Loew's Strand, Ashville, N. C. . . . Lester Neely, 39, owner, Neely Theatre Circuit in Alabama, died at his home in Marion, Ala., after a heart attack. . . . A candlelight Christmas dinner was held by the WOMPI at the Variety Club. Jimmy Bello, Astor Pictures, was a special guest. Jackie Cowart, social chairman, was in charge of the program. . . . Mrs. Birdie M. Gaus, mother of H. Russell Gaus, branch manager, MGM, died in a local hospital after an illness. Also surviving is a brother, William F. Grinter, of New York City, N. Y. . . . Bob Dillon closed his Avon, Birmingham, Ala. . . . It is reported that the Howco Film Exchanges, with headquarters in Atlanta, will soon have an exchange in Jacksonville, on East Bay Street. . . . Mr. and Mrs. J. A. MacDougal, formerly of Green Springs, Fla., were appointed managers, State, Eustis, Fla. Bill LeHeup, who has been managing the house for the past two years, left for Leesburg, Va., to be manager, Palace, there. . . . The Berkeley, Moncks Corner, S. C., was destroyed by fire, with a loss of \$60,000. Owner is W. T. Friddell. . . . The 28th Street Drive-In, St. Petersburg, Fla., held a week-long celebration of its fifth anniversary. . . . Norris Stephens, buying and booking agent for a number of theatres in Georgia, has leased the Grand and Screven Drive-In, Sylvania, Ga. . . . The Rose has new owners, Nat Hardin, Lee Newton, and Graham Wright, who acquired it from its former owner, P. E. Shave. . . . Bill Brower, salesman, U-I, was transferred to the Cincinnati office. Ralph Bergquist, office manager, replaces Brower here. . . . Dick Johnson, formerly with Floyd Theatres in Florida, was appointed as office manager and head booker. ABC Booking Service. He replaces Cliff Wilson, who is now with Gulf-Paramount Theatres in New Orleans.

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2 years
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Coming
in early 1956

from **RKO**



L. M. Gordon, Circuit Head, Will Retire

BOSTON—Louis M. Gordon, president, Lockwood and Gordon Enterprises, Inc., and general manager of theatre operations for the circuit, announced his retirement from active participation in the company, effective this month. However, he will retain his financial interest and will continue as consultant, director, and officer.

A veteran of the industry, Gordon started with the Olympia circuit in 1922. He is a nephew of the late Nathan H. Gordon, president and founder. In 1925, he became associated with Arthur H. Lockwood and, in the past 30 years, they developed the present circuit of 30 theatres and several outside interests. Gordon will now assume duties on a part-time basis directing and supervising the non-theatrical interests and investments of the company.

Douglas Amos, Connecticut district manager, has been promoted to general manager in charge of theatre operations for the entire circuit, effective Jan. 17.

Boston

Property in Plaistow, N. H., has been purchased by the New Hampshire Park Associates as a site for a drive-in. Owners of the company are Stephen Minasian, Philip Scuderi, and Robert Bersamian, who will erect a theatre to cost approximately \$125,000, facilities for 600 cars, a children's playground, and a concession building. This group operates theatres in North Reading and in Middleton, Mass. . . . Leon Brandt, Burstyn Films, came to town for press conferences on "Rebellion Of The Hanged," which had its American premiere at the Center last week. George Kraska, publicist, Embassy Pictures, arranged for a press dinner and interviews at the Boston Club. Joseph Levine, Embassy president, has the New England franchise for the picture. . . . Charles E. Kurtzman, northeast division manager, Loew's Theatres, Inc., has been named general advisor for the amusement, hotel, and restaurant division of the 1956 Boston Heart Fund. He has appointed Hatton F. Taylor, RKO branch manager, as motion picture chairman for the drive. At the same time, Kurtzman has announced that Benn Rosenwald, MGM branch manager, has accepted the chairmanship of the 1956 March of Dimes campaign for the industry. . . . The annual meeting of Loew's Boston Theatres was held in the auditorium of Loew's State, with Leopold Friedman, senior vice-president, Loew's Theatres, conducting the meeting for the stockholders.

Gertrude Colby, one of the few women projectionists in New England, has been appointed projectionist, remodeled Gorham, Gorham, N. H., owned by John Voudoukis. She has operated the booth at the Belmont Drive-In, Bellows Falls, Vt., during the summer and has been relief operator, Interstate Circuit, in the winter. . . . A \$200,000 fire destroyed the Center, suburban Jamaica Plain, and several stores in the block, all owned by Jack Saranga, who operated the theatre.

. . . Construction of a huge underground garage here has been delayed again and the work on the parking area to be built under Boston Common will not start for another few months. Objections were raised by private citizens and others that the garage would spoil the natural beauty of historic Boston Common if it loomed several feet above the ground as present plans indicated. . . . A permit for a new drive-in has been issued to Stephen Minasian, Philip Scuderi, and Robert Bersamian for a theatre in Plaistow, N. H., 10 miles from the Massachusetts border. This group has built the North Reading and Oxford, Mass., drive-ins, both leased to American Theatres Corporation, and one in Middleton, Mass., which they operate themselves.

Buffalo

Ruth Mitchell, sister of the famed Billy Mitchell, visited to do some tub-thumping for "The Court Martial Of Billy Mitchell" at the Center. She spent both days making television and radio appearances and being interviewed by newspaper folk. Art Moger, Warners exploitation, with headquarters in Boston, accompanied Miss Mitchell. . . . A large number of guests attended a private preview of "Guys And Dolls" in the Cinema. . . . Some \$400 in toys were promoted by Lester Pollock from Noah's Ark for distribution at his annual Christmas party at Loew's, Rochester, N. Y. Lester staged a special Cartoon-O-Scope show and the kids filled every nook and corner. . . . There was a big crowd of industryites at the Yuletide party put on by Carl Bell at his Perkins Supply Company branch. Bell recently acquired the Perkins office himself. . . . Noted at a special table at the annual Christmas party of the Greater Buffalo Advertising Club in Hotel Statler were Murray Whiteman, past chief barker, Buffalo Variety Club; Marvin Jacobs, present first assistant chief barker; Charles B. Taylor, Paramount Theatres; Fay Murti, MGM Records; and Bob Wells, WEBR personality. . . . Word has arrived in Buffalo that James H. Eshelman, former district manager for Paramount Theatres and later associated with circuits in Toronto and Hamilton, Canada, is now operating two first-run theatres for an independent company in Saint Paul, Minn. . . . An interesting, behind-the-scenes talk on the tremendous job of production of motion pictures featured

Retired 20th-Fox Executive Dies; Was 20-Year Veteran

BOSTON—Funeral services for Edward X. Callahan, 67, retired division manager, 20th-Fox, were held at Sacred Heart Church, Newton Centre, Mass., with burial at St. Joseph's Cemetery, West Roxbury, Mass. He died last week in Newton-Wellesley Hospital after a month's illness.

For more than 20 years with 20th-Fox, Callahan resigned in 1953. A leader in the March of Dimes drives, he was a member of the Variety Club of New England and the Woodlawn Golf Club. A native of New Britain, Conn., he was branch manager, Paramount, New Haven, before joining 20th-Fox.

He is survived by his widow, three sons, Joseph, Edward, Jr., and Thomas, 11 grandchildren, three sisters, and four brothers.

this week's meeting of the Cheektowaga Rotary Club at the Trap and Field Club when Edward Susse, a member of the local MGM sales staff, told the Rotarians that the physical setup, sound stages, administration, talent scouts, reading department, and publicity are all part of a good motion picture. . . . Buena Vista Film Distribution Company, Inc., distributors of Walt Disney productions, are now in their new and larger offices in the Crosby building at 170 Franklin Street, the former Schine local booking headquarters, and manager Arthur A. Rose threw a Christmas party for a number of exhibitors and circuit buyers.

Charlotte

The Variety Club annual Christmas party for children was held last week. On New Year's Eve the club staged its annual celebration. A New Year's "Bowl" party was held on Jan. 2. . . . The annual tour of Christmas lights for the residents of the Mecklenburg County Home was sponsored again this year by the Variety Club, it was announced recently by J. Francis White, chief barker. All the residents of the home are transported by bus on a tour through the downtown section so that they will have an opportunity to see the colorful decorations. Sidney Croft handled the arrangements for Variety. . . .

Charles H. Lewis, manager, Center, Durham, N. C., has been named chairman of the committee on arrangements for the



Some of the newly elected Crew of Variety Club of Illinois, Tent 26, are, back row, left to right, Lou Abramson, Bill Margolis, Lou Goldberg, Jack Rose, John Semandales, and Sam Levinsohn; and, front row, from left to right, Nat Nathanson, chief barker Jack Kirsch, Irving Mack, and Lou Reinheimer. Abramson, back row, left, is not a member of the Crew.



Seen at the recent U-I sales meeting in Cleveland were, left to right clockwise from head table, P. T. Dana and district manager P. F. Rosian; from the Philadelphia office, Ben Golden, Eddie Heiber, branch manager, Ed Potash, Richard Melvin, Jimmy Coyne, and Sig Horowitz; from Cleveland, Jim Levit, William Lissner, Carl Reardon, branch manager, and Eddie Bergman; from Pittsburgh, Milt Ripp, Maurice Silverberg, Francis Guehl, branch manager, and Pete Quiter; and from Detroit, Lee Goldsmith, Joe Rosen, branch manager, William Waldholz, and Jerry Gross.

annual dinner meeting of the Durham Merchants Association. The dinner, usually held in March, annually features entertainment by topflight entertainers.

Chicago

After two weeks' deliberation, the police censor board gave the green light to Otto Preminger's UA release, "The Man With The Golden Arm," which started a run at the Woods. . . . Jack Kirsch, president, Allied Theatres of Illinois, gave his lavish annual holiday party. All the exchanges treated their employes. . . . Bill Griffin, booker and buyer, Rodgers Theatres, Cairo, Ill., spent several days in the hospital for a checkup. . . . Chicago general manager Ralph Smitha, Essaness Theatres Corporation, presided over a Christmas party for employes and awarded gifts commensurate with years of service. . . . Dave Nelson recently reopened the State, O'Fallon, Ill., after wide screen installation. . . . William Hollander, Balaban and Katz publicity head, and Elmer Immerman, personnel director, overcame illnesses in hospitals. . . . The State, Hamilton, Ill., was to be reopened at the first of the year by Francis David, who has installed a wide screen.

Joseph Francis Lawler, 53, who left here to become a news contact man, U-I, Hollywood, died in Burbank, Cal. Surviving are his widow and a son. . . . Twelve hundred 4-H Club boys and girls, who brought their livestock exhibits to the annual stock show, were treated to movies in the Loop by the International Harvester Company. . . . The El Capitan Drive-In was closed for two weeks for employes' vacations, prior to reopening on Christmas Day. . . . The Fox, La Porte, Ind., closed since 1953, was reopened by Indiana-Illinois Theatres with Jack Lightner as manager. . . . Harry M. Rouda returned as co-manager, Rhodes, after two months in the hospital. . . . Bill Conway put in a wide screen at his Irvin, Cannelton, Ind.

Cincinnati

As usual, pre-Christmas business in this area was dull, but picked up fast immediately after the holiday. . . . Rube Shor, area exhibitor, and president, National Allied, was in Jewish Hospital for observation. . . . Joe Goldberg, Kentucky and West Virginia salesman, Realart, celebrated his 71st birthday Jan. 1. He has been booking for Realart for 41 consecu-

tive years, believed a record in the industry. . . . Max Milbauer, owner, Belmont Auto, Dayton, O., distributed decks of playing cards with a picture of the drive-in on the back as Christmas gifts. . . . Allied Artists' "March Of Progress" drive opens here Jan. 28, and runs for four months. . . . W. E. Cain, Jr., Louisa, Ky., exhibitor, was reported recovering from an illness. It was incorrectly reported several weeks ago that he had died.

COLUMBUS, O., NEWS—Charles Sugarman booked Walt Disney's "The African Lion" as a first-run attraction at the art World for Christmas week. . . . Walter Kessler, manager, Loew's Ohio, received a note from the wife of Henry B. Murtagh, first organist of the Ohio, that he is retired and is living at 1001 N. Ogden Drive, Hollywood, Cal. Murtagh was at the Ohio console when the theatre opened in 1928. . . . Kirk Douglas, star and producer of United Artists' "The Indian Fighter," met theatre, press, radio, and television representatives at a breakfast at the Deshler-Hilton. Guests included Norman Nadel, Robert Connors, Clyde Moore, John Bohannon, Irwin Johnson, Geer Parkinson, Walter Kessler, Robert Sokol, and Fred Oestreicher.

Cleveland

Funeral services were held here for Commander John Williams, 40, son-in-law of Frank Masek, National Theatre Supply manager. Commander Williams was killed in an automobile accident near his base in Memphis. Surviving are his wife and three small children. . . . Funeral services were also held for the brother of Eugene

Wile Says "Golden Arm" Violates No Ohio Laws

COLUMBUS, O.—Robert Wile, secretary, Independent Theatre Owners of Ohio, reported that as far as can be determined by reviews and synopses, United Artists' "The Man With the Golden Arm" does not violate any Ohio laws. "In theatres which cater exclusively to adults, this picture will likely do a good business," said Wile. "The controversy it has aroused will certainly not hurt it. But it does not belong in theatres which cater to a family trade. The picture definitely is a condemnation of the use of narcotics and can in no way be said to show that their use is desirable."

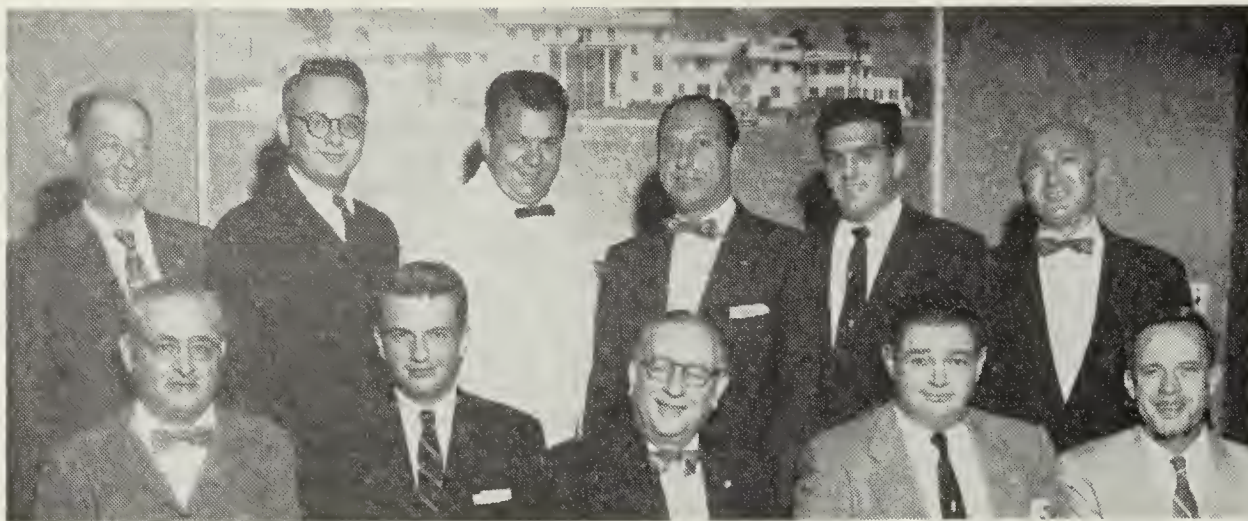
Frank, manager, Mapletown. . . . Two engagements were announced on Film Row. Eleanor Yanowitz, MGM secretary, received a diamond solitaire from Harold Friedman, and will receive a wedding band on Jan. 22. Sherry Lewis, Allied Artists front office, announced her engagement to Art Braum. . . . Abe Kramer, Associated Circuit executive, returned from his winter Florida home to attend the annual circuit managers' Christmas banquet held in the Statler Hotel. . . . Domenic Belloni bought anamorphic lenses from Bob Ullman, National Theatre Supply, for his Brewster, Brewster, O. . . . M. H. Fritchie is handicapped by a dislocated shoulder received in a fall. . . . Helene Ballin supervised installation of a new wide screen in the Schenley, Youngstown, O. It's her second wide-screen since they were introduced. First one was damaged beyond repair by juvenile vandals. . . . Steve Vernasky, Palace, Hubbard, O., received a merit award from the National Educational Society in recognition of his cooperation with the local schools during the annual Education Week. . . . Marine Dick Miller, son of Warner office manager Yaro Miller, was home on leave for Christmas. . . . Diane Schmertz, 15-year-old daughter of 20th-Fox local sales manager Ray Schmertz, who was stricken with polio in the fall, has been discharged from the hospital and will complete her convalescence at home. . . . Variety Club members supplied 20 automobiles to distribute Christmas baskets to needy families. Money for the baskets was contributed voluntarily by industryites. . . . Jack Huebner, former operator, Ohio, Marion, O., and now retired, sent Christmas greetings to old industry friends from Cincinnati, where he is now living.

Houston

Karl Stroud, manager, King Center Drive-In, is the proud father of a new son, who will be named Homer Keith. . . . Bill Stone, manager, Capitan, Pasadena, Tex., was selected to be on a committee to represent the town at the Rose Bowl Parade. . . . The Venus, Victoria, Tex., is back in operation following a fire. Robert Gonzales, manager, prevented audience excitement and the crowd walked out of the Venus in a orderly manner. . . . Ray Peveto, sound engineer, Jefferson Amusement Company, was in charge of the new sound and projection system installed at the Neches, Port Neches, Tex. Melvin Wilson, manager, reported that new equipment included new Peerless Magnarc high intensity lamps, CinemaScope lens, automatic changeovers, Altec Magnetic sound, and a new power supply generator. . . . Jack Farr, owner, Trail Drive-In, has been named distributor in this area for the Litter Bug, a vacuum machine which picks up trash around drive-ins. Jack Groves, Post Oak Drive-In, has purchased one.

Jacksonville

Henry Kramer announced that a 1,200-seat theatre is to be erected for H. B. Meiselman, Charlotte, in an Arlington shopping center on the Southside. . . . WOMPI's southeastern director, Mrs. Janice Claxton, left for a year-end business meeting with the Memphis chapter. . . . WOMPI made a Christmas gift of kitchen



Above are the newly elected 1956 officers and crew of Tent 33, Miami, Fla., Variety Clubs International. Front row, left to right, are Al Muercur, dough guy; George Storer, Jr., first assistant; Sig Eisenberg, chief barker; Victor Levine, second assistant; and Frank Maury, property master. Back row, left to right, are Carl Gardner, Richard Wolfson, Jr., George Maclean, Albert J. Hirsch, Woodrow Giordano, and Abe Guerevitz.

supplies and equipment to the Pine Castle School for Retarded Children. . . . French Harvey, FST ad executive, took his family to Palatka for the holidays. . . . Harvey Reinstein, Buena Vista salesman, was the huge Santa Claus at the FST home office party in the Atlantic Beach Hotel. . . . Executives of Wolfson enterprises gave a staff party at the Beauclerc Country Club. . . . Robbers entered the Roy Smith Company offices to steal a safe containing several hundred dollars; the Palace to loot a cigarette machine; and the Southside Drive-In's concession stand. . . . Stations WJHP and WJHP-TV were hosts at a free Christmas Eve party for children in the Florida. . . . Newlyweds are Valerie Franklin, FST staffer, and Jack Carlton, who left for a Nassau honeymoon.

Minneapolis

Jerry Esbin, Columbia home office auditor, was in. . . . C. R. Stoffet, MGM salesman, Valley City, N. D., was in for the exchange's Christmas party. . . . LeRoy Miller, U-I branch manager, and the U-I sales staff were in Chicago for a two-day district sales meeting. . . . Ward Bentley, United Artists exploiteer, was in for "The Indian Fighter," at the State. . . . Ed Sullivan specially illuminated his Hilltop Drive-In for the holiday season. . . . Jeanette DuChene, formerly booker's secretary, was promoted to booker, Independent Film Distributors, replacing Burt Zats, who has left the Row. . . . The Rose, Underwood, N. D., is experimenting with monthly discount tickets. . . . Howard McGowan, Waukesha, Wis., has been named manager, Lake, Pawaukee, Wis., John McKay, owner, announced. . . . Ted Romig, projectionist, Gilman, Gilman, Wis., purchased the house from Frank Kinan, Thorp, Wis. . . . Wilfred Windschitl bought the Comfrey, Comfrey, Minn., from Walter Breitling.

Theatres which have closed in the area include I. R. Glesne's Swan, Mediapolis, Ia.; Home Theatres' Royal, Park Rapids, Minn.; and Bruce Freck's Valley, Spring Valley, Wis. . . . Reopening were the Calmar, Ia., under the management of Walt Lechtenberg, who leased the house from Mrs. Myrtle Svendsen, and the Norka, Akron, Ia., which is being operated by Clifford Shearon, Genoa, Neb. . . . Variety Club of the Northwest will have its installation of officers at a dinner meeting in the Nicollet Hotel, Jan. 9. . . . Don Swartz, operator, Independent Film Distributors,

returned from Los Angeles after attending a convention and sales meeting of American Releasing Corporation franchise holders. . . . Robert Buscher, 18, former operator, Park, Carlton, Minn., was arrested in West New York, N. J., on a grand larceny charge involving a \$150 check. He was returned to Minnesota and bound over for jury action.

New Haven

Film Row was sorry to hear of the death of Angelo A. Settee, former assistant manager, Roger Sherman, and manager, Stanley Warner Capitol, Springfield, Mass., since 1938. His car hit a stone wall after going out of control rounding a curve near Avon, Conn. . . . Alan Pakula, Paramount Studios, Hollywood, was a visitor in Waterbury, Conn., getting background data from the Piersall family and others for "The Jimmy Piersall Story." . . . Candlelite Drive-In, Bridgeport, Conn., closed until spring. . . . New Haven Savings Bank was believed to be the biggest sponsor of Christmas children's shows in the state. The bank invited an estimated 255,500 school children to special movies at the Howard and Westville, and at the Strand, Hamden, Conn., Capitol, East Haven, and Rivoli, West Haven.

HARTFORD, CONN., NEWS—Joe Mansfield, UA exploitation department, came through on "The Indian Fighter" and "Alexander The Great." . . . David J. Lustig, Columbia home office exploitation department, conferred with George E. Landers, Hartford division manager, E. M.

New Miami Ozoner Readies For Opening

MIAMI, FLA.—George Hoover, chief barker, Variety Clubs International, and Tom Connors, New York, plan to have in operation by Jan. 22 their Golden Glades Drive-In here.

The ozoner, which has a 1300-car capacity, also has 1,000 seats, with twin screens steel-covered with Plastecived measuring 74 by 120 feet. It has also Altec sound, NTS speakers, and Century projectors.

Other features of the new theatre are a sidewalk cafe, a playground with a ferris wheel and other rides, and an automatic concessions stand. The cost is estimated at \$650,000.

Variety Club Telethon Nets \$80,000 For CP

NEW ORLEANS—Local citizens contributed approximately \$80,000 to the appeal for funds on behalf of the United Cerebral Palsy Association of Louisiana in a telethon which originated in the Municipal Auditorium on WJMR-TV, sponsored by New Orleans Variety Club, Tent 45.

Participating in selling "shares in health" were Charlton Heston, as master of ceremonies, and Carol Ohmart, Mara Corday, Rusty Draper, Robert Strauss, Jean Kibrig, who is Miss Universe of 1956, Buster Crabbe, Ralph Flanagan, and the entire Blue Room Floor Show. Also, many of local disc jockies, Rosemary Rotole, the D. H. Holmes choir, and many from New Orleans' own entertainment field, paraded continuously before TV microphones for 22 hours.

The amount reported is from pledges made by telephone and in cash contributions; however Henry Plitt, Variety dough guy and chairman of fund raising, said he was confident the total could exceed \$80,000 when all mail contributions are tabulated.

Loew's Theatres, on "Last Frontier," opening at the downtown E. M. Loew's. . . . Morris Pouzner, West Hartford, has sold a tract of land in Westerly, R. I., at one time intended for a theatre development, to David Elfenbein of New London, Conn. . . . Harry F. Shaw, division manager, Loew's Poli-New England Theatres, was in town, conferring with Lou Cohen, Loew's Poli, and Fred R. Greenway, Loew's Poli Palace. . . . A. A. Sette, 44, manager, Stanley Warner Capitol, Springfield, Mass., was killed in an auto car accident in suburban Avon, Conn., last fortnight. He was returning to his Springfield home from the annual SW holiday party, held that evening at the Waverly Inn, Chesire, Conn.

New Orleans

United Artists branch manager Alex Maillho and staff were gladdened by the tidings from the home office that New Orleans was one of the three exchange centers which captured first place prize in the third lap of the Max E. Youngstein "Coats Off" Drive. . . . According to owners Lillian Lutzer, Dallas, and Shipman Bullard, Durant, Okla., the King's Drive-In, Shreveport, La., will move to a new site within the next month or two. The present area on East King's Highway was sold to commercial interests for a shopping center. . . . Mrs. Sue Hinton advised Transway to suspend service to the Victory, Loxley, Ala., until further notice. . . . Exhibitors' Cooperative Service reported that A. J. Broussard will not close the Trail Drive-In, Crowley, La., as previously advised. . . . H. L. Kizzan reopened the Gay, Heidelberg, Miss., which had been closed for several months because of the death of its former owner, Otto Gadens. . . . Roy Nicaud resigned as southeastern field representative, Distributors Corporation of America, to be field representative for the newly-formed Majestic Pictures, of which he is an executive.

W. L. White, manager, Hoo-Hoo, Gourd, Ark., resigned to accept a position

Museum Film Library Preservation Sought

NEW YORK—John Hay Whitney, chairman of the board of trustees, Museum of Modern Art, and president, Museum of Modern Art Library, last fortnight announced the formation of the committee for the film collection, the members of which are J. Cheever Cowdin, Ned E. Depinet, Stanton Griffis, and J. Robert Rubin.

The purpose of the new committee is to seek ways and means to secure the permanent preservation of the Film Library's collection of more than 10 million feet of historically and artistically important motion pictures, through their transfer to the new tri-acetate film stock. Its specific initial task will be to raise the sum of \$20,000 to supplement the grant of \$25,000 already made by the Rockefeller Foundation for the purpose of preserving the collection.

Whitney announced that last year, the Museum itself was able to present to the Film Preservation Fund \$5,000, which the Rockefeller Foundation then matched with an additional \$5,000, the total of \$10,000 already having been spent for preservation. He further announced that the new committee would undertake "the pressing and important responsibility" of securing the remaining \$20,000.

Films transferred to tri-acetate stock with the first \$10,000 contributed to the preservation fund include Edwin S. Porter's "The Great Train Robbery" (1916); Douglas Fairbanks' "The Mark Of Zorro" (1921) and "Robin Hood" (1922); Harold Lloyd's "Grandma's Boy" (1922) and "Safety Last" (1924); Buster Keaton's "The General" (1927); William S. Hart's "Wild Bill Hickok" (1923); Robert Flaherty's "Nanook Of The North" (1922) and "Moana" (1926); Thomas H. Ince's "Civilization" (1916); and others.

with Paramount Theatres, Memphis. White will work out of the New Orleans office. . . . Cliff Wilson, buyer and booker, ABC Theatrical Enterprises, Atlanta, resigned to become assistant to film buyer and booker Jimmie Howell, Paramount Gulf Theatres here. . . . A three-week siege of heavy fog put a damper on the drive-in business in the Deep South. . . . William Cobb, theatre owner and president, Exhibitors' Poster Exchange, is back after a three-week absence from business because of a badly injured right hand, cut in an electric lawn mower. . . . M. H. Branden, president, Film Transit, Memphis; William Richardson, president, Astor Pictures, and Capitol Distributing Company, Atlanta; Arthur C. Bromberg, president, Allied Artists Southern Exchanges; John Rowley, Rowley United Theatres; E. C. Grainger, Republic, New York; Dave Prince, division manager, RKO, Atlanta; Dick Kennedy, Birmingham, Ala., theatre executive; and U. S. Congressman F. Edward Hebert, were among the 300 friends who feted Gaston Dureau, Jr., retiring president, Paramount Gulf, at a testimonial dinner in the Grand Ball Room of the Roosevelt Hotel last fortnight.



Gus Nestle, manager, Stanley Warner Wintergarden, Jamestown, N. Y., recently scored with the above 39-inch, 15-pound muskellonge, caught in Lake Chautauqua while he was on vacation.

New York

Charles F. Baldwin was named Mediterranean area manager, Motion Picture Export Corporation. . . . Meyer Hutner joined Samuel Goldwyn Productions as eastern advertising manager. . . . The Hempstead Turnpike Drive-In, Bethpage, L. I., is now operated at the Skouras Theatre Corporation. . . . The Summit, Union City, N. J., is buying and booking through Brandt. . . . Joseph M. Seider, president, Prudential Theatres, announced the purchase of a 50 acre plot on Old Country Road, Plainview, Long Island, N. Y., which will be converted to a modern 2200-car drive-in featuring the ultimate in design. According to present plans, the ozoner will be ready for operation early in 1957. . . . Arthur I. Moll, son of Nathan Moll, Bronx supervisor, Five Boro circuit, formerly with Combined Bronx Amusements, announced his engagement to Ann Paula Hirsch.

Samuel Rinzler, president, Randforce Amusement Corporation, was honored on his 70th birthday, at a surprise breakfast tendered by all the executives and personnel of the company. After the cutting of the cake, Emanuel Frisch, Randforce treasurer, presented to Rinzler an engraved silver and mahogany plaque inscribed in recognition of his 40 years' service to the circuit as well as of his birthday. The occasion marked also the conclusion of the recent Rinzler and Frisch Showmanship Drive, and prizes were awarded to winners in various categories. A seven-day, all-expense vacation trip for two to Las Vegas was won by Herman Semel, manager, Ambassador; a three-day all-expense weekend for two at Grossinger's was won by Jack Scherzer, manager, Beverly; and a cash prize of \$150 was won by Barney Wiselman, manager, Lefferts.

Phila. Proclaims A Day For Singer Kitty Kallen

PHILADELPHIA—Dec. 26 was proclaimed "Kitty Kallen Day" here with local television and radio leaders joining in a salute to her attaining motion picture stardom in Universal-International's "The Second Greatest Sex," which opened at the Viking.

Miss Kallen, who is a native of Philadelphia, returned for a homecoming celebration being marked by city officials and local disc jockeys. She was feted in a round of civic ceremonies.

Modern Open-Airer Set For Construction

NEW YORK—It was announced last week that the Browertown Realty Company plans to construct an ultra modern drive-in on New Jersey Highway 46. A 30 acre tract, with highway frontage in Little Falls, and extending into West Peterson, will be developed by the company, headed by Jacob Levine, and Joseph J. Mangeny, a pioneer in the development of the outdoor theatre in that area.

With costs estimated at \$500,000, the drive-in will be one of the finest and largest ozoners in the country. It is being designed by nationally-known theatre architects Sherman, Taylor, and Sleeper.

Plans for the largest refreshment center in the north Jersey area call for the election of a spacious building with a dining terrace. A cafeteria equipped with the latest self-service food counters will be installed. A playground with free, motor-driven rides for children will be featured.

Philadelphia

Vincent J. Kostek, Jr., manager, Hunt's Casino, Wildwood, N. J., married Lillian Norton, Hunt's Theatres employe. . . . Area friends will be glad to learn that Lou Shiffman, Harrisburg, Pa., became a grandfather. . . . Jack Meyer, Phillies pitcher, will attend the annual Variety Club, Tent 13, banquet to be held Jan. 9, in honor of retiring chief barker Louis J. Goffman, and newly-elected chief barker Maxwell Gillis, at the Bellevue-Stratford. . . . Condolences are extended to David Milgram, whose father, Mayer, 78, died in Florida. He is survived by his wife, three sons, two daughters, and numerous grandchildren and great grandchildren. . . . David and Nate Milgram announced that the Milgram Booking Service has opened new offices at 303 North 13th Street. . . . Stanley Warner Theatres have started a drive for increased attendance which runs until June 1. The prize is an extra two weeks vacation with pay.

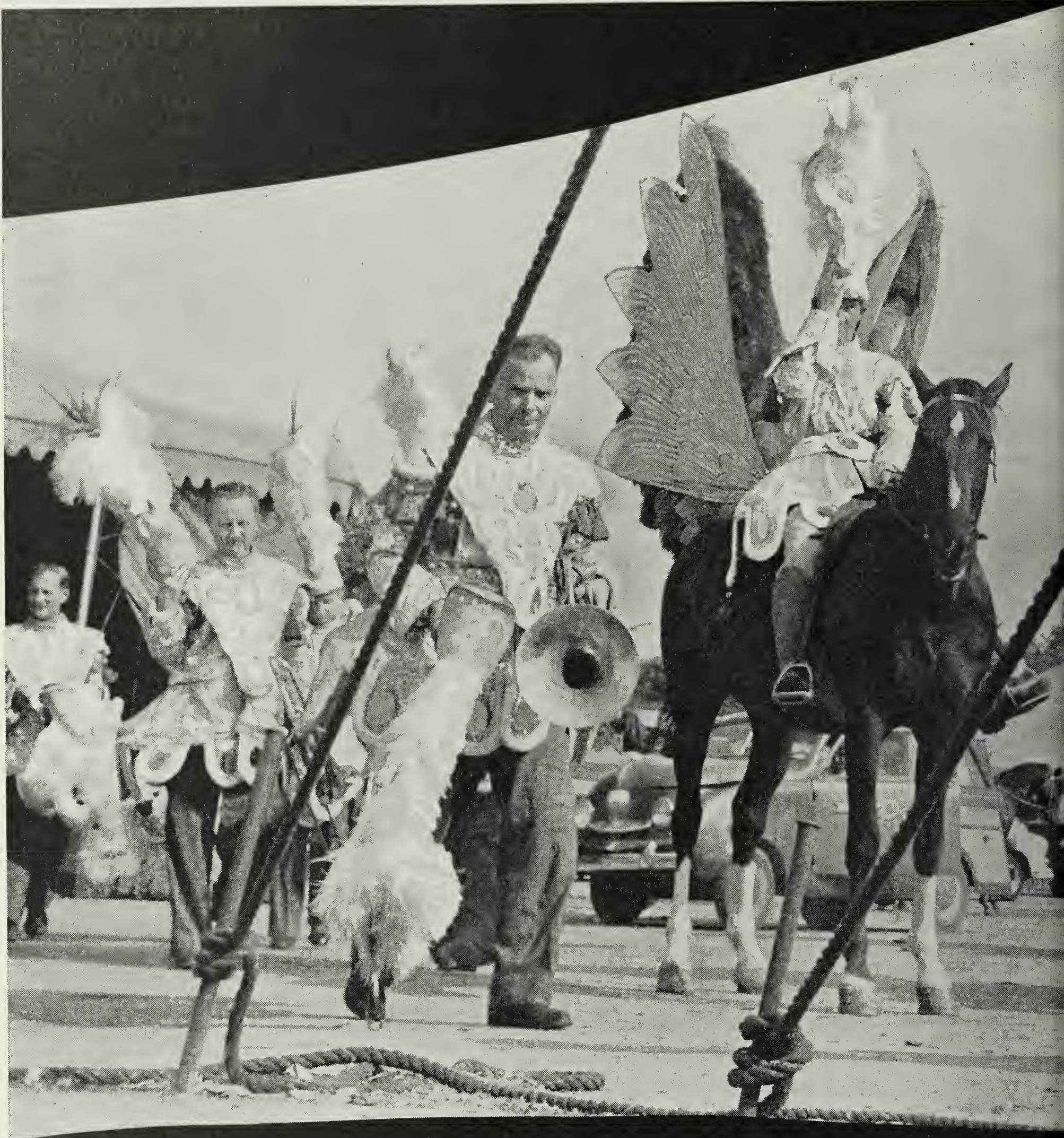
READING, PA., NEWS—The Laureldale, in nearby Laureldale Borough, reopened under new management, that of Edward Foley and Andrew Dzurkovich. Reports some time ago said the new owner, a Laureldale man, would convert the property into home or for store purposes. . . . The Reading Drive-In, on the highway from Reading to Allentown, Pa., is closed. The big Sinking Spring Drive-In will remain open all winter and is stressing in its advertising the car heaters it supplies. . . . Theatres here will be asked to help again in the March of Dimes campaign. Paul E. Reeser, chairman for many years, will again head the drive. . . . Eugene H. Deeter, new lessee of the Mt. Penn Fire Company's Majestic, in Mt. Penn, Pa., has given notice of use

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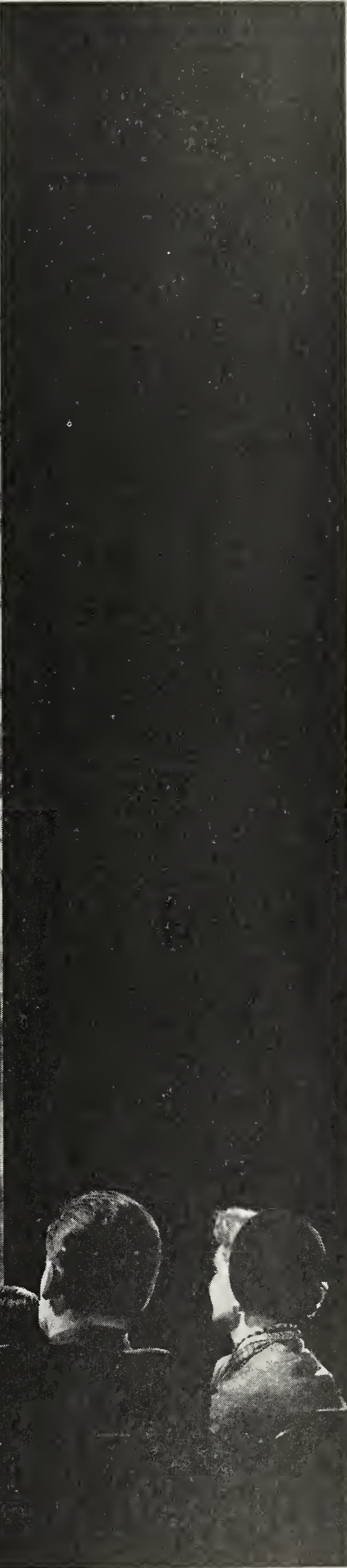
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of the name, "Majestic Theatre," in his business operations by filing the name in the Court House prothonotary's office. Deeter, who is making improvements to the interior, was expected to reopen the house shortly. Reports that Larry Levy, formerly manager, Loew's Colonial, was about to take over the house were set at rest by Deeter's filing the name.

SCRANTON, PA., NEWS—Through the courtesy of Riviera manager Ed Caffrey, a "Toys For Tots" special movie was held. The staff of the theatre, Edward Friedman, president, Local 329, Motion Picture Operators Union, and Percy Carr, business agent for the local, donated their time and services to make the movie possible. . . . Manager John Gibbons, Strand,

Multi-Ticket Sales Win Tax Reduction

READING, PA.—Mayor-elect Daniel F. McDevitt announced that after he takes office this week, the amusement ticket tax will be amended to allow the omitting of the tax on two free tickets when issued with 10 others, paid for at regular prices, and taxed on the "cheaper by the dozen plan."

Although the multi-ticket sales plan was proposed by the baseball club, theatre men will get the same benefit under the McDevitt decision if they wish to sell tickets to groups in the same fashion. Moreover, the McDevitt decision indicates that the new administration will be more liberal in its views to theatres and other amusement enterprises in the next four years and that further concessions in the matter of ticket taxes may possibly be granted, under more friendly operating arrangements than in the past.

hosted more than 1,000 boys and girls affiliated with the School Safety Patrol. . . . Miss Catherine Comerford, a sister of the late M. B. Comerford, and a niece of M. E. Comerford, who founded Comerford Theatres, died last fortnight at her home in Wilkes-Barre. . . . The funeral of M. J. Cary, general manager, real estate department, Comerford Theatres, was held from St. Peter's Cathedral.

Pittsburgh

Variety Club renewed its lease in the Hotel William Penn and the crew has authorized a facelifting. . . . Commissioners of North Versailles, Pa., township near here enacted a 10 per cent amusement tax. . . . Stanley Warner city managers held their annual Christmas party in the SW clubrooms in the Clark Building. . . . Variety Club, Tent 1, is soliciting additional funds, announced George W. Eby, president, Catherine Variety Fund, Inc. Other Fund officers include David J. McDonald, Samuel A. Weiss, Leon Falk, Jr., vice-presidents; Norman Mervic, secretary; C. R. Wilson, treasurer and campaign chairman; William Chase, Carl Dozer, John H. Harris, Harry Kodinsky, A. V. Murray, and Dominic Navarro, directors; Harold V. Cohen, telethon chairman, and Harold C. Lund and Byron Dowty, telethon associate chairman. . . . Frank J. Thomas, Granlee circuit area representative, went to Warren, Pa., to close the Columbia, and to Sharon, Pa., where he closed the Liberty. Remaining in operation by Granlee are houses in Greensburg, State College, Tyrone, and Punxsutawney, Pa., according to Thomas, theatre booker and manager, Pittsburgh Film Service. . . . Variety Club's annual New Year's Eve party was held in the clubrooms, the final activity under I. Elmer Ecker, retiring chief barker, who had turned in one of the alltime best jobs for the tent. . . . Bud Thomas has moved the Pittsburgh Film Service office from Harry Hendel's Screen Guild Building to the Atlas Theatre Supply Building.

The Clay, Claysville, Pa., closed. . . . Elizabeth Township here readopted its 10 per cent amusement tax, which netted \$13,000 last year. . . . Andy Biordi, who



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Happy New Year Mr. Theatre Manager,

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As you know, the exchanges' shipping rooms close at noon on these days.

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Cinerama Birthday Feted In Pittsburgh

PITTSBURGH—Cinerama started its third year here with the Chamber of Commerce and local radio and television personalities joining in birthday festivities.

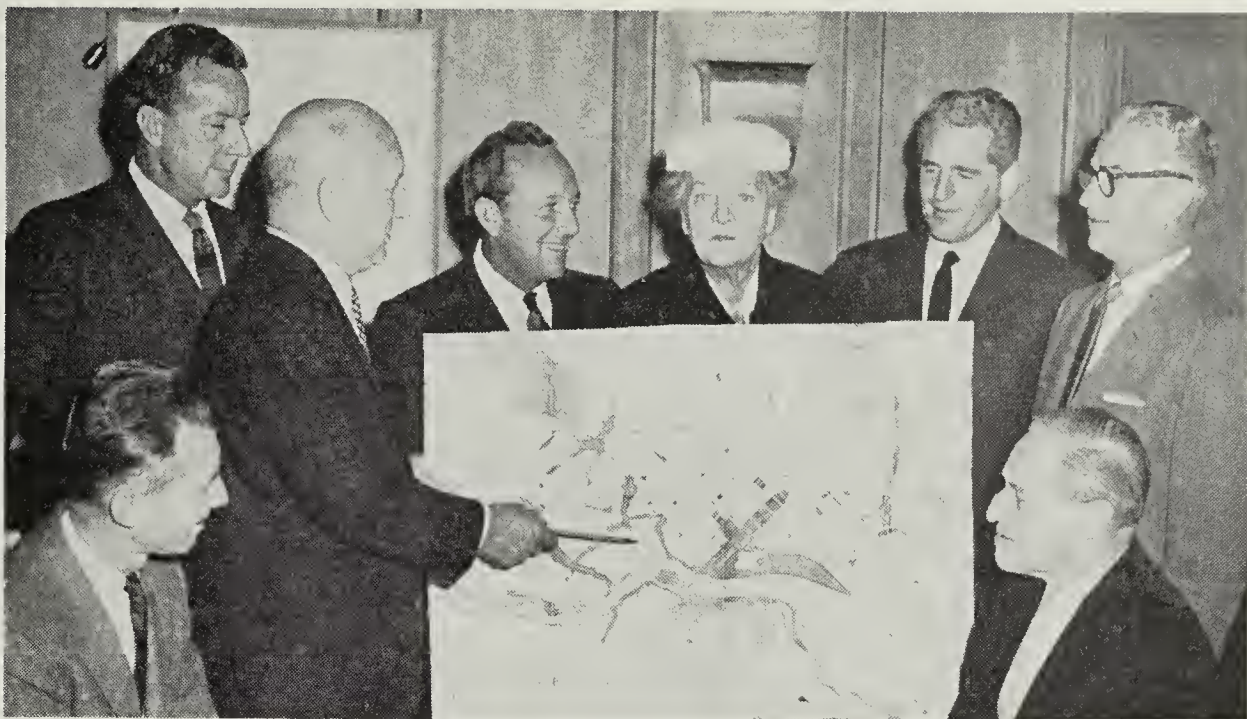
On hands at the Warner for the screening of "Cinerama Holiday" was Clarence W. Head, director, Chamber of Commerce, who gave Stanley Warner Cinerama Corporation a citation of merit, official recognition for the contribution Cinerama has made to Pittsburgh's redevelopment program by bringing more than a half million out-of-town visitors to the city since its opening here.

Ten models from the Victoria modeling school acted as hostesses and served birthday cake and coffee to the audience. The Pittsburgh Swiss Yodelers, directed by Conrad Ostertag, provided music for the celebration.

again has enrolled his Majestic, Ellwood City, Pa., with the Co-op. booking office, petitioned for a ballot recount in the second ward of Ellwood City, but no errors were discovered and Biordi had to pay recount costs of \$50. . . . John Nopotopoulos, manager, State, Ambridge, Pa., has been recuperating from a strep throat infection. . . . The Lilly, Pa., borough council re-enacted the 10 per cent tax on theatre admissions. . . . John Wincek, Hi-Lander, New Castle, Pa., was at the Pittsburg Airport to greet Aldo Ray. . . . Bob Higgins, Beaver Falls, Pa., theatreman, was back on the job following an illness. . . . Bill Basle, theatre circuit operator, is recuperating in his home at Washington, Pa., after a long period in the hospital, where he underwent several operations following a near-fatal auto accident.

St. Louis

MITO president A. J. Williams, Union, Mo., has announced that the officers and directors will hold their first meeting of 1956 on Jan. 10. The place of the meeting had not been finally determined, as of last week. . . . The anti-trust suit of Williams versus Paramount et al, pending before Federal Judge Roy W. Harper, has entered into the records a stipulation between the plaintiff and the defendant Allied Artists, under which the said defendant has been granted to and including Jan. 16 time to object to or to answer certain interrogatories propounded by the plaintiff to the defendant on Oct. 21 last. . . . Mr. and Mrs. John Edmundson have sold the Edmundson, Bloomfield, Mo., to Edward D. Kirby, who has changed the name of the house to the Semo. Kirby has had experience through his work as a projectionist. . . . For the sixth straight year MITO provided special Christmas boxes for members of the armed forces. Tommy James, owner, Comet, Strand, Douglass, and West End, rewarded the workers on the boxes by surprising them with a luncheon that highlighted the traditional Christmas lamb. . . . Edward Peters, with Confection Cabinet for some 20 years, has been promoted to manager, St. Louis office. . . . Paul Beisman, manager, St. Louis Municipal, Forest Park, Mo., and the American here, was honored



Among those present at a recent meeting of the planning board of the District of Columbia Auditorium Commission at the New York offices of Barney Balaban, president, Paramount, were, standing, left to right, Karl Kamrath, Mackie and Kamrath, Houston; Balaban; Charles Luckman, Pereira and Luckman, New York and Los Angeles; Mrs. Eugene Meyer, chairman, D. C. Auditorium Commission; William L. Pereira; F. S. MacKie, Jr., and, seated, left to right, George Hayes, Stanford Research Institute; Robert W. Dowling, president, City Investing Company, New York, and vice-chairman of the commission.

for his 25 years of service to the Municipal. Albert M. Keller, president, Municipal Theatre Association, presented him with an engraved watch.

San Antonio

Mr. and Mrs. A. C. Coleman, Queen Drive-In, Pilot Point, Tex., announced that work has been started on the rebuilding of the entire front and boxoffice, damaged by a tornado. . . . Fanny Ingraham, bookkeeper, Palace, Fort Worth, Tex., underwent surgery recently at St. Joseph's Hospital there. . . . Buddy Harris has purchased the Fair, Fairfield, Tex., from Jerry Jobe. He will move from Dallas to Teague, Tex.

Raymond Rodriguez, chief of service, Majestic, wrote, directed, and produced a musical revue for the Majestic's Christmas party for the staff. The revue was climaxed with a turkey dinner on the mezzanine, according to Glen Krueger, manager. . . . William O'Donnell, president, Cinema Arts Theatres, Dallas, was in on a business trip to see the Texas, which has just been taken over from Interstate by his newly-organized circuit. . . . Manuel Womble has taken over the



Film stars John Agar and Cleo Moore recently visited Baltimore, Md., in connection with the opening of U-I's "Hold Back Tomorrow," Keith's. Seen, left to right, are Mrs. Nat W. Hodgdon; Agar; Hodgdon, general manager, Jack Fruchtman Theatres; and Miss Moore.

Exchange Employes Union Heads Elected

St. Louis—Betty Wendt was re-elected business agent, Film Exchange Employes Union, Local F-1, representing the inspection and shipping departments of the film exchanges in St. Louis. Her new term extends through 1956 and she will alternate with the newly-elected president, Louis Lavata, Allied Artists, in representing F-1 as a delegate to the meetings of the St. Louis Central Trades and Labor Union. Lavata succeeds Richard Klages, United Artists.

Other officers who will serve through 1956 are vice-president, Frank Wagner, Columbia; financial secretary, Leona Klages; recording secretary, Nellie Corry, National Screen Service; and guardian and guide, Norman Magna, Harry Kahan Film Services, Inc.

Named to the executive committee were Roy Stockglausner, Warners; John Joyce, Paramount; Helen Stillenkothen, Warners; and Jack De Matteo, United Artists. Elected trustees were Helen Todd, RKO Radio; Genevieve Hirsh, Republic; and Ethel Carson, Allied Artists. The local is an affiliate of IATSE.

operation of the Plaza, Donna, Tex. . . . Manuel Zamora, owner, Fiesta, Mathis, Tex., announced that the theatre has been reopened following remodeling. . . . Thomas Luttrell has been named manager, Bowie, Fort Worth, Tex., recently taken over by Cinema Arts from Interstate. . . . Ted Lewis has been named booker and buyer, All State Theatres, Abilene, Tex. He will have offices in Dallas, Tex.

Seattle

National Theatre Supply's annual open house, held at Christmastime, was the usual success. . . . Gordon Wallinger, Allied Artists salesman, returned from a trip to Bellingham and Blaine, Wash. . . . 20th-Fox auditor Harry Wood and his wife have left Seattle and will next be

Maryland Allied Asks Information On Trailers

BALTIMORE, MD.—The Allied Motion Picture Theatre Owners of Maryland, Inc., has mailed to all members a questionnaire carrying several inquiries.

The first asks the exhibitor if he runs MGM pictures and, if so, how much is paid for trailers. In the second, the same queries are repeated, substituting Warners for MGM, and asking also if more is paid percentage-wise for Warners trailers or MGM trailers. The third deals with National Screen trailers, asking the theatremen if he has a weekly service and how much he pays.

Members are requested, at the end of the communication, to fill it in and mail to the Allied office in Baltimore.

auditing in San Francisco. . . . Allied Artists auditor William Z. Porter is in Portland, after having been in Seattle for several weeks. . . . Rad Patch, Real Art, Tacoma, Wash., celebrated his 46th year with the theatre. He says he is on his way to a golden anniversary.

The Variety Club Christmas party, which consolidated Film Row holiday festivities, was a gala affair with a dinner followed by dancing. Approximately 150 persons attended the event in the new Washington Hotel. The club's inaugural ball for the installation of the chief barker and various officers and canvassmen has been set for Jan. 21. . . . Butch Leonard, United Artists, held open house at his home on Christmas Day. . . . Film Row workers are happy to hear that Paul McElhinney, Republic branch manager who has been ill for several weeks, has recovered. . . . Bob Clark, associated for many years with the industry, purchased the 45th Street from Jack Neville, and opened Christmas Day after a thorough redecoration.

Washington

Charles Walton, veteran showman, Prince George County, Md., in conjunction with the Lions Club, Marlboro, Md., held a pre-Christmas toy matinee at his newly acquired Marlboro, which formerly belonged to the Sidney Lust Circuit. Over six bushel baskets of food and toys were collected and distributed to the needy in Prince George County. Walton has remodeled the Marlboro with CinemaScope and wide-screen installations, and planned to re-open this week.

SOUTHERN MARYLAND NEWS—Over 1000 children attended the Santa Claus party held by the Park and Plaza before Christmas. A special matinee for kiddies on Jan. 28 will be held at the Park to raise funds for the Little Baseball League, promotional advertising man Billy Anoson announced through general manager T. L. Harrison, Jr.

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Arthur B. Krim, president, United Artists, recently attended the Broadway premiere of "The Man With The Golden Arm" at the Victoria, New York City, with Judith Braun; on the right are opening night crowds, showing the TV coverage and the unusual marquee heralding the event.

PICTURE PEOPLE IN PICTURES



Aldo Ray, touring for Columbia's "Three Stripes In The Sun," recently was greeted by Jay Gordon and Jerry Gordon, Gordon Enterprises, at a visit to the Palace, Newport News, Va.

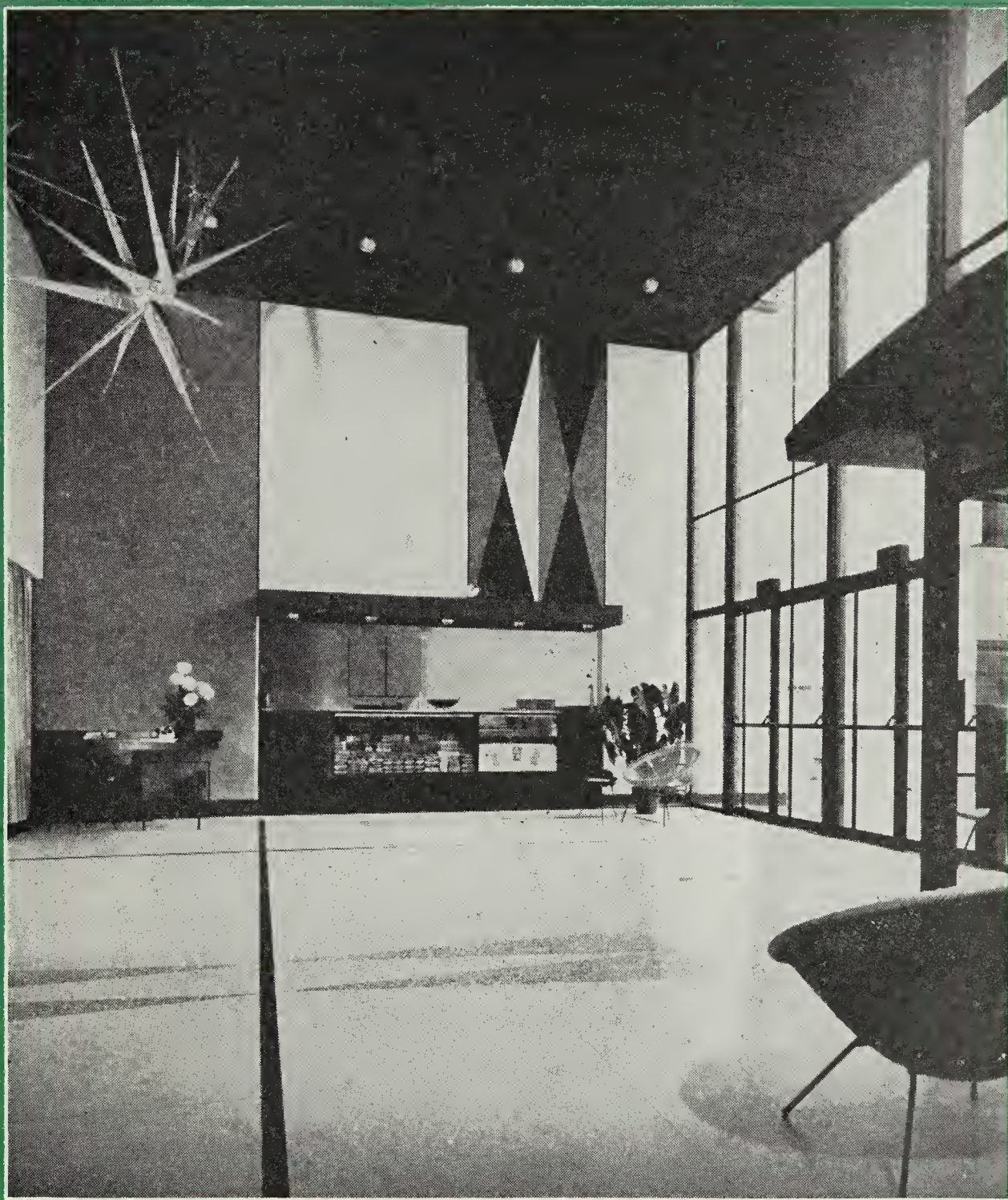


Warners' "The Court-Martial Of Billy Mitchell" recently had its Broadway bow at the Criterion, New York. Seen above is General Billy Mitchell's sister, Ruth Mitchell, and Ralph Bellamy, co-star of the film, receiving a plaque on stage honoring the general's heroic achievements on behalf of the Air Force from Gill Robb Wilson, president, Air Force Association; on the right, an Air Force Band plays in the theatre lobby at the premiere sponsored by the Aviators' Post 743, American Legion.



Dolores Gray, who co-stars in MGM's "Kismet," recently visited the Memphis exchange, where local branch manager Lou C. Ingram, seated, first row, and the entire personnel gathered to greet her.

PHYSICAL THEATRE*



An exciting example of what can be done with a 30-year-old theatre is the Capri, San Diego, Calif. By using modern materials with imagination and taste, the experts who remodeled this house converted it into a showcase that helps to attract patrons and sell tickets. Seen here is the eye-catching lobby.

Devoted exclusively to the theatre structure, its design, construction, furnishings, maintenance, and specialized equipment, with a special section for drive-ins, devoted to their design and operation.

Arnold Farber, Editor

Vol. 11, No. 1 January 4, 1956

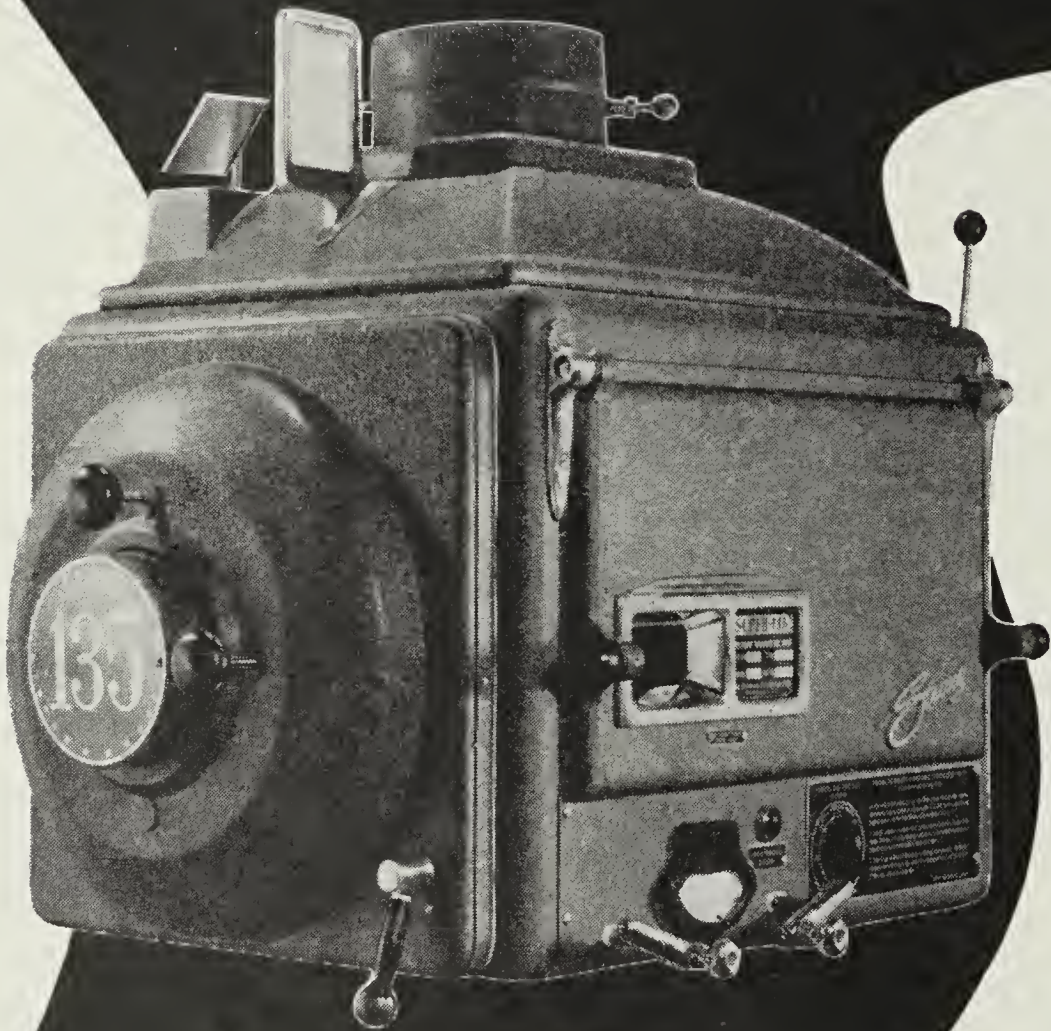
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The new, more complicated projection techniques have greatly added to the demands on the projectionist. He now has even less time for careful attention to the arc.

The Automatic Arc Crater Positioning System, which eliminates the need of hand feeding and correction of the carbon crater position, better enables him to render a good presentation.

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LAYING IT

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Changing Times

Since the introduction of the wide screen techniques the nation's theatres have been undergoing a number of important changes in the field of projection and sound. As would be expected, these changes are now making themselves felt throughout the entire theatre building. Theatre operators are now convinced that in order to run a successful theatre they must provide surroundings that are comfortable and appealing to the senses. As a result of this approach there is more remodeling activity going on at the present time than in many recent years.

Much of the remodeling that has been done has been confined to the auditorium as a result of the installation of wide screens. However, the other areas of the theatre are also receiving the attention which they so sorely need if they are to properly perform their part of the ticket-selling job. That this be done is more important than ever. There is a fierce struggle for the entertainment dollar today, and it would be less than human if the average movie-goer did not take advantage of this wooing by demanding more for his money in extra services and better surroundings. To ignore this situation is an invitation to serious trouble.

In addition to increased remodeling, new theatre construction is also being planned with the problems of today in mind. The annual stockholders report of National Theatres, an organization which owns or operates over 375 theatres, gives some advance information about new theatre construction goals.

Elmer C. Rhoden, the company president, stated that, "in the theatre of the future we must meet the growing parking problem by providing adequate parking areas for our patrons. We must construct these theatre auditoriums architecturally designed to accommodate the new wide, circular screens. We intend to feature specially designed boxes for discriminating patrons who want to buy reserved seats. We plan to have in connection with this new type of theatre, a well equipped and operated restaurant, making it convenient for our patrons who want to enjoy both good food and entertainment."

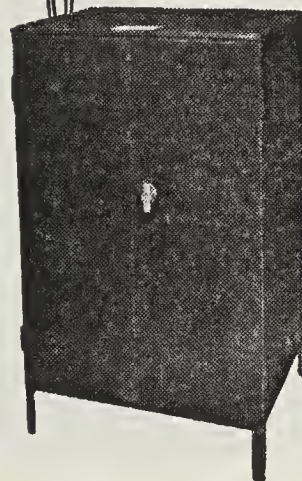
Of course, these are the specific plans of one circuit and would probably not meet the needs or requirements of many others. However, it is an indication of the thinking going on in the top levels of exhibition. We sincerely hope that this brand of direct and forward thinking is not limited to the few at the top, but is indicative of what the industry can expect to see during the next 12 months.

PHYSICAL THEATRE • A sectional department of MOTION PICTURE EXHIBITOR, published every fourth Wednesday by Jay Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.

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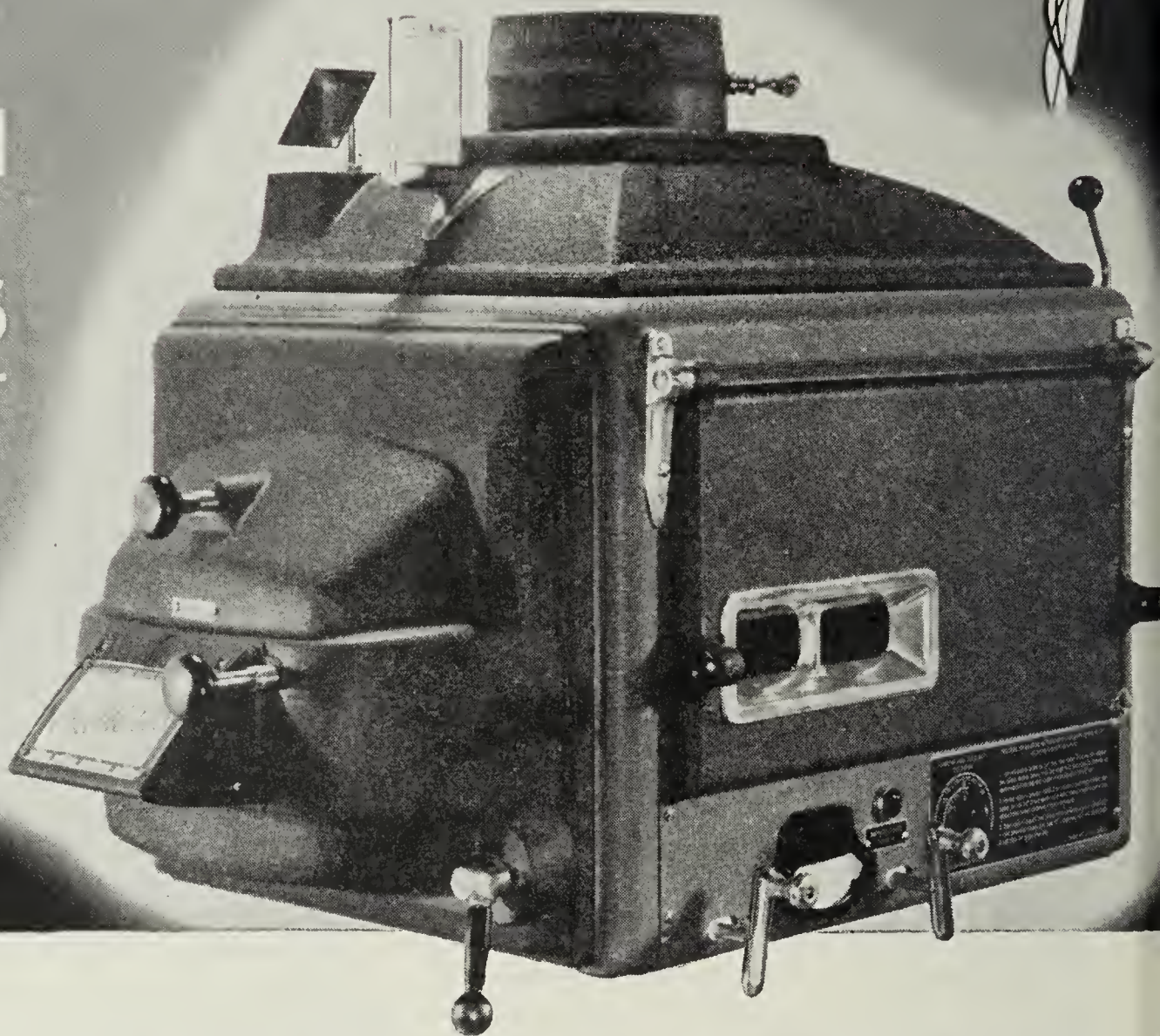
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- Correct amperage selection by a single control.
- Unit construction permits easy removal of elements for inspection in servicing.
- Reflect-O-Heat unit reduces heat at the aperture. Removable holder cooled by blower.

- Automatic Crater Positioning Control System insures that both carbons are so fed as to maintain a correct arc gap length and to keep the position of the positive crater at the exact focal point of the reflector. Screen light is always the same color, without variations from white to blue or brown.
- The arc is stabilized by a stream of air which maintains a prescribed system of ventilation of the area surrounding the arc. This air jet prevents the hot tail flame of the arc from reaching the reflector, supplies enough oxygen so that no black soot is produced, and keeps white soot from collecting on the reflector in such quantity as to absorb heat which would cause breakage.
- Water-cooled carbon contacts (optional.)



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Theatre Decorating

INTERIOR design and color coordination, as applied to most theatres, must be both functional and esthetic. The aim is to build up an atmosphere of eye-compelling beauty which is also sufficiently cheerful and inviting to the public. The modern theatre, for reasons of economy, usually depends on simple designs, materials and acoustics to achieve these effects.

Even a limited budget is not an insurmountable barrier. A leading interior decorator has stated that most theatre operators do not realize how easy it is to do over a theatre at small cost with a clever theme and color coordination. Theatre planning calls for a closely integrated design with lighting, form and color correlated. When a theatre is modernized, the broad design must work into the basic existing structure.

After the general design is agreed upon, the separate phases to be worked out in-

volve seating, materials, color and lighting. The whole plan should be considered as a packaging job which starts outside with the marquee and goes right through the various areas of the theatre interior and exterior.

The entire design question is best placed in the hands of one master planner, since it is confusing to have one person responsible for color coordination, another for floor covering, and a third for lighting.

Interior decoration should bear a definite

relationship to the architecture. Bad architectural features can be minimized by the proper use of color. For example, a rococo interior would not look well if painted on large surfaces of a sharply contrasting color. It would, however, look much more attractive in ivory and gold leaf or soft rose and blue shades.

Design is also dependent on the size of the house. A large theatre, which requires a more intimate atmosphere to offset the coldness of extraordinary depth and large expanse, might attain this objective by proper use of stronger colors, softer lighting and architectural modifications. By the same token, the smaller theatre might benefit by these design principles in reverse to make it appear larger and more important.

Use Of Color

Color should function to attract attention to the theatre and create in the patron a mood of readiness to enjoy the show. Certain colors are more effective than others, and can be applied after consideration of such factors as size and shape of the theatre, sections of the country, and the functional factors of soiling and fading.

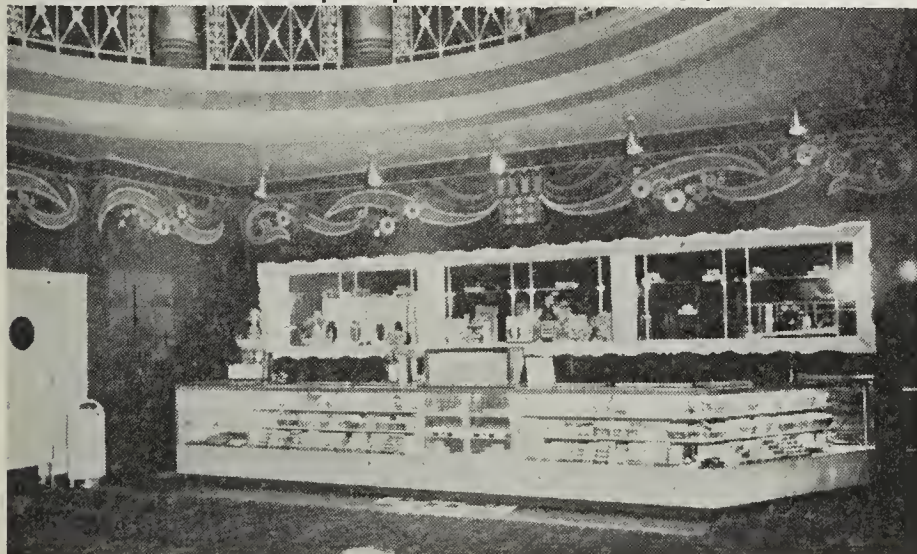
A proper choice of colors can create a certain mood and a definite atmosphere. The use of color may also be extremely
(Continued on page PT-13)

PHYSICAL THEATRE

Vol. 11, No. 1

January 4, 1956

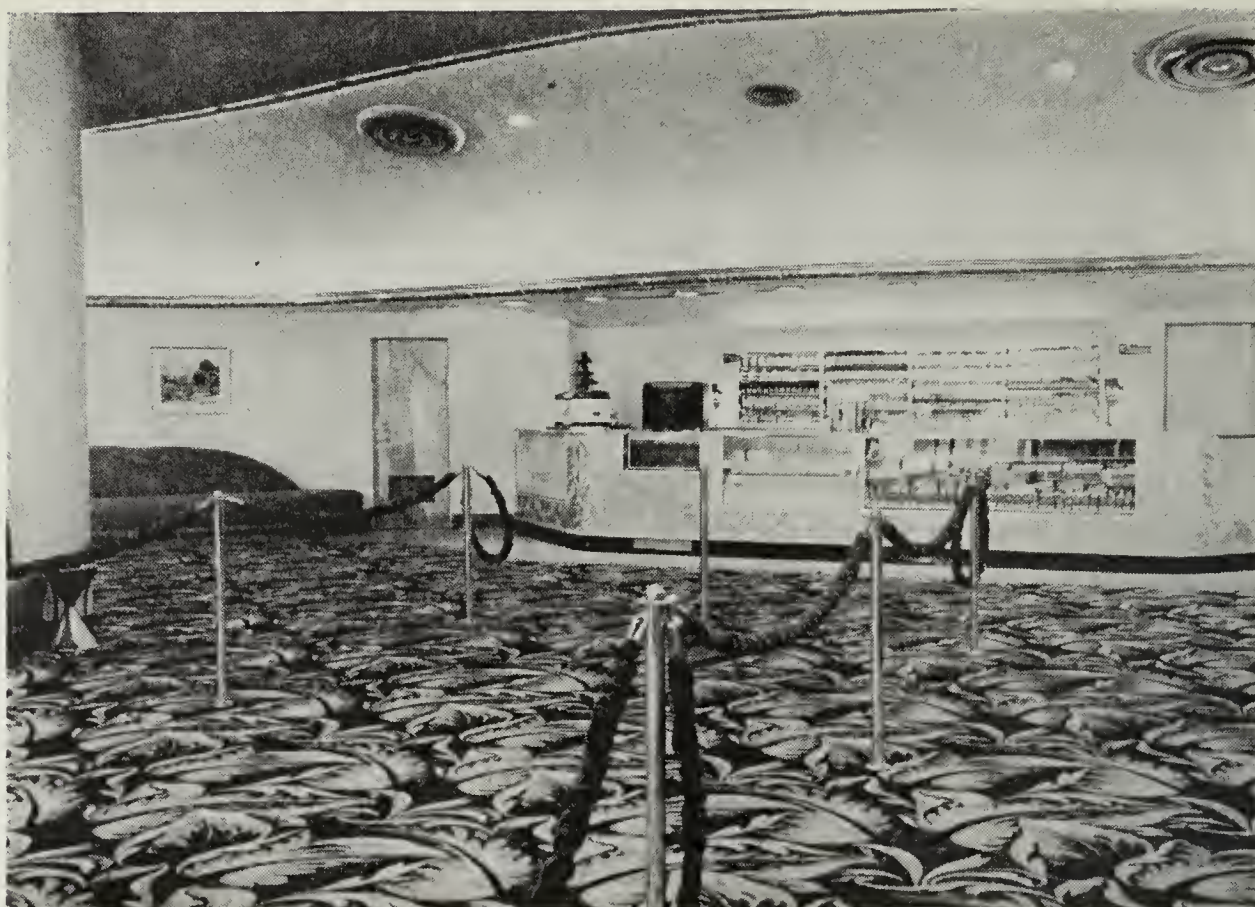
In today's situation it is more important than ever that theatres decorate in a manner that will help do part of the ticket selling job. Seen on this



page are examples of well decorated interiors. The Rivoli, New York, above; below, Cinderella, Detroit (left), and Community, Kingston, N. Y.



One of the most attractive theatres constructed recently is the Centre, Denver. The smartly designed carpet used adds to the theatre's appeal.



RESULTS OF A FLOOR COVERING SURVEY

CARPETED floors cost less to maintain than non-carpeted floors.

This fact was demonstrated repeatedly in exhaustive cost analysis studies of actual floor maintenance jobs by a national service organization.

Industrial Sanitation Counselors, Inc., of Louisville, Ky., a firm which keeps house for some of the country's leading corporations and hotels, added up the costs of cleaning and maintaining the floors for its clients and came up with the following data:

1. Carpeted floors are cheaper to maintain than non-carpeted floors whether traffic conditions are heavy, medium, or light.

2. Under heavy conditions of soil and congestion, the average cost of maintaining 1,000 square feet of carpeted floors for one year was \$189 vs. \$383 for the same area of non-carpeted floors—in other words, 50.7 per cent cheaper.

3. For medium traffic conditions, the average savings for carpeted floors were 40.3 per cent greater, or \$145 for carpet and \$243 for non-carpet.

4. For areas where traffic and soil conditions were light, carpeted floors were on the average 42 per cent cheaper to maintain—\$104 vs. \$181.

According to Industrial Sanitation Counselors, the main reason for carpet's superior performance under the most trying conditions is that it tends to sustain its appearance level during use. Carpet retards what is known as "the daily drop" in appearance better than non-carpeted surfaces.



Another outstanding house in Denver is the recently remodeled RKO Orpheum. The carpet used throughout the house has been selected for its beauty and ability to stand up under heavy traffic.

The firm attributed this to two of carpet's inherent characteristics: (1) Carpet tends to brush soil from shoes, thus confining the tracking effect to a limited area. (2) At the same time, the natural flexing action of the carpet fibers keeps the soil high in the pile where vacuuming can easily remove it.

Since soil does not become ground into a carpet's surface to reduce its appearance is less than for non-carpeted floors. But even more important from the point of view of maintenance cost, the effort necessary to restore carpet to its original state is less than is needed for non-carpeted areas.

The study was initiated by the Carpet Institute after investigation revealed there was no reliable, unbiased information available on this subject. The Louisville maintenance firm was contacted to make the study on the basis of compiling cost

data from actual maintenance jobs for large office buildings and hotels. Industrial Sanitation Counselors were instructed to determine the relative costs of maintaining carpeted floors versus non-carpeted floors.

The cost data was based on labor materials, equipment and the cost of storing and servicing the equipment necessary to maintain both carpeted and non-carpeted floors.

Standards Of Comparison

At the outset certain standards of comparison had to be established. For example, it was agreed that:

1. Labor costs were to be based on \$1.25 hourly wage.

2. The floor area used as a standard for comparison was to be 1,000 square feet.

3. Labor time rates were to be based on time-motion studies of each maintenance

(Continued on page PT-11)

Fishing for a **BETTER IN THE CAR SPEAKER?**



You don't have to **cast** all around the country for a good speaker! Just **drop a line** to your Independent Theatre Supply Dealer and ask for a demonstration of EPRAD speakers. Once you compare EPRAD speakers with those of any other manufacturer you're sold! Their sweet sound, incomparable beauty, reasonable price, and lowest maintenance cost make them the **best catch**.

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Edison's early cylinder phonograph will be on display and demonstrated at the National Allied Drive-In Convention, Cleveland—Booths 41 and 42.



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A Review of the Many Complex Facets of

D-I Construction and Operation

THIS is the time of the year when practically everyone and everything is issuing a list of some sort. Although it does not come under the heading of "best" this or "worst" that, we do believe that a list calling attention to the vastly increased number of activities involved in the construction and operation of a modern drive-in theatre might help emphasize some of the requirements necessary to succeed in this form of exhibition.

As the drive-in has increased in size, stature and popularity, so have the problems dealing with the construction, operation and maintenance of the drive-in. It is hoped that this outline might help to serve as a reminder of the many complex activities involved, and perhaps suggest some points which may have been forgotten or overlooked. While by no means exhaustive, the following could serve as a general guide.

Construction

1. Locating the drive-in. This should

DRIVE-IN THEATRES

include a study of local zoning and traffic regulations, and any other legal matters that pertain to site location. There should be consideration of proximity to population centers; size of the lot; the car capacity, with an eye to future expansion, and distance from main highway.

2. Layout of the drive-in. Subjects to be considered are the screen tower, its size, location, facing, shape; the projection booth; concession building; box offices; fences; entrances; exits; location of junction boxes, etc.

3. Grading, ramping and surfacing. A study should be made of drainage and dust control.

4. Construction materials. Decide upon the most satisfactory and economical materials for the screen tower, booth, concession building, box offices, fences, etc.

5. Lighting. Covers such things as post lighting, moonlight floods, driveway entrance and exit illumination, concession building interior lighting, wiring.

6. Playground equipment. Consider use of power-driven equipment, charging for certain rides, location of play area, and basic equipment.

7. Auxiliary seating. If it is to be used, consider location of seating section, the number and type of seats, the value of building an enclosure.

8. Landscaping.

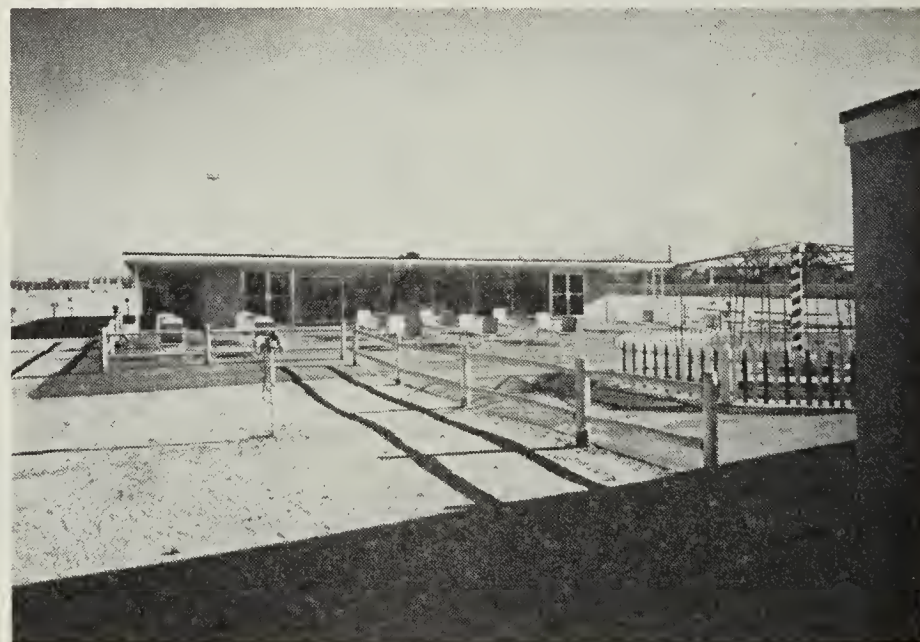
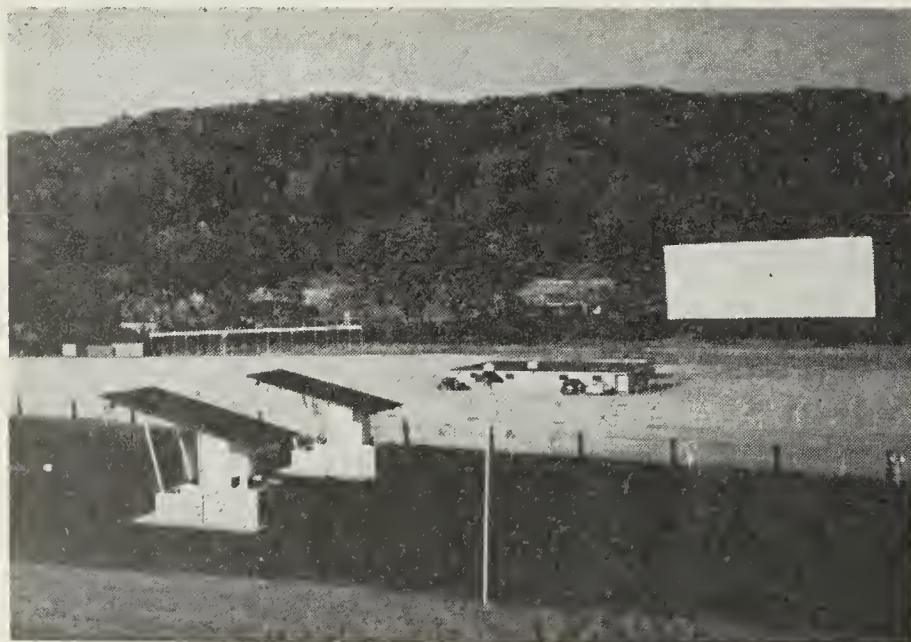
9. Projection and sound equipment requirements, keeping in mind current developments in both areas.

Operation

1. Traffic control. The establishing of
- (Continued on page PT-12)

There are many, many factors which must be carefully evaluated when building and operating a drive-in theatre. The Plainville, Plainville, Conn.,

pictured above and below, is a fine example of what the modern outdoor theatre should look like, with the components carefully located and operated.

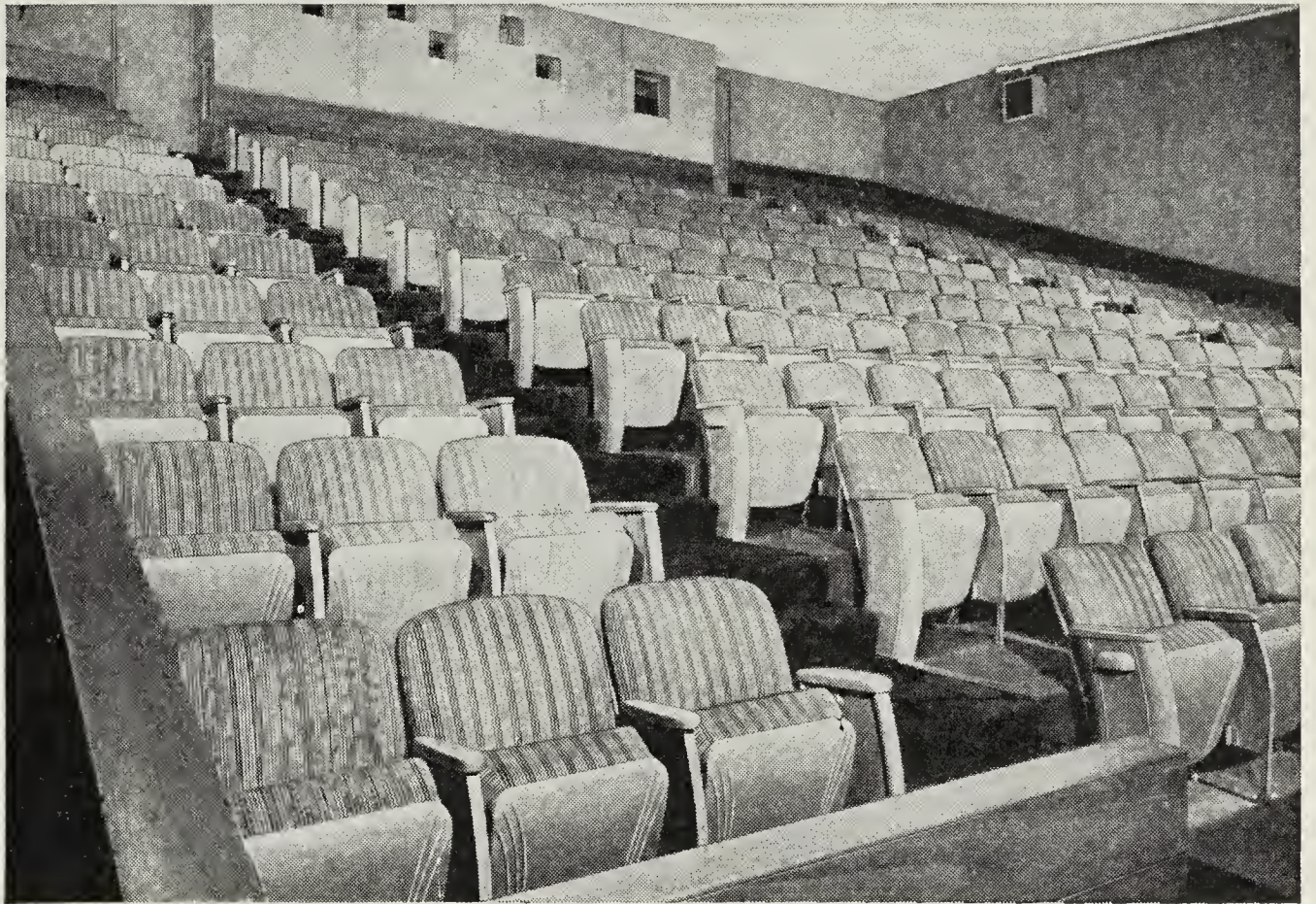


ENCORE COMFORT

contributes to steady, profitable patronage
AT THE BABYLON

RECENTLY REBUILT following a fire, Associated Prudential's Babylon Theatre on Long Island is completely reseeded with Heywood-Wakefield "Encore" chairs. The utmost comfort is provided by the new Formed Rubber Contour Cushions. The Contour conforms to the occupant's body and has the resiliency of three inches of formed rubber over helical construction springs.

In the competition for comfort, competition both from other theatres and from TV armchairs at home, Heywood's "Encore" is helping the Babylon maintain a capacity box office. Heywood-Wakefield seating would be a profitable investment in comfort for you, too.

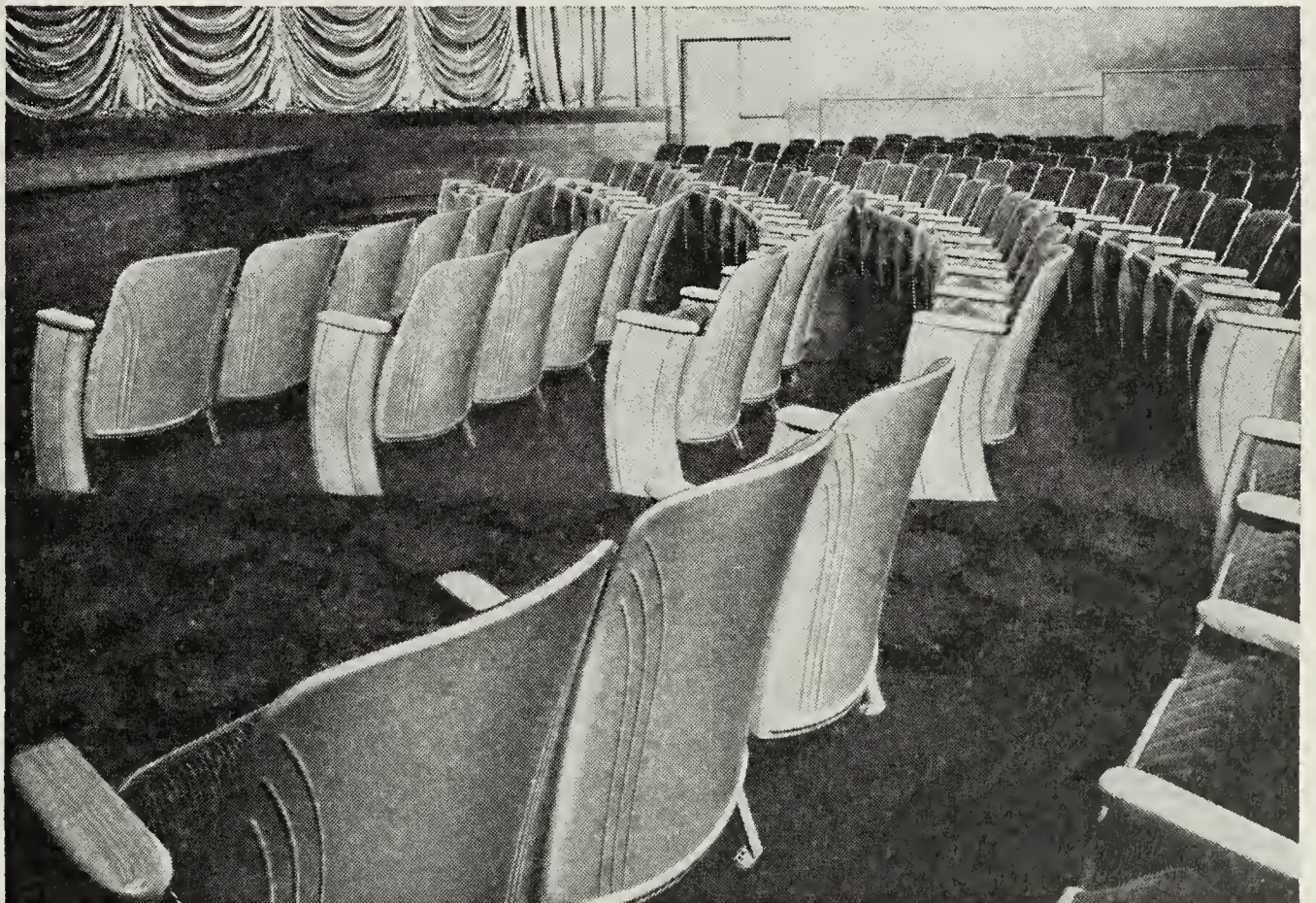


The balcony contains 300 TC 701 de luxe "Encore" chairs with steel coil spring backs spaced 39" back-to-back.



Grey and black brick, glass and white marble adorn the front of the rebuilt Babylon Theatre. Architect: Maurice Sornick, New York.

The main floor contains 600 TC 700 "Encore" chairs spaced 36" back-to-back. All chairs are upholstered in malibu two-toned striped velour, rose in the balcony and blue on the main floor.



NEW PRODUCTS

... that have theatre interest



Automatic Coin Changer

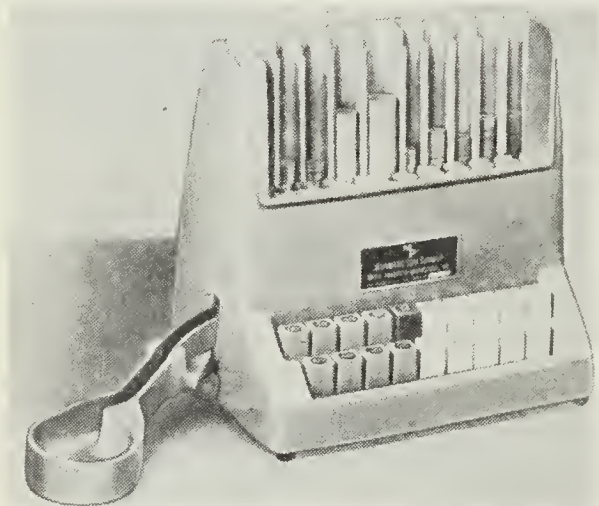
A completely automatic coin changer has been added to the line of products manufactured by Metal Products Engineering Company, Inc.

This new changer, called the Coin-Master, has only 19 keys, but will deliver any change combination automatically—even split change—by pressing just two keys, it is claimed. This simplified keyboard arrangement reduces costly errors and speeds up the sale of theatre tickets.

The Coin-Master is available with roll-out or tilt cup hand delivery. They may be placed on the right or left side of the machine, so the cashier can use the unit on either side of the counter.

The coin magazine can readily be removed or replaced, and can be loaded quickly and easily in or out of the machine. When the last coin in a column is ejected, the Coin-Master is said to lock automatically.

The unit is made of sturdy aluminum with a gray hammertone finish; the all-steel parts are rust-proof; four rubber feet protect the counter surfaces from being



This completely automatic coin changer machine is made of sturdy aluminum and has many features which make it suitable for boxoffices.

marred or scratched, and it holds up to 100 dollars in change.

The plastic keys are arranged for accuracy and speed. Each key is marked with a permanent metal foil tab with large, easy-to-read numbers.

Low Cost Lens

The Bausch and Lomb Optical Company recently announced the availability of a new projection lens that has been designed to bring CinemaScope within the budgets of small neighborhood theatres and drive-ins. This fixed anamorphic lens sells for 480 dollars a pair, or 240 dollars each.

The lens is said to be simple to install. It screws into the prime lens already in use. Lens elements will not need internal cleaning, it is claimed, because they have been permanently sealed against dust and moisture.

The optical firm indicated that this lens is equal in performance to its previous



The smaller roofed and drive-in theatres will be interested in this low cost fixed anamorphic lens for the showing of clear sharp CinemaScope films.

model CinemaScope lenses. It will produce clean, clear colors, edge-to-edge sharpness and a full tonal range. The lenses are being marketed through regular theatre supply outlets.

Paper Toilet Seat Covers

The Clark Paper Converting Corporation recently introduced a new Shieldor brand line of paper toilet seat covers and dispensers. The firm claims that these paper seat covers are designed to provide a physical barrier against contact with infectious bacteria, and that their use reduces the cost of maintaining a clean and sanitary restroom.

The Shieldor paper toilet seat cover envelope pack holds 250 individual folded covers. This is said to be the largest such



Paper toilet seat covers are said to offer the user protection against contact with infectious bacteria. The plastic dispenser holds 250 covers.

unit available and represents a saving in terms of janitorial time required to refill. The dispenser is of a new streamlined design, and made of durable Styrene plastic. It is available in a wide range of pastel and standard colors to harmonize with colored fixtures and decor. A special "bar" attachment enables the installation of the dispenser on marble or tile without drilling holes.

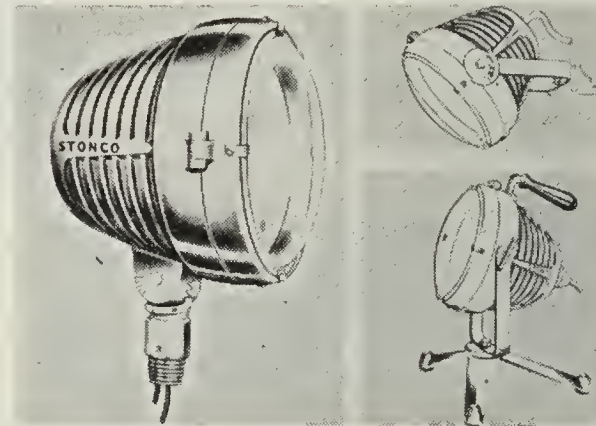
Long-Throw Floodlight

A powerful new outdoor floodlight producing 115,000 candlepower with only a 500 watt rating, has been announced by Stonco Electric Products Company.

This unit concentrates its entire light output in an oval shaped high-intensity beam, it is said, that is especially effective in long range floodlighting where the lights may be mounted at a considerable distance from the area being illuminated, as is often the case in drive-ins.

Construction is heavy-duty, non-corrosive, precision cast aluminum throughout, with heavy internal and external cast ribs providing twice the normal heat dissipation surface area, and double the cooling rate from this one feature alone.

The lamp life is stated at 2,000 hours, or double the normal life of service lamps in general use. The lamp is cradled in a high-temperature rubber cushion-seal that protects it from shock and abuse, and is sealed raintight and watertight by a heavy-duty cast aluminum hinged covering with heat tempered clear, spread or colored lenses.



Drive-in operators should be interested in this powerful outdoor floodlight that is said to produce 115,000 candlepower with a 500-watt rating.

WANT FURTHER INFORMATION ON NEW PRODUCTS

SHOWN IN THIS ISSUE?

LIST ITEMS.....

.....
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.....

ISSUE OF JANUARY 4

WITHOUT CHARGE OR OBLIGATION PLEASE SEND
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ADDRESS.....

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Floor Covering Survey

(Continued from page PT-6)

operation and also on the substantial experience developed from maintaining typical carpeted and non-carpeted areas.

4. Servicing costs were based on a five-day week, or 260 servicings annually.

5. Cost figures were based on areas being maintained at a 90 minimum maintenance level. In other words, assuming that on an imaginary scale 100 would be perfect appearance, the floors were to be maintained at 10 points below perfect.

To keep this appearance level, the maintenance firm determined that the following equipment and materials were required for carpet: Vacuum cleaner, spotting kit, shampoo, and floor machine.

For non-carpeted areas, the following equipment and materials were necessary: Floor buffing machine, extra scrubbing brush, extra steel wool pad, dust mops and replacement heads, dust mop treatment, dust pan, wet mops, mopping equipment, floor cleaner, floor wax or finish, and dewaxers.

Industrial Sanitation Counselors pointed out, however, that it is not possible to draw complete comparisons between carpeted and non-carpeted floors. Because of their totally different inherent characteristics, no non-carpeted floor can deliver the same total effect of a carpeted floor.

The report noted that carpet has the plus physical advantages of quiet, safety and comfort and the psychological advantages of beauty, luxury and warmth.

Some Advantages

Quiet—Carpet eliminates virtually all floor noise such as the clicking of heels and scraping of chairs. It acts like a sound blotter to absorb most air borne noises. Carpet is by far the quietest floor covering, and management is increasingly aware of the importance of proper sound conditioning in motion picture theaters.

Safety—Carpet reduces the incidence of slips and slides, thus preventing falls which usually create patron ill-will, as well as the expense of possible law suits. Another safety factor provided by carpet is its ability to cushion falls and prevent serious injuries.

Comfort—Carpet's pile construction is a highly efficient insulator, and it also tends to relieve the coldness at floor level of cement slab construction found in many theatres.

Beauty—Carpet provides a large choice of colors, textures, and designs. In addition, the luxury and dignity carpet lends to any establishment are generally recognized. Carpet contributes a feeling of quality.

The Industrial Sanitation Counselors pointed out that no scientific and unbiased approach could be found to establish exactly comparable qualities of carpeted versus non-carpeted floors. Thus a fair comparison of their relative durability was not possible. It was observed, however, that in the specific instances studied, carpet's relative durability compared favorably under each traffic condition with most types of non-carpeted floors.

Union Launches X-Ray Drive

NEW YORK—The IATSE, in cooperation with the Will Rogers Memorial Hospital and Research Laboratories, is launching a drive to encourage its local unions to set-up programs of periodic chest X-rays.

First of these X-rays were taken recently at CBS Television Center. A mobile unit was furnished through arrangements with Department of Health.

International President Richard F. Wash has appealed to all IATSE locals, numbering approximately 1,000, to set up similar chest X-ray programs through the facilities of the Health Departments in their respective cities. In any cases where evidence of active tuberculosis is found, further tests will be made available through the Amusement Industry's Will Rogers Memorial Hospital and Research Laboratories.

Ampex To Service Sound Equipment

REDWOOD CITY, CAL.—A program to establish a nationwide network of authorized service representatives for Ampex audio equipment is now underway under the direction of Harold Van Childs, manager of Ampex's customer service engineering department, the company announced.

Service organizations will adjust and repair Ampex sound equipment at no charge during the warranty period established for the various Ampex units and at competitive rates after the warranty has expired, Van Childs said.

Ampex district field service engineers throughout the country are currently appointing representatives in major cities.

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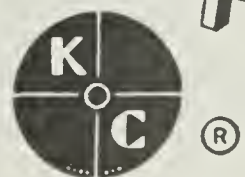
WED. THURS. FRI.

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SMPTE Prepares Plans For Spring Meeting

NEW YORK—Exhibit booths are now available to manufacturers and distributors of motion picture and television equipment for the 79th convention of the Society of Motion Picture and Television Engineers, it was announced by Everett Miller of RCA, exhibit chairman. The convention and equipment exhibit will be held at the Hotel Statler, here, April 29—May 4, 1956.

Miller explained that all convention registrants and guests of exhibitors may visit the exhibit area in the Penn Top South. The public, however, will not be admitted.

The SMPTE also plans to hold exhibits at its 80th convention which will take place at the Ambassador Hotel, Los Angeles, October 7-12, 1956.

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New Heating Systems Available

CLEVELAND—Four new commercial gas and gas-oil burners have been announced by Iron Fireman Manufacturing Company.

The units, fully assembled, wired, and tested at the factory, are delivered as complete packages. They are supplied with all necessary controls, including an electronic combustion control system.

Air for combustion is furnished by an integral fan when either gas or oil is fired. No secondary air dampers are required.

Motors are Iron Fireman products, fully sealed against dust and dirt and lubricated for life at the factory. All four burners bear the approval of Underwriters' Laboratories, Inc.

Navy Goes CinemaScope

CHICAGO—Paromel Electronics Corporation, manufacturer of 35mm. motion picture sound projection equipment formerly produced by De Vry Corporation, has furnished to the Navy Department, through Altec Service Corporation, modernization kits for over 200 naval shore 35mm. motion picture sound projection equipments, in conjunction with the conversion of these equipments for the accommodation of CinemaScope film with optical sound track, it was announced. This field modernization program has converted the Navy's war-time De Vry Type "C" 35mm. motion picture sound projectors to Paromel's latest type "10," equipped for CinemaScope and other wide screen presentations.

D-I Construction

(Continued from page PT-8)

efficient and simple means of getting cars into and out of the theatre safely and quickly, as well as a minimum amount of difficulty in locating an empty ramp location. This subject also involves the proper training of field personnel.

2. **Uniforms.** The selection of uniforms that are attractive, simple to keep in good condition, and made from material that is long wearing and not overly expensive.

3. **Ticket control.** The establishment and strict adherence to system of checking tickets sales and receipts.

4. **House trailers.** Devote proper attention to selecting and utilizing trailers informing your patrons of such services as bottle warming, concession items, protection of equipment, safety warnings, future product.

5. **Services.** This includes the literally hundreds of things that patrons have learned to expect when they visit a drive-in, such as cleaning windshields, gas pumps on the grounds, heaters, tire repair and battery service, laundry service, etc., etc.

Maintenance

1. **Insect control.** This problem is of greater importance in certain areas of the country than in others, but should not be neglected anywhere.

2. **Weed control.** Unsightly weeds and sloppy ground care make bad impressions and also create safety hazards.

3. **Ramp maintenance.** Extremely important if a drive-in is to build a solid core of regular patrons.

4. **Winter conditioning.** Closing down the theatre properly, protecting the equipment with necessary safeguards, arrang-

ing for regular inspections during the shut-down period all come under this heading.

Programs and Trade Practices

1. **Type of programs.** Consideration must be given to the advisability of using single or double bills as well as determining the type of films that your patrons are most partial to viewing.

2. **Midnight shows.** The advantages and disadvantages of this type of operation must be given some thought.

3. **Extra attractions.** There are many things which the operator of a drive-in may do to stimulate business. Just a few are fireworks, square dances, carnival rides, vaudeville, baby parades, church services, games, etc.

Exploitation

1. **Appraisal of various types of advertising.** This includes such media as newspapers, radio, television.

2. **Tie-ins.** The use of legitimate tie-ins with local merchants or national firms are worthy of consideration.

3. **Stunts.** Conducting imaginative publicity campaigns on individual pictures that lend themselves to exploitation, and the theatre in general are becoming an increasingly important phase of drive-in operation.

Concession Stand

1. **Location of concession area.**

2. **Concession stand layout.** The advantages and disadvantages of station systems and cafeteria type of serving must be carefully evaluated in reference to the size of the drive-in and the concession area. Another factor which must be given proper care is layout in reference to entrance and exit. During the fairly short break, patrons wish to get into the concession building quickly, get served, and return to their autos with a minimum of confusion and delay. A good stand layout is the first step towards solving this problem.

3. **Stock.** An extremely important ingredient of the successful concession stand is the selection of items made available. Factors to be considered are the drive-in's location in reference to popular eating habits, which vary in different parts of the country; the equipment available for the preparation and storing of food items; the current trends, such as the one today which sees a much greater use being made of large drinks and cooked and prepared food items; use of items with a high rate of profit and quick turnover.

4. **Personnel.** The drive-in operators must decide upon the use of car hops, and the proper training and supervising of this group.

5. **Merchandising.** This is an extremely important phase of successful concession stand operation and covers many subjects such as the use of trailers, posters, displays, publicity, etc.

As stated previously, this list does not cover the entire subject of drive-in construction and operation. The reader could probably add many more. We hope that he does, for that is the purpose of this article. It is hoped that it will stimulate thinking about outdoor theatre operation that might lead to a number of new ideas and activities that will improve and enhance the drive-in in its appearance and operation.

Theatre Decorating

(Continued from page PT-5)

helpful for the theatres that are either so small or so large that the psychological effect of entertaining a group in comfortable surroundings is lost. The right choice of color can bring the theatre down or up to size.

Colors which have blue in them appear to "recede," while those which contain red or yellow seem to advance to the eye. Thus, a red chair 20 feet distant will seem to be a step nearer than a blue or bluish-green chair 20 feet distant.

The main opportunity for using color effectively lies in the lobby and foyer, since the interior is usually dimly lit. Patrons see the auditorium only between pictures, or when they are leaving, and while its physical appearance guides their impressions of the theatre's quality, it is the lobby and foyer which set the mood.

A good plan for the foyer is to use a light clear color such as pale blue-green, plain blue or yellow for the entrance walls and a dark contrasting shade for the end walls, which generally are too far apart in proportion to the depth. This effect can be further enhanced by placing mirrors above dado height along the walls leading into the theatre.

In working out a strictly modern functional design for a theatre interior, where eye interest depends less on ornamentation than on the shape and texture of surfaces, it might be well to decorate in large masses of contrasting color. The nature of these colors and their use depend on the size and shape of the theatre, on whether it is desirable to emphasize warmth or coolness, and on whether an objective is to make the sidewalls of a too-wide theatre appear closer together, or those of a too-narrow theatre seem more distant.

When selecting colors for the theatre auditorium, it is, of course, necessary to choose hues which will not reflect light from the screen. Sometimes a slight change in color makes enough difference to cause or prevent light reflection. For example, a very bright, light pink on the walls would set a gay mood and appeal particularly to the female element, but it would also reflect screen light; however, a dull pink, which would also please feminine patrons, would not do so.

The appearance of rest rooms can be improved by: pastel colors on walls and ceiling to give a fresh, clean look; vitreous ceramic mosaic tile or a resilient tile flooring, such as asphalt, cork, or rubber in colorful designs; and plenty of mirror areas to import brightness and sparkle. The color scheme should be of vigorous tones for the men's room and soft, light shades for the powder room. The latter, especially, calls for an atmosphere of luxury and charm to which furniture, upholstery and decorative fabrics should all contribute.

As far as lounges are concerned, the furniture, decorative fabrics, accessories, floor coverings, and background colors must be harmonized carefully in a related color pitch to create interest.

Color Guide

Each color has a character or quality of its own. Colors carry impressions of



A useful item when constructing or remodeling a theatre is Marlite Woodpanel, produced by Marsh Wall Products, Inc., Dover, O. The panels, easy to install and handle, are prefinished in seven patterns which reproduce the grain and coloring of fully-finished woods. The baked soilproof finish is said never to need painting. Pictured is the striped mahogany pattern as it was used in a ladies lounge.

luminosity, vibrance, warmth, or coolness and are as important in producing decorative harmony as the roles of the actors in a drama. While a color's own special tone can be modified, it cannot be thoroughly eliminated. Therefore, theatre operators should be familiar with the characteristics of the primary colors, red, yellow and blue, and the secondary ones created by a mingling of the primaries.

Mixtures of red and yellow produce orange; those of yellow and blue result in green; and combinations of blue and red create violet. Many gradations of each mixture are possible, and each variation is called a hue. The addition of white to any hue lightens it to a tint of the hue, while black darkens it to a shade of that hue.

Complementary colors are dissimilar and farthest apart in the sequence. Color harmony is accomplished when two or

more colors are so arranged that when viewed simultaneously they are pleasing to the eye.

Impressions Of Color

Red—most intense and warmest of all colors. Too strong to use alone, as are all the primary colors, it will give life and vigor to any decorative arrangement. It is generally used either in hues of the plain color, or as a dominant shade. Red gives vigor and character to draperies and upholstery fabrics and is also effective as an accent color.

Yellow—creates an atmosphere of good cheer. It is the best reflector of light and a popular wall color. Effective in combination with darker colors, yellow is favored in drapery fabrics and important accents.

Blue—the most restful of all colors. Its use has the effect of making an

(Continued on next page)

Featured Presentation Curtain
for "OKLAHOMA!" in Todd-AO
at the Rivoli Theatre,
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Auto Inspection Station Installed In Drive-In



OAKHURST, N. J.—New Jersey's first outdoor motor vehicle safety inspection station has been constructed at the Woodbridge drive-in, a Walter Reade Theatre, Woodbridge, N. J., on U. S. Route 1. The new 140 foot concrete strip is equipped with the same type of safety inspection machines used in State-owned inspection stations, and is aimed at relieving congestion at key areas through the state. Drive-in theatres in Camden and Ruthersford, N. J., are scheduled to open similar stations. In the first six days of operation, 1,836 cars were inspected at Woodbridge, well above the original expectations.

The idea for using drive-in theatres as locations for temporary inspection stations was initiated in the Department of Motor Vehicles, Trenton, N. J. Governor Robert Meynor approved the plan, and then appointed Walter Reade, Jr., circuit operator, to head a committee to contact theatre

owners throughout the state, and work out the necessary arrangements.

In commenting on the stations, Reade stated, "Our interest in this project was two fold: to assist the state in a real and vexing problem that needed immediate relief, and, as a theatre operator, to take advantage of the opportunity to bring our theatre to the attention of the public. Every car owner who visits the station at the Woodbridge will see our posters and marquee and will become familiar with our location. In addition, we will make the use of our playground facilities available. I consider this in line with any and all promotional activities used today to win new audiences to our theatres."

Physically, the inspection strip is constructed in an ideal part of the outdoor theatre. The approach lane is in the parking area of the theatre and well off the highway.

Theatre Decorating

(Continued from page PT-13)

interior appear larger when combined with the hues which lean toward the red, that is the reddish violets.

Green—nature's color, restful and soothing. Between the yellow-greens with their warm vibrancy and the rich coolness of the blue-greens lie gradations of hue which add to the color range at the disposal of the decorator. It is a favored wall color, especially in the yellow-green tones.

Violet—used sparsely in its pure tone in the decorative scheme. Violet tones like raisin, mulberry, and eggplant are, however, employed to lend dignity.

Orange—a combination of red and yellow. While popular, it is limited in use. Orange is, however, particularly effective when used with the complementary hues.

A detailed color chart with gradations of tone would show yellow, yellow-orange, yellow-green, green, blue-green, blue, blue-violet, violet, red-violet, red, red-orange, orange, and yellow-orange in that order.

Warm And Cool Colors

Decorators divide colors into two categories—warm and cool. The former group is made up of sharp, chromatic shades, such as red and yellow; cool colors are blues, blue-green, violets, and their variations.

Warm colors are used for stimulating effects and to make an area seem cheery and warmer. Warm colors should be used in a section of the theatre which is cool and somewhat dreary, while cool colors

Guide To Theatre Maintenance

THE MASTER GUIDE TO THEATRE MAINTENANCE. By Aaron Nadell. 240pp. \$5.00.

Drawing on his 25 years of experience as a journalist and active member of the industry, the author has compiled an informative pocket-sized volume designed to give the reader a handy guide to theatre maintenance and operation.

The wide variety of subjects covered calls attention to the many complex details with which today's theatre operator must have at least a working knowledge. Included among the topics discussed are lamps, lenses, screens, air conditioning, etc.

Written in a clear and concise manner, this guide to the physical operation of indoor and outdoor theatres is an informative addition to the rather limited number of reference books devoted to this subject.

Published by the author at 130-57 Lefferts Boulevard, South Ozone Park 20, Long Island, N. Y.

should predominate in a warm and sunny area.

Since warm colors appear to "advance" toward the eye, they are recommended for larger sections where it is desirable to make the walls appear nearer and smaller; cool colors, on the other hand, appear to "recede" and "push" the walls back. The same principles can be applied to individual objects, such as chairs or tables.

Theatre decoration makes strong use of contrasts to increase emphasis and

avoid monotony. This effect can be obtained by complementary colors which, while different in feeling and opposite each other on the color wheel, do not clash but supplement each other.

A warm color like yellow, for example, will appear well in contrast with an opposing dark blue. A series of contrasting color combinations can be worked out by spinning an easily obtained color wheel to determine the complimentary colors opposite.

A typical case in point will serve to illustrate the above. If a lobby flooring is blue, a complementary color will be needed for the walls. On the color wheel, blue's opposing, or complementary, color is an orange hue—yellow-red. Therefore, any orange tints, such as light peach, can be used to complement the blue floor.

Floor Coverings

When a suitable floor covering for any one area of the theatre is considered, the activity which is to be carried on in that area will influence the choice of the material best suited for it. In concentrated high-traffic areas, such as the lobby and foyer, concrete and terrazzo prove to be of practical advantage. Cork tile may be used in the auditorium, rubber or ceramic tile in rest rooms, and asphalt tile or linoleum in lounges. A proper selection, however, must carry out the principal objective of theatre design—functional estheticism.

Concrete And Terrazzo

Concrete is perhaps the most favored of all materials for use in the heavy traffic areas of the theatre, but terrazzo is also ideal for this purpose with its durable qualities. Furthermore, in the interests of decorative appeal, it has novel design possibilities of a pictorial or geometric nature in any combination of colors.

Asphalt Tile

This type of floor covering has been steadily growing in favor for theatre use because it embodies a number of qualities which make it particularly suitable for this purpose. First of all, its decorative and design possibilities are almost endless; Kentile asphalt tile, for example, is available in 25 different colors. Special tiles with insets of letters and designs are helpful in marking off sections and rounding out a decorative scheme.

Furthermore, the non-slip qualities of asphalt tile provides a priceless accident preventive, while maintenance is reduced to a minimum; all that is required to keep it clean is a washing with mild lukewarm soapsuds.

Cork Tile

Cork tile flooring is of particular advantage to theatres because of its high acoustical properties. The air-filled material helps make the interior virtually soundproof with footsteps practically inaudible. In addition, it has a high safety value because it is skid-proof. There is no danger of persons slipping or sliding on the surface when they come in from wet streets, since cork "grips" anything pressed against it.

From the decorative standpoint, cork tile flooring rates high because beautiful effects can be achieved with random shades ranging from oak to walnut—

Fire Violations Hit By Inspection Teams

NEW YORK—As part of an intensive inspection of the city's 400 theatres for fire violations, 17 of the first 39 locations examined in the midtown area were found to have from one to four violations, it was announced recently by Fire Commissioner Edward F. Cavanagh, Jr.

It was indicated that the reason for the step-up in theatre inspections was the extra-heavy attendance which always accompanies the holiday season.

Some of the violations reported included corroded sprinkler heads, oil and paint stored near film, combustible matter near the stage, and improper storage facilities for combustible materials.

Cavanagh said that the violations found were "potentially, but not imminently dangerous." The violators were given 24 hours to remedy the situation or face maximum penalties of \$500 fines, up to six months imprisonment, or both.

A fire department official made it clear that this current drive on fire violations was not directed specifically at motion picture theatres, but was part of the overall fire prevention program.

Exhibitor reaction to the inspections was mild, and it was pointed out that there has never been a single fatality in a midtown theatre as the result of fire.

rich coloring which blends well with any design plan and creates an air of luxury.

Rubber Tile

Rubber tile flooring has a cushioning resiliency which provides comfort and quiet underfoot. This material acts as a shock absorber and a muffler of sound—qualities greatly valued by both management and patrons.

Kentile rubber tile, for example, comes in 15 colors with delicately-veined and marbled effects to make it highly adaptable to decorative floor designs. Pictorial inserts in this material provide a further opportunity to individualize the theatre floor, and inch-wide feature strips can be used to add variety. Linoleum, available in roll form, tiles, and in borders with individual motifs has, like rubber tile, a wide range of colors which make harmony with any decorative scheme possible.

Carpeting

Carpeting is used to provide decorative, as well as sound-deadening, effects throughout the theatre. The proper selection of carpeting may be the key factor in determining the success or failure of an interior color design plan. It should express the dominant color of the area, and may be used as the focal point of a color scheme which employs contrast through complementary colors, or those most closely related in the spectrum; interest is furthered by varying the intensities.

Carpet colors must also contrast with the tones of surrounding areas. For instance, if foyer carpeting is a brilliant red, the surrounding walls and ceiling require subdued colors to offset the brightness. If carpeting in the lounges adjoining the foyer is of a secondary color, such as green, with walls and ceiling should be in more chromatic tones for contrast.

This and That Around the Trade

Dor-O-Matic division, Republic Industries, Inc., Chicago, is issuing a new folder on its manual door controls. These door controls are new concealed-in-the-floor units that control as they open and as they close, it is claimed. The folder gives a complete description and application of the 25 models . . .

. . . The Angelica Uniform Co., St. Louis, recently announced changes in sales territory assignments for Paul Guth and J. R. Travers. Guth will work out of Houston and handle the southern half of Texas. Travers will move into Guth's former territory in Oklahoma, and operate out of Tulsa . . .

. . . Ray P. Teele, a member of the Photometry and Colorimetry section of the National Bureau of Standards, has been appointed a member of the National Research Council. Teele will represent the Illumination Engineering Society in the division of Engineering and Industrial Research for a period of three years . . .

. . . A new 1000 car capacity drive-in will be built on the outskirts of Ocean City, N. J., on a 20 acre site it was announced last week by Al Frank, secretary-treasurer, Hammonton Theatres, Inc. Construction is to begin immediately after the opening of the Circus Drive-In, Amatol, N. J. The new drive-in will be ready for an early April opening, Frank said . . .

. . . National Theatre Supply will have a new branch office in Salt Lake City, it was recently revealed. Ray Miller, a veteran in the theatre equipment field will be branch manager. The branch will carry the company's full line of equipment . . .

. . . The professional equipment and instrument division of Bell & Howell has moved a number of its departments into new headquarters in Skokie, Ill., it was announced by George L. Oakley, division manager. He also revealed that James L. Wassell had been appointed as coordinator of the division . . .

. . . The Camera Equipment Co., New York City, will consolidate its executive, management, and plant operations into one building at 315 W. 43rd Street sometime in February, it was announced. At the present time the photographic and film equipment firm has its operations located in three different buildings . . .

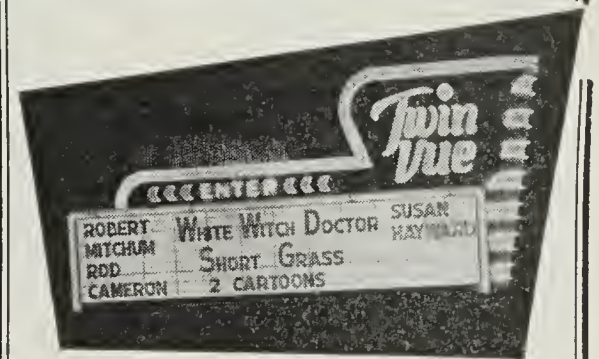
. . . The care and treatment of wood floors is the subject of a new bulletin poster that has been issued by the National Sanitary Supply Association, Chicago. The bulletin explains the simple and most commonly accepted procedures to follow in the renewal of old, damaged or unsightly wood floors . . .

. . . The RCA Service Company was awarded a contract to service 280 theatres on U. S. Naval and Marine Corps shore establishments throughout the country, it was announced by W. L. Jones, vice-president, Technical Products department.

Bachman Joins Montgomery Engineering Firm

NEWARK—C. J. Bachman, former chief engineer of the Stanley Warner Newark zone for 24 years, joined Montgomery Engineering Company, Carrier air conditioning distributor of New Jersey, in Jersey City. Bachman will be primarily concerned with sales.

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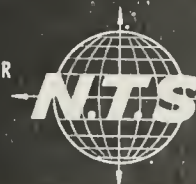
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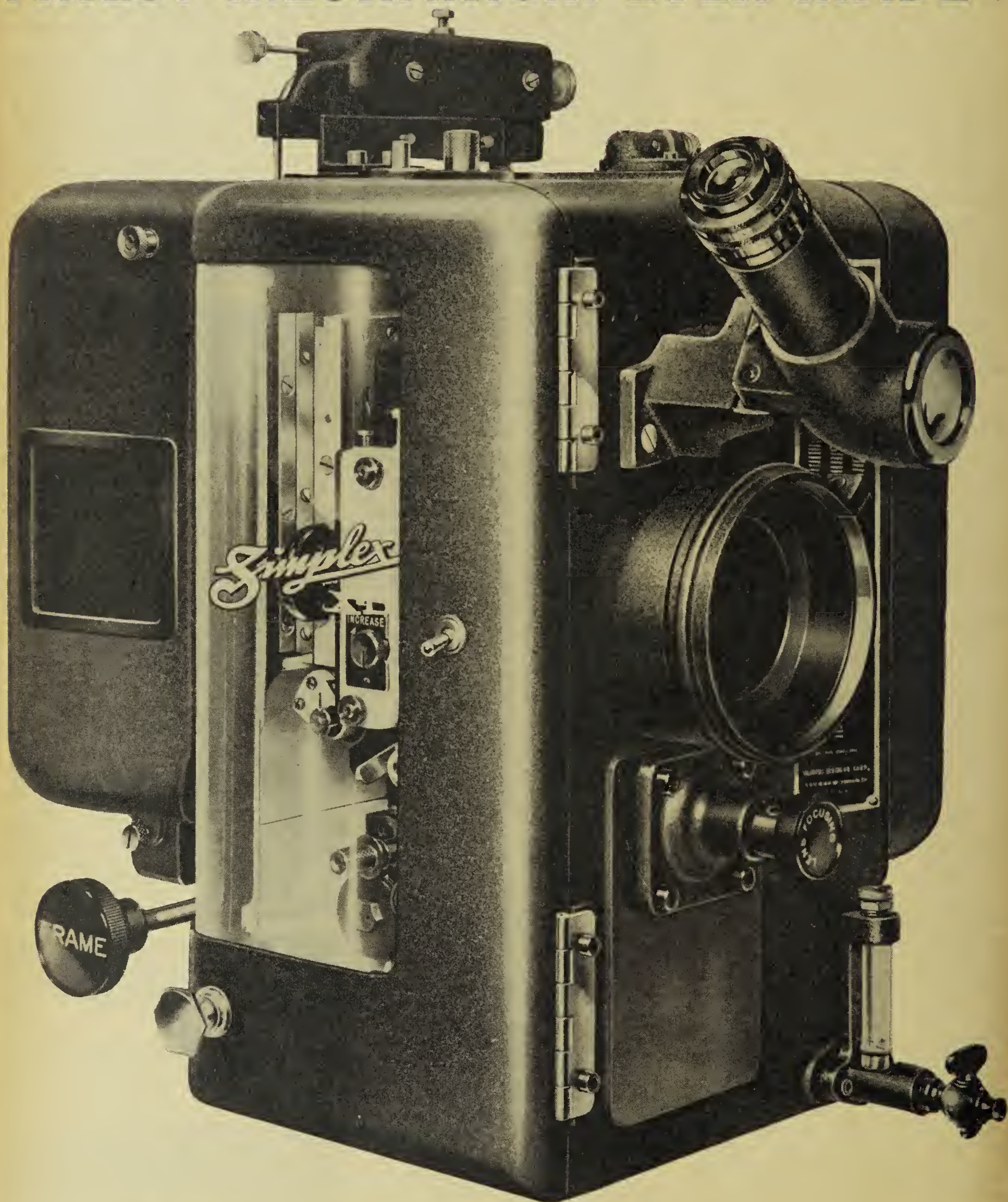
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Allied Artists

(1954-55 releases from 5501)

ANNAPOLIS STORY, AN—D—John Derek, Diana Lynn, Kevin McCarthy—Colorful service film has the angles—81m.—see April 6 issue—(Technicolor) (5513)

AT GUNPOINT—W—Fred MacMurray, Dorothy Malone, Walter Brennan—Entry has angles far better reaction—81m.—see Dec. 14 issue. (5531)

BETRAYED WOMEN—MD—Tom Droke, Beverly Michaels, Carole Mathews—Far the lower half—70m.—see Aug. 10 issue—Leg.: B. (5524)

BIG COMBO, THE—MD—Cornel Wilde, Richard Conte, Jean Wallace—Interesting meller has names and angles—89m.—see Feb. 23 issue—Leg. B. (5508)

CASE OF THE RED MONKEY—MYMD—Richard Conte, Rona Anderson, Russell Napier—Satisfactory programmer—73 1/2m.—see June 15 issue—(English-made). (5521)

DIAL RED O—MD—Bill Elliott, Keith Larsen, Helene Stanley—Okeh lower half entry—62m.—see March 23 issue. (5509)

FINGER MAN—MD—Frank Lovejoy, Forrest Tucker, Peggie Castle—Satisfactory program entry—82m.—see Aug. 10 issue—Leg.: B. (5519)

HIGH SOCIETY—C—Leo Gorcey, Huntz Hall, Amanda Blake—Average Bawery Bays entry—61m.—see April 6 issue. (5514)

JAIL BUSTERS—C—Leo Gorcey, Huntz Hall, Bernard Gorcey—Below average Bawery Bays entry—61m.—see Nov. 2 issue. (5529)

LAS VEGAS SHAKEDOWN—MD—Dennis O'Keefe, Coleen Gray, Charles Winninger—Satisfactory programmer—79m.—see June 15 issue—Leg.: B. (5516)

LORD OF THE JUNGLE—MD—Johnny Sheffield, Wayne Morris, Nancy Hale—Average series entry—69m.—see Sept. 21 issue. (5518)

MURDER IS MY BEAT—MY—Paul Langton, Barbara Payton, Robert Shayne—For the lower half—77m.—see Feb. 23 issue—Leg.: B. (5510)

NIGHT FREIGHT—MD—Forrest Tucker, Barbara Britton, Keith Larsen—Average programmer—80m.—(1.85-1). (5526)

PHENIX CITY STORY, THE—DOC—John McInire, Richard Kiley, Kathryn Grant, Edward Andrews—Highly engrossing and exploitable thriller—100m., or 87 1/2m. without prologue—see July 27 issue—Leg.: B.—(1.85-1). (5525)

RETURN OF JACK SLADE, THE—OD—John Ericson, Marl Blanchard, Neville Brand—Actionful, well made western—80m.—see Nov. 2 issue—(SuperScope). (5528)

SEVEN ANGRY MEN—MD—Raymond Massey, Debra Paget, Jeffrey Hunter—Names and angles will help well-made entry—90m.—see March 23 issue. (5511)

SHACK OUT ON 101—MD—Terry Moore, Frank Lovejoy, Keenan Wynn—Names fail to help program meller—80m.—see Dec. 14 issue. (5535)

SHOTGUN—OD—Sterling Hayden, Yvonne DeCarlo, Zachary Scott—Satisfactory programmer for the action spots—81m.—see April 6 issue—(Technicolor)—Leg.: B. (5515)

SKABENGA—DOC—Jungle Documentary—Excellent African wild life film—60m.—see Aug. 10 issue—(Eastman Color). (5517)

SPY CHASERS—C—Bowery Boys, Lisa Davis—Average series entry—61m.—see July 13 issue. (5522)

TARGET EARTH—SFD—Richard Denning, Virginia Grey, Richard Reeves—Okeh programmer far the duallers—75m.—see Jan. 12 issue—Leg.: B. (5503)

TONIGHT'S THE NIGHT—C—David Niven, Barry Fitzgerald, Yvonne DeCarlo—Good Irish comedy far the class and art spats—88m.—see Feb. 23 issue—(Made in Ireland)—(Technicolor). (5506)

TOUGHEST MAN ALIVE—MD—Dane Clark, Lita Milan, Anthony Caruso—Lower half filler—see Nov. 16 issue. (5533)

TREASURE OF RUBY HILL—W—Zachary Scott, Carole Mathews, Barton MacLane—Okeh western far the lower half—71m.—see Feb. 9 issue. (5507)

WARRIORS, THE—COSMD—Errol Flynn, Joanne Dru, Peter Finch—Period meller has angles to help—85m.—see Oct. 5 issue—(Technicolor)—(CinemaScope)—(Made in England). (5523)

WICHITA—W—Joel McCrea, Vera Miles, Lloyd Bridges—Well-made, interesting western—81m.—see July 13 issue—(Print by Technicolor)—(CinemaScope) (5520)

TO BE REVIEWED OR IN PRODUCTION

BIG TIP OFF, THE—Richard Conte, Constance Smlth, Bruce Bennett. (5512)

BOBBY WARE IS MISSING—Neville Brand, Arthur Franz, Walter Reed.

CATTLE KING—George Montgomery.

COME ON, THE—Anne Baxter, Sterling Hayden—(SuperScope).

CRASHING LAS VEGAS—Lee Gorcey, Huntz Hall, Bowery Boys.

CRIME IN THE STREETS—John Cassavetes, Mark Rydell, James Whitmore.

DIG THAT URANIUM—Bowery Boys, Mary Beth Hughes.

FIRST TEXAN, THE—Joel McCrea, Wallace Ford—(Print by Technicolor)—(CinemaScope).

FOUR SEASONS, THE—David Wayne, Keenan Wynn, Myrna Dell—(Color)—(Wide-Screen).

FRIENDLY PERSUASION, THE—Gary Cooper, Dorothy McGuire, Morjorie Main—(Print by Technicolor).

INVASION OF THE BODY SNATCHERS—Kevin McCarthy, Dana Wynter, Carolyn Jones—(Superscope). (5527)

MAGNIFICENT ROUGHNECKS, THE—Mickey Rooney, Jack Carson, Nancy Gates.

MOTHER-SIR—Joan Bennett, Gary Merrill, Shirley Yamaguchi.

NO PLACE TO HIDE—David Brian, Marsha Hunt—(Color by DeLuxe)—(Made in the Philippines).

PARIS FOLLIES OF 1956—Forrest Tucker, Margaret and Barbara Whiting—(Color).

SCREAMING EAGLES—Tom Tryon, Jan Merlin, Alvy Moore.

SUDDEN DANGER—Bill Elliott, Beverly Garland, Tam Drake—65m.

THUNDERSTORM—Linda Christian, Carlos Thompson—(Made in Spain).

MOTION PICTURE

EXHIBITOR

SERVISECTION

The Check-Up of all features and shorts for a 12-month period

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SECTION 2
Val 55, Na. 10

JANUARY 4, 1956

TIME SLIP—Gene Nelson, Faith Domergue.
WICKED WIFE, THE—Nigel Patrick, Moira Lister—75m.—(English-made).
WORLD WITHOUT END—Hugh Marlowe, Nancy Gates, Rod Taylor—(Print by Technicolor)—(CinemaScope).

Associated

LAST OF THE DESPERADOS—W—James Craig, Jim Davis, Margia Dean—Okay western—71m.—see Dec. 28 issue.
TWO-GUN LADY—W—Peggy Castle, William Talman, Marie Windsor—Average western—70m.—see Dec. 28 issue.

Astor

FEAR—D—Ingrid Bergman, Mathias Wieman, Renate Mannhardt—Ingrid Bergman starrer far art and specialty spots—82m.—see Dec. 28 issue—(Made in Germany)—(English dubbed).
MASTER PLAN, THE—MYMD—Wayne Morris, Tilda Thamar, Norman Wooland—Okeh programmer for duallers—77m.—see Feb. 23 issue—(English-made).

Buena Vista

(Walt Disney)

AFRICAN LION, THE—DOC—Highly interesting documentary—73m.—see Aug. 24 issue—(Technicolor).
DAVY CROCKETT, KING OF THE WILD FRONTIER—OD—Fess Parker, Buddy Ebsen—Headed far higher returns—95m.—see June 1 issue—(Technicolor).
LADY AND THE TRAMP—CAR—Highly entertaining Disney cartoon feature—75m.—see May 4 issue—(Technicolor)—(CinemaScope).

TO BE REVIEWED OR IN PRODUCTION

GREAT LOCOMOTIVE CHASE, THE—Fess Parker, Jeff Hunter, John Lupton—(Technicolor)—(CinemaScope).
LITTLE OUTLAW, THE—Pedro Armendariz, Andres Velasquez—75m.

Columbia

(1954-55 releases from 701)

APACHE AMBUSH—MD—Bill Williams, Tex Ritter, Adele August—Far the lower half—68m.—see Sept. 7 issue. (804)

KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

AD—Adventure drama
ACD—Action drama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DMU—Dramatic musical
DOC—Documentary
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
HISD—Historical drama
MD—Melodrama
MUC—Musical comedy
MU—Musical
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYD—Mystery drama
MYMD—Mystery melodrama
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
SAT—Satire
SFD—Science fiction drama
TRAV—Travelogue
W—Western

BRING YOUR SMILE ALONG—MU—Frankie Lane, Keefe Broselle, Constance Towers—Entertaining programmer—83m.—see Sept. 7 issue—(Technicolor). (803)

CELL 2455, DEATH ROW—MD—William Campbell, Kathryn Grant, Marian Carr—Prison meller far lower half—77m.—see April 6 issue—Leg.: B. (739)

CHICAGO SYNDICATE—MD—Dennis O'Keefe, Abbe Lane, Xavier Cugat—Satisfactory program entry—86m.—see June 29 issue—Leg.: B. (747)

COUNT THREE AND PRAY—D—Van Heflin, Jeanne Woodward, Phil Carey—Well-made entry has angles—102m.—see Oct. 19 issue—(Technicolor)—(CinemaScope). (811)

CREATURE WITH THE ATOM BRAIN—MD—Richard Denning, Angela Stevens, S. John Launer—Okeh programmer—70m.—see June 29 issue. (746)

CROOKED WEB, THE—MD—Frank Lovejoy, Marl Blanchard, Richard Denning—Satisfactory programmer—77m.—see Nov. 30 issue. (816)

DEVIL GODDESS—MD—Johnny Weissmuller, Angela Stevens, Selmer Jackson—Mediacre entry for the action spots—70m.—see Sept. 7 issue. (805)

DUEL ON THE MISSISSIPPI—MD—Lex Barker, Patricia Medina, Warren Stevens—Okeh far lower half—72m.—see Oct. 5 issue—(Technicolor). (808)

END OF THE AFFAIR, THE—D—Deborah Kerr, Van Johnson, John Mills—Fair romantic drama—106m.—see April 20 issue—(Made in England). (724)

FOOTSTEPS IN THE FOG—D—Stewart Granger, Jean Simmons, Bill Travers—Average programmer—90m.—see Sept. 7 issue—(Technicolor)—(Made in England). (802)

5 AGAINST THE HOUSE—MD—Guy Madison, Kim Navak, Brian Keith—Interesting meller—84m.—see May 18 issue—Leg.: B. (742)

GUN THAT WON THE WEST, THE—W—Dennis Morgan, Richard Denning, Paula Raymond—Satisfactory action programmer—71m.—see Sept. 7 issue—(Technicolor). (809)

HELL'S HORIZON—AD—John Ireland, Marla English, Bill Williams—Satisfactory programmer—80m.—see Nov. 30 issue. (823)

INSIDE DETROIT—MD—Dennis O'Keefe, Tina Carver, Pat O'Brien—Okay programmer—82m.—see Dec. 14 issue. (815)

IT CAME FROM BENEATH THE SEA—MD—Kenneth Tobey, Faith Domergue, Donald Curtis—Exploitation entry has angles—80m.—see June 29 issue. (732)

JUNGLE MOON MEN—MD—Johnny Weissmuller, Jean Byron, Bill Henry—Far the lower half—70m.—see April 6 issue. (744)

LAWLESS STREET, A—W—Randolph Scott, Angela Lansbury, Jean Parker—Average western programmer—78m.—see Nov. 30 issue—Leg.: B—(Technicolor). (814)

LAST FRONTIER, THE—OMD—Victor Mature, Guy Madison, Anne Boncroft—Names should help this action entry—98m.—see Dec. 28 issue—(Technicolor)—(CinemaScope). (812)

LONG GRAY LINE, THE—BID—Tyrone Power, Maureen O'Hara, Robert Francis—High rating entry—138m.—see Feb. 9 issue—(Technicolor)—(CinemaScope). (736)

MAN FROM LARAMIE, THE—W—James Stewart, Arthur Kennedy, Cathy O'Donnell—High rating western—104m.—see Sept. 7 issue—(Technicolor)—(CinemaScope). (801)

MY SISTER EILEEN—MUC—Janet Leigh, Betty Garrett, Jack Lemmon, Robert Fosse—Highly amusing entry—108m.—see Sept. 21 issue—Leg.: B—(Technicolor)—(CinemaScope). (810)

NEW ORLEANS UNCENSORED—MD—Arthur Franz, Beverly Garland, Helene Stanton—Okeh programmer—76m.—see Feb. 23 issue. (730)

NIGHT HOLDS TERROR, THE—MD—Jack Kelly, Hildy Parks, Vince Edwards—Well-made, suspenseful entry—86m.—see Sept. 7 issue—Leg.: B. (807)

PETTY GIRL, THE—CMU—Robert Cummings, Joan Caulfield, Elsa Lanchester—Relieve should da okeh—87m.—see June 15 issue. (745)

PICNIC—CD—William Holden, Rosalind Russell, Kim Novak—High rating entry—115m.—see Dec. 14 issue—(Technicolor)—(CinemaScope).

PIRATES OF TRIPOLI—MD—Paul Henreid, Patricia Medina, Paul Newland—For the duallers—78m.—see Feb. 9 issue—(Technicolor). (706)

- PRISONER, THE-D—Alec Guinness, Jack Hawkins, Jeanette Sterke—High quality drama for the art spots—91m.—see Dec. 14 issue—(English-made).
- PRIZE OF GOLD, A—MD—Richard Widmark, Mal Zetterling, Nigel Patrick—Interesting meller—98m.—see May 18 issue—Leg.: B—(Color by Technicolor)—(Made in England and Germany). (738)
- QUEEN BEE—MD—Joan Crawford, Barry Sullivan, John Ireland—Melodrama has many angles, particularly for women—95m.—see Oct. 19 issue—Leg.: B. (819)
- RETURN OF OCTOBER—C—Glen Ford, Terry Moore, Dame May Whitty—Names may help reissue—89m.—see April 6 issue. (733)
- SEMINOLE UPRISING—MD—George Montgomery, Karin Booth, William Fawcett—Average lower half entry 74m.—see May 4 issue—(Technicolor). (743)
- SPECIAL DELIVERY—CD—Joseph Cotton, Eva Bartok, Niall MacGinnis—Okeh program entry—86m.—see Sept. 7 issue—(Made in Germany). (806)
- TEEN-AGE CRIME WAVE—MD—Tommy Cook, Mollie McCarty, Sue England—Exploitable action meller for the lower half—77m.—see Oct. 19 issue—Leg.: B. (824)
- TEN WANTED MEN—W—Randolph Scott, Alfonso Bedoya, Donna Martell—Western has action and angles—80m.—see Feb. 9 issue—Leg.: B—(Technicolor). (725)
- THEY ALL KISSED THE BRIDE—C—Joan Crawford, Melvyn Douglas, Roland Young—Reissue has names to call—86m.—see June 15 issue. (741)
- THREE FOR THE SHOW—MUC—Betty Grable, Jack Lemmon, Marge and Gower Champion—Entry has same angles—91m.—see March 9 issue—(Technicolor)—(CinemaScope)—Leg.: B. (737)
- THREE STRIPES IN THE SUN—D—Alda Ray, Phil Carey, Camille Janclaire—Well-made, interesting entry—93m.—see Nov. 2 issue—(Filmed in Japan). (820)
- TIGHT SPOT—MD—Ginger Rogers, Edward G. Robinson, Brian Keith—Interesting meller with names to help—97m.—see April 6 issue. (728)
- WALK A CROOKED MILE—MD—Louis Hayward, Dennis O'Keefe, Louise Albritton—FBI versus subversive agents should make meller prove okay reissue—91½m.—see Nov. 16 issue—(Reissue).
- WOMEN'S PRISON—MD—Ida Lupino, Jan Sterling, Clea Moore—Exploitable prison yarn—80m.—see Feb. 9 issue—Leg.: B. (726)
- WYOMING RENEGADES—W—Phil Carey, Gene Evans, Martha Hyer—Average western for the duallers—73m.—see March 9 issue—(Technicolor). (727)

TO BE REVIEWED OR IN PRODUCTION

- AUTUMN LEAVES—Joan Crawford, Cliff Robertson, Vera Miles.
- BATTLE STATIONS—John Lund, William Bendix, Keefe Brasselle.
- BEYOND MOMBASSA—Donna Reed, Aldo Ray, Lee Genn.
- BLACKJACK KETCHUM, DESPERADO—Howard Duff, Victor Jory, Margaret Fields.
- COCKLESHELL HEROS—Jose Ferrer, Trevor Howard, Victor Madden—(Technicolor)—(CinemaScope)—(Made in Portugal).
- EARTH VS. THE FLYING SAUCERS—Hugh Marlowe, Joan Taylor, Donald Curtis.
- EDDY DUCHIN STORY, THE—Tyrone Power, James Whitmore, Kim Novak (Technicolor)—(CinemaScope).
- 44 SOHO SQUARE—Faith Domergue, Lee Patterson—(English-made).
- GAMMA PEOPLE, THE—Paul Douglas, Patricia Medina.
- HARDER THEY FALL, THE—Humphrey Bogart, Rod Steiger, Joe Walcott, Max Baer.
- HE LAUGHED LAST—Frankie Laine, Lucy Marlowe, Richard Long—(Print by Technicolor).
- HOT BLOOD—Jane Russell, Cornell Wilde—(Technicolor)—(CinemaScope).
- HOUSTON STORY, THE—Gene Barry, Edward Arnold, Barbara Hale—Leg.: B.
- IT HAPPENED ONE NIGHT—Jack Lemmon, June Allyson—(Print by Technicolor).
- JOE MACBETH—Paul Douglas, Ruth Roman—(English-made).
- JUBAL—Glenn Ford, Aldo Ray, Ernest Borgnine—(Technicolor)—(CinemaScope).
- 1984—Edmond O'Brien, Jan Sterling, Michael Redgrave—(English-made).
- ODONGO—Rhonda Fleming, Macdonald Carey, Juma—(Technicolor)—(CinemaScope)—(Made in Africa).
- OVER-EXPOSED—Cleo Moore, Richard Crenna, Raymond Greenleaf.
- PORT AFRIQUE—Dennis Price, Pier Angeli, Phil Carey—(Print by Technicolor)—(Made in Tangiers).
- PORTRAIT IN SMOKE—Arlene Dahl.
- ROCK AROUND THE CLOCK—Johnny Johnston, Alix Talton, Bill Haley and Comets.
- SAFARI—Victor Mature, Janet Leigh—(Technicolor)—(CinemaScope)—(Made in Africa).
- SECRET OF TREASURE MOUNTAIN—Valerie French, William Prince, Raymond Burr.
- SOLID GOLD CADILLAC, THE—Judy Holliday, Paul Douglas, Fred Clark.
- STORM CENTER—Bette Davis, Kim Hunter, Brian Keith.
- URANIUM BOOM—Dennis Morgan, Patricia Medina, William Talman.
- WEREWOLF—Don Megowan, Joyce Holden, Steve Ritch.
- ZARAK KHAN—Victor Mature, Anita Ekberg, Michael Wilding—(Technicolor)—(CinemaScope)—(Made in Morocco).

DCA

(Distributors Corporation Of America)

- ANIMAL FARM—CAR.—Produced and directed by John Halas and Jay Batchelar—Cartoon feature excellent for art spots—73m.—(Technicolor)—(English-made)—(De Rochemont).
- FRISKY—CD—Gina Lollobrigida, Vittorio De Sica, Marisa Merlini—Amusing import has selling possibilities—98m.—see Nov. 16 issue—Leg.: B—(Italian-made)—(English titles).

- HUNTERS OF THE DEEP—DOC—Produced by Tom Gries; narrated by Dan O'Herlihy—64m.—see Jan. 26 Issue—(Color).
- I AM A CAMERA—CD—Julie Harris, Laurence Harvey, Shelly Winters—Uneven filmization of play will have some appeal for art houses and sophisticated audiences—98m.—see Aug. 10 issue—Leg.: C—(English-made).
- LONG JOHN SILVER—AD—Robert Newton, Cattle Glichter, Kit Taylor—Pirate yarn is well-made and has angles for selling—109m.—see Feb. 9 issue—(Deluxe color)—(CinemaScope)—(Made in Australia).
- STRANGER'S HAND, THE—MD—Richard Basehart, Trevor Howard, Alida Valli—Interesting suspense meller—86m.—see Feb. 23 issue—(Filmed in Italy).

Filmakers

- CRASHOUT—MD—William Bendix, Beverly Michaels, Arthur Kennedy—Prison-break meller sustains interest—90m.—see March 23 issue—Leg.: B.
- MAD AT THE WORLD—MD—Frank Lovejoy, Keefe Brasselle, Cathy O'Donnell—Okeh exploitation entry—71m.—see June 15 issue.

IFE

(All films are Italian-made)

- GREEN MAGIC—DOC—Good documentary—Produced by Leonardo Bonzi on his South American expedition—85m.—see May 4 issue—(Ferranicolor)—(Filmed in South America)—(English narration).
- LOVE IN THE CITY—COMP—Produced by Cesare Zavattini, Ricardo Ghione and Marco Ferreri—Highly exploitable and navel entry for art spots—90m.—see April 20 issue—(Italian-made)—(English titles and narration)—Leg.: "B."
- MADEMOISELLE GOBETTE—F—Silvana Pampanini, Arolda Trieri, Luiga Pavese—Okeh import for art and specialty spots—78m.—see Feb. 23 issue—(English titles)—Leg.: C.
- MADDELENA—D—Marta Toren, Gino Cervi, Charles Vanel—For art and specialty houses—90m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(Italian-made)—(English titles).
- TOO YOUNG FOR LOVE—D—Marina Vlady, Michel Beck, Fernand Gravet—Good import for the art spots—88m.—see April 6 issue—Leg.: B—(Italian-French made)—(Dubbed in English).
- WAYWARD WIFE, THE—D—Gina Lollobrigida, Gabriele Ferzetti, Alda Mangini—Interesting drama with Lollobrigida name to help—91m.—see April 20 issue—(Italian-made)—(Dubbed in English)—Leg.: "B."

TO BE REVIEWED OR IN PRODUCTION

- CITY STANDS TRIAL, A—Silvana Pampanini, Amedeo Nazzari, Eduardo Cianelli—(Dubbed in English)—Leg.: B.
- NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvette Chauvire—(Technicolor).
- HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedeo Nazzari—(Dubbed in English)—(105m.).
- OUTLAW GIRL—Silvana Mangana, Amedeo Nazzari—(Dubbed in English)—Leg.: B.
- VOICE OF SILENCE—Rossana Podesta, Cosetta Greco, Aldo Fabrizi—(Dubbed in English).

Lippert

(1954-55 releases from 5401)

- (Numerals in brackets indicate maximum aspect ratio in which features can be projected)
- AIR STRIKE—MD—Richard Denning, Gloria Jean, Don Haggerty—Fair lower half entry—67m.—see Sept. 7 issue. (5413)
- BLACK PIRATES, THE—MD—Anthony Dexter, Martha Roth, Lon Chaney—For the lower half—74m.—see March 9 issue—(Anso Color)—(Made in El Salvador). (5407)
- DEADLY GAME—MD—Lloyd Bridges, Simone Silva, Finlay Currie—For the lower half—63m.—see Jan. 12 issue (Made in Spain and England). (5402)
- KING DINOSAUR—MD—Bill Bryant, Wanda Curtis, Douglas Henderson—Fair lower half entry—59m.—see Aug. 10 issue. (5418)
- LONESOME TRAIL, THE—W—Wayne Morris, John Agar, Margia Dean—Lower half filler—73m.—see Sept. 7 issue. (5416)
- RACE FOR LIFE, A—MD—Richard Conte, Marl Aldon, George Coulouris—For the programmers—68m.—see Jan. 26 issue—(English-made). (5403)
- SILVER STAR, THE—W—Edgar Buchanan, Marle Windsor, Lon Chaney, Earl Lyon—Fair western—75m.—see April 6 issue. (5411)
- SIMBA—MD—Dirk Bogarde, Donald Sinden, Virginia McKenna—High rating thriller—98½m.—see Sept. 21 issue—(English-made)—(Filmed partly in Africa). (5421)
- THEY WERE SO YOUNG—MD—Scott Brady, Johanna Matz, Raymond Burr—Exploitation entry can be sold—78m.—see Feb. 9 issue—(Filmed in Germany)—Leg.: B. (5406)

TO BE REVIEWED OR IN PRODUCTION

- GLASS TOMB, THE—John Ireland, Hanor Blackman—(English-made). (5409)
- PHANTOM OF THE JUNGLE—Jon Hall, Anne Gwynne, Ray Montgomery. (5414)
- THUNDER OVER SANGOLAND—Jon Hall, Marjorie Lard. (5415)

Metro

(1954-55 releases from 501)

- ANCHORS AWEIGH—CMU—Frank Sinatra, Kathryn Grayson, Gene Kelly—Reissue has names to sell—139m.—see Feb. 9 issue—(Technicolor). (520)

- BAR SINISTER, THE (It's A Dog's Life, Wildfire)—CD—Jeff Richards, Jarma Lewis, Edmund Gwenn—Amusing entry of dogs and people—87m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope).
- BEDEVILLED—D—Anne Baxter, Steve Forrest, Robert Christopher—Slow moving drama will need plenty of help—85m.—see April 20 issue—(Made in France)—(Eastman color)—(CinemaScope). (523)
- BILLY, THE KID—W—Robert Taylor, Brian Danlevy, Ian Hunter, Mary Howard—Names should help reissue—95m.—see Nov. 16 issue—(Technical)—(Re-release). (611)
- BLACKBOARD JUNGLE—D—Glenn Ford, Anne Francis, Louis Calhern—High rating entry an juvenile delinquency—101m.—see March 9 issue. Leg.: B. (521)
- CAMILLE—D—Greta Garbo, Robert Taylor, Lionel Barrymore—Good reissue for art houses or regulation spots—110m.—see May 4 issue. (524)
- COBWEB, THE—D—Richard Widmark, Laureen Bacall, Charles Boyer, Lillian Gish—Highly interesting entry about a mental sanitarium, its patients and its personnel—124m.—see June 15 issue—(Eastman Color)—(CinemaScope). (531)
- DIANE—MD—Lana Turner, Pedro Armendariz, Roger Moore—Impressive costume entry—110m.—see Dec. 28 issue (Eastman Color)—(CinemaScope). (616)
- GLASS SLIPPER, THE—FANMU—Leslie Caron, Michael Wilding, Keenan Wynn—Entertaining entry—94m.—see Feb. 23 issue—(Eastman Color). (522)
- GREEN DOLPHIN STREET—ROMD—Lana Turner, Van Heflin, Danna Reed, Richard Hart—Names should put this reissue across—141m.—see Oct. 5 issue—(Re-issue). (606)
- GUY NAMED JOE, A—MD—Spencer Tracy, Irene Dunne, Van Johnson, Esther Williams—Names will help reissue of RAF war film—120m.—see Nov. 16 issue—(Re-release). (609)
- GUYS AND DOLLS—MU—Marlon Brando, Vivian Blaine, Frank Sinatra, Jean Simmons—Highest rating entertainment—149m.—see Nov. 2 issue—Leg.: B—(Eastman Color)—(CinemaScope)—(Goldwyn). (614)
- HIT THE DECK—MUC—Jane Powell, Tony Martin, Debbie Reynolds—Entertaining musical entry—112m.—see March 9 issue—Leg.: B—(Eastman Color)—(CinemaScope). (519)
- HONKY TONK—MD—Clark Gable, Lana Turner, Frank Morgan, Claire Trevor—Names should help carry reissue—105m.—see Nov. 16 issue—(Re-release). (612)
- I'LL CRY TOMORROW—BID—Susan Hayward, Richard Conte, Eddie Albert—High rating drama—119m.—see Dec. 28 issue. (615)
- INTERRUPTED MELODY—BIDMU—Glenn Ford, Eleanor Parker, Roger Moore—Well made entry has angles—106m.—see April 6 issue—(Eastman Color)—(CinemaScope). (529)
- IT'S A DOG'S LIFE—See Bar Sinister, The
- IT'S ALWAYS FAIR WEATHER—MU—Gene Kelly, Dan Dailey, Cyd Charisse, Michael Kidd—High rating musical—102m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (601)
- JUPITER'S DARLING—CDMU—Esther Williams, Howard Keel, Marge and Gower Champion—Entertaining entry has the angles—96m.—see Jan. 26 issue—(Eastman color)—(CinemaScope). (518)
- KING'S THIEF, THE—MD—Ann Blyth, Edmund Purdom, David Niven, George Sanders—Period piece far program has names to assist—78m.—see July 27 issue—(Eastman Color)—(CinemaScope). (532)
- KISMET—MU—Howard Keel, Ann Blyth, Vic Damone, Dolores Gray—Lavishly produced musical—113m.—see Dec. 28 issue—(Eastman Color)—(CinemaScope). (613)
- LOVE ME OR LEAVE ME—BIDMU—Doris Day, James Cagney, Cameron Mitchell—High rating musical should hit the better maney—122m.—see June 1 issue—Leg.: B—(Eastman Color)—(CinemaScope). (527)
- MANY RIVERS TO CROSS—ODCD—Robert Taylor, Eleanor Parker, Victor McLaglen—Offbeat outdoor show has names and amusing angles—92m.—see Feb. 9 issue—Leg.: B—(Eastman Color)—(CinemaScope). (517)
- MARAUDERS, THE—OMD—Dan Duryea, Jeff Richards, Keenan Wynn, Jarma Lewis—Good programmer—81m.—see April 20 issue—Leg.: B—(Eastman color)—(Print by Technicolor). (526)
- MOONFLEET—MD—Stewart Granger, Viveca Lindfors, George Sanders, Joan Greenwood—Interesting meller with angles to help—89m.—see May 18 issue—Leg.: B—(Eastman Color)—(CinemaScope). (528)
- PHILADELPHIA STORY, THE—CD—Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey—Names will help reissue—112m.—see Oct. 5 issue—(Reissue). (605)
- PRODIGAL, THE—MD—Lana Turner, Edmund Purdom, Louis Calhern—Highly interesting and entertaining entry—114m.—see April 16 issue—Leg.: B—(Eastman color)—(CinemaScope). (525)
- QUENTIN DURWARD—COSMD—Robert Taylor, Kay Kendall, Robert Morley—Entertaining entry—101m.—see Oct. 19 issue—(Eastman Color)—(CinemaScope)—(Made in England). (607)
- SCARLET COAT, THE—HISD—Carnal Wilde, Michael Wilding, George Sanders, Anne Francis—Interesting meller on American Revolution—101m.—see June 29 issue—(Eastman Color)—(CinemaScope). (533)
- SVENGALI—D—Hildegard Neff, Donald Wolfitt, Terence Morgan—Far art and specialty spots—82m.—see Oct. 5 issue—(Eastman Color)—(English-made)—(1.75-1). (602)
- TENDER TRAP, THE—C—Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm—Headed for higher grosses—111m.—see Nov. 2 issue—Leg.: B—(Eastman Color)—(CinemaScope). (608)
- THIRTY SECONDS OVER TOKYO—MD—Van Johnson, Robert Walker, Phyllis Thaxter, Robert Mitchum—Reissue of service film has names to help—139m.—see Nov. 16 issue—(Re-release). (610)
- TRIAL—D—Glenn Ford, Dorothy McGuire, Arthur Kennedy, Katy Jurado—High rating, powerful dramatic fare—105m.—see Sept. 7 issue. (604)
- WILDFIRE—see Bar Sinister, The
- WIZARD OF OZ, THE—FANMU—Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr—Should elicit as reissue—101m.—see June 29 issue—(Technicolor). (530)

TO BE REVIEWED OR IN PRODUCTION

BOHWANI JUNCTION—Ava Gardner, Stewart Granger, William Travers—(Color)—(CinemaScope)—(Made in Pakistan and England).

CATERED AFFAIR, THE—Bette Davis, Debbie Reynolds, Ernest Borgnine.

FORBIDDEN PLANET—Walter Pidgeon, Anne Francis, Leslie Nielsen—(Color)—(CinemaScope).

FOREVER, DARLING—Lucille Ball, Desi Arnaz, James Mason, Louis Calhern—(Print by Technicolor)—(CinemaScope).

GABY—Leslie Caron, John Kerr—(Color)—(CinemaScope).

INVITATION TO THE DANCE—Gene Kelly, Igor Youskevitch, Claire Sombert, Tamara Toumanova—94m.—(Technicolor)—(Made in England).

LAST HUNT, THE—Robert Taylor, Stewart Granger, Anne Bancroft—(Eastman Color)—(CinemaScope).

LIVING IDOL, THE—Steve Forrest, Lilliane Montevecchi—(Color)—(CinemaScope)—(Made in Mexico).

LUST FOR LIFE—Kirk Douglas, Anthony Quinn, Pamela Brown—(AnascoColor)—(CinemaScope).

MEET ME IN LAS VEGAS—Dan Dailey, Cyd Charisse, Paul Henreid—(Anasco Color)—(CinemaScope).

RACK, THE—Paul Newman, Walter Pidgeon, Wendell Corey.

RANSOME!—Glenn Ford, Donna Reed, Juano Hernandez—(Wide-Screen).

SWAN, THE—Grace Kelly, Louis Jourdan, Alec Guinness—(Eastman Color)—(CinemaScope).

TRIBUTE TO A BAD MAN—James Cagney, Irene Pappas, Robert Francis—(Eastman Color)—(CinemaScope).

Paramount

(1954-55 releases from 5400;
1955-56 releases from 3500)

ARTISTS AND MODELS—C—Dean Martin, Jerry Lewis, Shirley Maclaine, Dorothy Malone—Colorful comedy will please Martin and Lewis fans—109m.—see Nov. 16 issue—Leg.: B—(Technicolor)—(VistaVision). (5510)

BRIDGES AT TOKO-RI, THE—D—William Holden, Grace Kelly, Frederic March, Mickey Rooney—Well-made, interesting entry—103m.—see Jan. 12 issue—(Technicolor). (5405)

CONQUEST OF SPACE—SFD—Walter Brooke, Eric Fleming, Joan Shawlee—Space thriller will please science-fiction fans and the younger set—80m.—see April 20 issue—(Technicolor)—Leg.: "B." (5407)

DESPERATE HOURS, THE—D—Humphrey Bogart, Fredric March, Martha Scott—High rating suspense entry—112m.—see Sept. 21 issue—(VistaVision). (5509)

FAR HORIZONS, THE—MD—Fred MacMurray, Charlton Heston, Donna Reed—Interesting programmer—108m.—see June 1 issue—(Technicolor)—(VistaVision). (5412)

GIRL RUSH, THE—MUC—Rosalind Russell, Fernanda Lamas, Eddie Albert, Gloria De Haven—Moderately entertaining musical—85m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(VistaVision). (5501)

HELL'S ISLAND—MD—John Payne, Mary Murphy, Francis L. Sullivan—Fair programmer—84m.—see May 18 issue—Leg.: B—(Technicolor)—(VistaVision). (5411)

LUCY GALLANT—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5504)

MAMBO—MD—Silvana Mangano, Vittorio Gassman, Shelley Winters—Meller has angles to sell—94m.—see April 6 issue—(Made in Italy)—Leg.: B. (5406)

ROSE TATTOO, THE—D—Burt Lancaster, Anna Magnani, Marisa Pavan, Ben Cooper—High rating—117m.—see Nov. 16 issue—Leg.: B—(VistaVision). (5511)

RUN FOR COVER—OD—James Cagney, Viveca Lindfors, John Derek—Interesting outdoor drama has names to sell—93m.—see April 6 issue—Leg.: B—(Technicolor)—(VistaVision).

SEVEN LITTLE FOYS, THE—CMU—Bob Hope, Milly Vitale, George Tobias—Top Hope entry headed for higher grosses—95m.—see June 15 issue—(Technicolor)—(VistaVision). (5413)

STRATEGIC AIR COMMAND—MD—James Stewart, June Allyson, Frank Lovejoy—Well made yarn of present-day air force—114m.—see April 6 issue—(Technicolor)—(VistaVision). (5425)

TROUBLE WITH HARRY, THE—C—Edmund Gwenn, John Forsythe, Shirley Maclaine—Off-beat Hitchcock entry is amusing—99m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(VistaVision)—(PS). (5502)

TO CATCH A THIEF—MYC—Cary Grant, Grace Kelly, Jessie Royce Landis—High rating entertainment—106m.—see Sept. 7 issue—(Technicolor)—(VistaVision)—(Made in France). (5503)

ULYSSES—MD—Kirk Douglas, Silvana Mangano, Anthony Quinn—Filmization of epic work has angles for regulation as well as art and specialty spots—104m.—see Sept. 7 issue—(Print by Technicolor)—(Made in Italy)—(English-dubbed). (5503)

WE'RE NO ANGELS—C—Humphrey Bogart, Aldo Ray, Joan Bennett, Basil Rathbone—Highly amusing comedy—105m.—see June 29 issue—(Technicolor)—(VistaVision). (5414)

WHITE CHRISTMAS—CMU—Denny Kaye, Rosemary Clooney, Bing Crosby, Vera-Ellen—Reissue has names to sell—120m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5429)

YOU'RE NEVER TOO YOUNG—C—Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch—Better Martin and Lewis comedy—102m.—see Sept. 7 issue—(Color by Technicolor)—(VistaVision). (5515)

TO BE REVIEWED OR IN PRODUCTION

ANYTHING GOES—Bing Crosby, Jeanamire, Donald O'Connor—(Technicolor)—(VistaVision).

BIRDS AND THE BEES, THE—George Gobel, Mitzl Gaynor, David Niven—(Technicolor)—(VistaVision).

COURT JESTER, THE—Danny Kaye, Glynis Johns, Basil Rathbone—(Technicolor)—(VistaVision)—(PS).

MAN WHO KNEW TOO MUCH, THE—James Stewart, Doris Day, Chris Olson—(Technicolor)—(VistaVision)—(Made in Morocco).

PARDNERS—Dean Martin, Jerry Lewis—(Technicolor)—(VistaVision).

PROUD AND THE PROFANE, THE—William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter—(VistaVision).

MOUNTAIN, THE—Robert Wagner, Spencer Tracy, Claire Trevor—(Technicolor)—(VistaVision)—(Made in France).

SCARLET HOUR, THE—Carol Ohmart, Tom Tryon, Elaine Stritch—(VistaVision).

TEN COMMANDMENTS, THE—Charlton Heston, Yul Brynner, Anne Baxter—(Technicolor)—(VistaVision)—(Made in Egypt)—(PS).

THAT CERTAIN FEELING—Bob Hope, George Sanders, Eva Marie Saint, Pearl Bailey—(Technicolor)—(VistaVision).

VAGABOND KING, THE—Kathryn Grayson, William Prince, Rita Moreno—(Technicolor)—(VistaVision).

WAR AND PEACE—Audrey Hepburn, Henry Fonda, Mel Ferrer—(Technicolor)—(VistaVision)—(Made in Italy).

RKO

(1954-55 releases from 501)

AMERICANO, THE—OMD—Glenn Ford, Frank Lovejoy, Ursula Theiss—Satisfactory outdoor action meller—85m.—see Jan. 12 issue—(Technicolor)—(Filmed in Brazil)—Leg.: B. (509)

BENGAZI—MD—Richard Conte, Victor McLaglen, Richard Carlson, Mala Powers—For the lower half—79m.—see Oct. 19 issue—(SuperScope). (516)

BERLIN EXPRESS—MD—Merle Oberon, Robert Ryan, Paul Lukas—Names should help reissue—86m.—see April 20 issue. (574)

BIG STREET, THE—CD—Henry Fonda, Lucille Ball, Agnes Moorehead—Names should help reissue—88m.—see June 15 issue. (577)

BRINGING UP BABY—C—Katharine Hepburn, Cary Grant, Charlie Ruggles—Reissue has names to help—102m.—see May 18 issue. (575)

ESCAPE TO BURMA—MD—Barbara Stanwyck, Robert Ryan, David Farrar—Average programmer has names to help—87m.—see April 20 issue—(Technicolor)—(SuperScope). (512)

HANSEL AND GRETEL—NOV—Voices of Anna Russell, Mildred Dunnock, Frank Rogier—Puppet entry is packed with selling angles—75m.—see Oct. 6 issue—(Technicolor). (508)

I REMEMBER MAMA—CD—Irene Dunne, Barbara Bel Geddes, Phillip Dorn—Reissue should click—119m.—see May 18 issue. (576)

INFORMER, THE—MD—Victor McLaglen, Heather Angel, Preston Foster—Reissue of film classic should do okeh—92m.—see April 20 issue. (573)

MUSIC LAND—CAR—Disney entry containing reissued footage should do well—69m.—see Nov. 30 issue—(Technicolor)—(Disney). (641)

NAKED SEA—DOC—Interesting Documentary—70m.—see Nov. 2 issue—(Color). (604)

PEARL OF THE SOUTH PACIFIC—AD—Dennis Morgan, Virginia Mayo, David Farrar—Okeh programmer—86m.—see July 13 issue—(Technicolor)—(SuperScope). (515)

QUEST FOR THE LOST CITY—DOC—Dana and Ginget Lamb—Interesting Documentary—60m.—see Jan. 12 issue—(Color)—(Made in Guatemala). (510)

RAGE AT DAWN—W—Randolph Scott, Forrest Tucker, Mala Powers—Better than average western—87m.—see March 23 issue—(Technicolor). (511)

SON OF SINBAD—CD—Dale Robertson, Sally Forrest, Lili St. Cyr, Vincent Price—Entry has angles and femmes—88m.—see July 27 issue—Leg.: C—(Technicolor)—(SuperScope)—(1.75-1). (513)

TARZAN'S HIDDEN JUNGLE—MD—Gordon Scott, Vera Miles, Peter Van Eyck—Average series entry—73m.—see March 9 issue. (507)

TENNESSEE'S PARTNER—ACD—John Payne, Ronald Reagan, Rhonda Fleming—Okay program entry—87m.—see Oct. 5 issue—Leg.: B—(Technicolor)—(SuperScope). (602)

TEXAS LADY—Claudette Colbert, Barry Sullivan, Greg Walcott—Good program entry—86m.—see Nov. 30 issue—(Technicolor)—(Superscope). (603)

TREASURE OF PANCHO VILLA, THE—ACD—Rory Calhoun, Shelley Winters, Gilbert Roland—Good programmer—96m.—see Oct. 5 issue—(Technicolor)—(SuperScope)—(Made in Mexico). (601)

UNDERWATER—MD—Jane Russell, Gilbert Roland, Richard Egan—Interesting, well-made melodrama—99m.—see Jan. 26 issue—Leg.: B—(Technicolor)—(SuperScope). (506)

WAKAMBA—OD—Edgar M. Queeny African Documentary—Off beat entry for the art spots and for the lower half in regular houses—65m.—see July 27 issue—(Technicolor). (514)

TO BE REVIEWED OR IN PRODUCTION

BOLD AND THE BRAVE, THE—Wendell Corey, Mickey Rooney, Nicole Maurey—(Superscope).

BRAIN MACHINE, THE—Patrick Barr, Elizabeth Allan, Maxwell Reed—(English-made).

BRAVE ONE, THE—Michel Ray, Joi Lansing—(Technicolor)—(CinemaScope).

CASH ON DELIVERY—Shelley Winters, Peggy Cummins, John Gregson—(English-made).

CONQUEROR, THE—John Wayne, Susan Hayward, Pedro Armendariz—111m.—(Technicolor)—(CinemaScope).

FIRST TRAVELING SALESLADY, THE—Ginger Rogers.

GLORY—Margaret O'Brien, Walter Brennan, Charlotte Greenwood—100m.—(Technicolor)—(Superscope).

GREAT DAY IN THE MORNING—Virginia Mayo, Robert Stack, Ruth Roman—(Technicolor)—(Superscope).

JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemaScope).

PAY THE PIPER—Richard Basehart, Mary Murphy, Constance Cummings—(English-made).

POSTMARK FOR DANGER—Terry Moore, Robert Beatty, William Sylvester—(English-made).

SLIGHTLY SCARLET—John Payne, Rhonda Fleming, Arlene Dahl—(Technicolor)—(Superscope).

WAY OUT, THE—Gene Nelson, Mona Freeman—(Made in England).

WHILE THE CITY SLEEPS—Dana Andrews, Rhonda Fleming, Ida Lupino.

Republic

(1954-55 releases from 5400)

AFRICAN MANHUNT—MD—Myron Healey, Karen Booth, John Kellogg—For the lower half—65m.—see April 20 issue. (5430)

CAROLINA CANNONBALL—C—Judy Canova, Andy Clyde, Ross Elliott—Fair programmer—74m.—see Jan. 26 issue. (5326)

CITY OF SHADOWS—MD—Victor McLaglen, Kathleen Crowley, Anthony Caruso—For the lower half—69m.—see June 29 issue. (5436)

CROSS CHANNEL—MD—Wayne Morris, Yvonne Furneaux, Arnold Marle—Average programmer—61m.—see Dec. 28 issue—(English-made). (5441)

DAY TO REMEMBER, A—C—Joan Rice, Donald Sinden, Odile Versois, Stanley Holloway—Interesting off house offering—72m.—see May 18 issue—(English-made)—(Rank). (5433)

DIVIDED HEART, THE—D—Cornell Borchers, Yvonne Mitchell, Armin Dahlen, Alexander Knox—Well made entry for art and specialty spots—89m.—see Aug. 24 issue—(English-made). (5408)

DOCTOR IN THE HOUSE—C—Dirk Bogarde, Muriel Pavlow, Kenneth More—Light hearted import should have wide appeal—92m.—see March 9 issue—(English-made)—(Technicolor). (5401)

DON JUAN'S NIGHT OF LOVE—MD—Raf Vallone, Silvana Pampanini, Michele Philippe—Uneven import with some selling angles—71m.—see June 29 issue—(Italian-made)—(Dubbed in English). (5435)

DOUBLE JEOPARDY—MD—Rod Cameron, Gale Robbins, Allison Hayes, Jack Kelly—For the lower half—70m.—see July 27 issue. (5437)

ETERNAL SEA, THE—BIOD—Sterling Hayden, Alexis Smith, Dean Jagger—Good service film—103m.—see April 20 issue. (5405)

FIGHTING CHANCE, THE—MD—Rod Cameron, Julie London, Ben Cooper—For the lower half—70m.—see Dec. 14 issue. (5532)

FLAME OF THE ISLANDS—MD—Yvonne DeCarlo, Zachary Scott, Howard Duff—Okay programmer—90m.—see Dec. 24 issue—Leg.: B—(Trucolor). (5502)

GREEN BUDDHA, THE—MD—Wayne Morris, Mary Germaine, Marcia Ashton—For the lower half—61m.—see Dec. 14 issue—(English-made). (5439)

HEADLINE HUNTERS—MD—Rod Cameron, Julie Bishop, Ben Cooper—For the lower half—70m.—see Nov. 2 issue. (5440)

I COVER THE UNDERWORLD—MD—Sean McClory, Joanne Jordan, Ray Middleton—For the lower half—70m.—see May 4 issue. (5434)

LAST COMMAND, THE—OD—Sterling Hayden, Anna Maria Albergheiti, Richard Carlson—Well-made and interesting outdoor drama—110m.—see Aug. 10 issue—(Trucolor). (5407)

LAY THAT RIFLE DOWN—C—Judy Canova, Robert Lowery—Fair programmer—71m.—see Sept. 7 issue. (5438)

MAN ALONE, A—OD—Ray Milland, Mary Murphy, Ward Bond—Above average western drama—96m.—see Sept. 21 issue—(Trucolor). (5445)

MYSTERY OF THE BLACK JUNGLE—MD—Lex Barker, Jane Maxwell, Paul Muller—For the lower half—72m.—see Dec. 14 issue. (5442)

NO MAN'S WOMAN—MD—Marie Windsor, John Archer, Patric Knowles—Okay programmer—70m.—see Dec. 14 issue. (5406)

ROAD TO DENVER, THE—W—John Payne, Mona Freeman, Lee J. Cobb—Okay western—90m.—see June 29 issue—(Trucolor). (5406)

SANTA FE PASSAGE—OD—John Payne, Faith Domergue, Read Cameron—Okay frontiersmen vs. Indians entry—90m.—see May 18 issue—(Trucolor). (5404)

SECRET VENTURE—MD—Kent Taylor, Jane Hylton, Kathleen Byron—Lower half entry—68m.—see Dec. 14 issue—(English-made). (5443)

SQUARE RING, THE—D—Jack Warner, Robert Beatty, Bernadette O'Farrell—Okeh programmer—73m.—see Feb. 9 issue—(Made in England). (5432)

TIMBERJACK—OMD—Sterling Hayden, Vera Rolston, David Brian—Colorful outdoor meller will fit into action spots—93m.—see Feb. 9 issue—(Trucolor). (5402)

TROUBLE IN STORE—F—Nerman Wisdom, Margaret Rutherford, Maira Lister—Very funny import—85m.—see Jan. 26 issue—(English-made). (5431)

TWINKLE IN GOD'S EYE, THE—D—Mickey Rooney, Coleen Gray, Hugh O'Brian—Program entry has angles—73m.—see Oct. 19 issue. (5444)

VANISHING AMERICAN, THE—W—Scott Brady, Audrey Totter, Forrest Tucker—Okay action entry for the program—90m.—see Nov. 30 issue. (5501)

YELLOWNECK—MD—Lin McCarthy, Stephen Courtleigh, Bill Mason—Okeh for the lower half—83m.—see March 23 issue—(Trucolor). (5403)

TO BE REVIEWED OR IN PRODUCTION

AND SUDDENLY YOU RUN—Scott Brady, Jean Vohs, Frank Faylen.

COME NEXT SPRING—Steve Cochran, Ann Sheridan, Walter Brennan—(Trucolor).

DAKOTA INCIDENT—Linda Darnell, Dale Robertson, John Lund—(Trucolor).

HIDDEN GUNS—Bruce Bennett, John Carradine, Angie Dickinson.

HINKY-DINKY PARLEZ VOUS—Micky Rooney, Wally Cox, Jerry Colonna.

- JAGUAR—Sabu, Chiquita, Barton MacLane.
 LISBON—Ray Milland, Maureen O'Hara, Claude Rains—(Trucolor)—(Naturama)—(Made in Portugal).
 MAGIC FIRE—Yvonne De Carlo, Carlos Thompson, Rita Gam—(Trucolor)—(Made In Germany).
 MAVERICK QUEEN, THE—Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy—(Trucolor)—(Naturama).
 STRANGER AT MY DOOR—Macdonald Carey, Patricia Medina, Skip Homeier.
 TRACK THE MAN DOWN—Kent Taylor, Petula Clark.
 WHEN GANGLAND STRIKES—John Hudson, Raymond Greenleaf.

Trans-Lux

TO BE REVIEWED OR IN PRODUCTION

- DANCE LITTLE LADY—Mai Zetterling, Terence Morgan—(Eastman Color)—(Minter).
 LA STRADA—Anthony Quinn, Richard Basehart, Giulietta Masina—(Ponti-deLaurentiis).
 STOPOVER AT ORLY—Dany Robin, Dieter Borsche, Simone Renant—(Darvey).

20th Century-Fox

(1954 releases from 401;
 1955 releases from 501)

- ADVENTURES OF SADIE, THE—C—Joan Collins, George Cole, Kenneth More, Hermione Gingold—Satisfactory British comedy for the art spots—88m.—see June 1 issue—Leg.: B—(Eastman Color)—(English-made). (508)
 ANGELA—MD—Dennis O'Keefe, Mara Lane, Rossane Brazzi—Okey programmer—81m.—see May 11 issue—Leg.: B—(Filmed in Italy). (511)
 BELLE STARR'S DAUGHTER—W—George Montgomery, Rod Cameron, Ruth Roman—Western reissue should do okeh—86m.—see Feb. 9 issue—(Reissue). (541)
 BROKEN LANCE—MD—Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark—Well-made melodrama—96m.—see July 28 issue—(Color by DeLuxe)—(CinemaScope). (419)
 DADDY LONG LEGS—MUC—Fred Astaire, Leslie Caron, Terry Moore, Thelma Ritter—Entertaining entry headed for higher grosses—126m.—see May 11 issue—(Color by DeLuxe)—(CinemaScope). (515)
 DAKOTA LIL—W—George Montgomery, Marie Windsor, Rod Cameron—Reissue has the angles—88m.—see Feb. 9 issue—(Reissue). (542)
 DEEP BLUE SEA, THE—ROMD—Vivien Leigh, Kenneth More, Emyln Williams—Well-made dramatic import—99m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in England). (527)
 GIRL IN THE RED VELVET SWING, THE—BID—Farley Granger, Ray Milland, Joan Collins—Smooth, entertaining entry—109m.—see Oct. 19 issue—(Color by DeLuxe)—(CinemaScope). (524)
 GOOD MORNING, MISS DOVE—D—Jennifer Jones, Robert Stack, Kipp Hamilton—Well made, heart warming drama has considerable family appeal—107m.—see Nov. 30 issue—(Color by DeLuxe)—(CinemaScope). (528)
 HOUSE OF BAMBOO—MD—Robert Ryan, Robert Stock, Shirley Yamaguchi, Cameron Mitchell—Highly interesting meller—102m.—see July 13 issue—(Color by DeLuxe)—(CinemaScope)—(Filmed in Japan). (516)
 HOW TO BE VERY, VERY POPULAR—F—Betty Grable, Sheree North, Robert Cummings, Charles Coburn—Farce has angles for the selling—89m.—see July 27 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (518)
 LEFT HAND OF GOD, THE—D—Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead—Interesting entry has angles to sell—87m.—see Sept. 7 issue—(Color by DeLuxe)—(CinemaScope). (520)
 LIFE IN THE BALANCE, A—MD—Ricardo Montalban, Anne Bancroft, Lee Marvin—Satisfactory programmer—74m.—see Jan. 26 issue—(Made in Mexico). (506)
 LIVING SWAMP, THE—DOC—Nature in the Okefenokee Swamp—Satisfactory featurette—33m.—see July 27 issue—(Color by DeLuxe)—(CinemaScope). (512)
 LOVE IS A MANY SPLENDORED THING—D—William Holden, Jennifer Jones, Torin Thatcher—Well-made romantic drama for better returns—102m.—see Aug. 24 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Filmed in Hong Kong). (521)
 LOVER BOY—CD—Gerard Philipe, Valerie Hobson, Joan Greenwood—Spicy theme and names should help this art house boxoffice—85m.—see Nov. 30 issue—Leg.: B—(English-made). (526)
 MAGNIFICENT MATADOR, THE—D—Maureen O'Hara, Anthony Quinn, Thomas Gomez—Entry has angles—94m.—see June 1 issue—Leg.: B—(Eastman Color)—(CinemaScope). (513)
 MAN CALLED PETER, A—BID—Richard Todd, Jean Peters, Marjorie Rambeau—Highly inspirational film will need selling—119m.—see April 9 issue—(Color by DeLuxe)—(CinemaScope). (509)
 NIGHTMARE ALLEY—D—Tyrone Power, Joan Blondell, Coleen Gray—Cast should help reissue of carnival life—111m.—see Oct. 5 issue—(Reissue). (546)
 OTHER WOMAN, THE—D—Hugo Haas, Cleo Moore, Lance Fuller—Okey programmer for the duallers—81m.—see Jan. 12 issue—Leg.: B. (430)
 PRINCE OF PLAYERS—BID—Richard Burton, Maggie McNamara, John Derek—Quality drama calls for special handling—102m.—see Jan. 12 issue—(Color by DeLuxe)—(CinemaScope). (502)
 RACERS, THE—MD—Kirk Douglas, Bella Darvi, Gilbert Roland—Entertaining entry—95m.—see Feb. 9 issue—(Color by DeLuxe)—(CinemaScope)—Leg.: B. (505)
 RAID, THE—MD—Van Heflin, Anne Bancroft, Richard Boone—Okey Civil War action meller—83m.—see July 28 issue—(Technicolor). (408)
 RAINS OF RANCHIPUR, THE—D—Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Eugenie Leontovich—Well-made spectacle has names and angles—104m.—see Dec. 28 issue—(Color by DeLuxe)—(CinemaScope). (529)

- SEVEN CITIES OF GOLD—MD—Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno—Well made, interesting adventure yarn—103m.—see Sept. 21 issue—(Color by DeLuxe)—(CinemaScope). (522)
 SEVEN YEAR ITCH, THE—C—Marilyn Monroe, Tom Ewell, Evelyn Keyes—Highly amusing comedy should do better business—105m.—see June 15 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (517)
 SOLDIER OF FORTUNE—MD—Clark Gable, Susan Hayward, Michael Rennie—Adventure yarn has high potential—96m.—see June 1 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Hong Kong). (514)
 TALL MEN, THE—OD—Clark Gable, Jane Russell, Robert Ryan—High rating entry—122m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (523)
 THAT LADY—MD—Olivia DeHavilland, Gilbert Roland, Francoise Rosay, Dennis Price—Costume meller will need plenty of push—100m.—see June 1 issue—(Print by Technicolor)—(CinemaScope)—(Made in Spain). (504)
 THIEVE'S HIGHWAY—MD—Richard Conte, Valentine Cortesa, Lee J. Cobb—Good trucking meller—94m.—see Oct. 5 issue—Leg.: B—(Reissue). (545)
 TWELVE O'CLOCK HIGH—MD—Gregory Peck, Hugh Marlowe, Gary Merrill—The Peck name should help war reissue—131½m.—see Jan. 12 issue. (540)
 UNTAMED—AD—Tyrone Power, Susan Hayward, Richard Egan—Colorful entry has names and angles—111m.—see March 9 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (507)
 VIEW FROM POMPEY'S HEAD, THE—D—Richard Egan, Dana Wynter, Cameron Mitchell—Highly interesting filmization of the best seller—97m.—see Nov. 2 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (525)
 VIOLENT SATURDAY—MD—Victor Mature, Richard Egan, Virginia Leith—Gangster entry has names and punch—90m.—see April 20 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (510)
 VIRGIN QUEEN, THE—HISD—Bette Davis, Richard Todd, Joan Collins, Jay Robinson—Highly interesting entry—92m.—see Aug. 10 issue—(Color by Technicolor)—(CinemaScope). (519)
 WHITE FEATHER—OMD—Robert Wagner, John Lund, Debra Paget—Well-made Indian yarn—102m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope). (503)

TO BE REVIEWED OR IN PRODUCTION

- BOTTOM OF THE BOTTLE—Van Johnson, Joseph Cotton, Margaret Hayes—(Color)—(CinemaScope). (602)
 CAROUSEL—Gordon MacRae, Shirley Jones, Cameron Mitchell—(Color)—(CinemaScope). (604)
 KING AND I, THE—Deborah Kerr, Yul Brynner, Rita Moreno—(Color)—(CinemaScope). (601)
 LIEUTENANT WORE SHIRTS, THE—Tom Ewell, Sheree North, Rita Moreno—99m.—(Color)—(CinemaScope). (601)
 MAN IN THE GRAY FLANNEL SUIT, THE—Gregory Peck, Jennifer Jones, Fredric March—(Color by DeLuxe)—(CinemaScope). (606)
 MAN WHO NEVER WAS, THE—Clifton Webb, Gloria Grahame, William Russell—(DeLuxe Color)—(CinemaScope). (603)
 MOHAWK—Scott Brady, Rita Gam, Neville Brand—(Pathe Color).
 OASIS—Michele Morgan, Cornell Borchers—(CinemaScope)—(Made in Europe).
 ON THE THRESHOLD OF SPACE—Guy Madison, Virginia Leith—(Color)—(CinemaScope). (605)
 PROUD ONES, THE—Guy Madison, Virginia Mayo, Robert Ryan—(Color)—(CinemaScope).
 REVOLT OF MAMIE STOVER, THE—Richard Egan, Jane Russell, Agnes Moorehead—(DeLuxe Color)—(CinemaScope)—(Made in Hawaii).
 23 PACES TO BAKER STREET—Van Johnson, Vera Miles—(Color)—(CinemaScope)—(Made in England).
 SIXTH OF JUNE, THE—Robert Taylor, Richard Todd, Dana Wynter, Edmond O'Brien—(Color)—(CinemaScope).

United Artists

- BATTLE TAXI—MD—Sterling Hayden, Arthur Franz, Marshall Thompson—Okey programmer—82m.—see Jan. 12 issue—(Tors-Arthur)—(1.75-1).
 BEACHCOMBER, THE—CD—Glynis Johns, Robert Newton, Donald Sinden—Amusing import for art and specialty spots—82m.—see Jan. 26 issue—(Technicolor)—(English-made)—(Rank)—(1.66 to 1).
 BIG BLUFF, THE—D—John Bromfield, Martha Vickers, Robert Hutton—Routine lower half entry—70m.—see July 27 issue—Leg.: B—(Wilder).
 BIG HOUSE U. S. A.—MD—Broderick Crawford, Ralph Meeker, Randy Farr—Okey programmer—82m.—see March 23 issue—Leg.: B—(Schenck).
 BIG KNIFE, THE—D—Jack Palance, Ida Lupino, Wendell Corey, Shelley Winters—Powerful, absorbing drama about Hollywood will command wide attention—111m.—see Sept. 21 issue—Leg.: B—(Aldrich).
 BREAK TO FREEDOM—D—Anthony Steel, Jack Warner, Robert Beatty—Okey entry for the art spots—88m.—see July 27 issue—(English-made)—(Angel)—(1.66-1).
 BULLET FOR JOEY, A—MD—Edward G. Robinson, George Raft, Audrey Totter—Okey programmer—85m.—see April 9 issue—(Bischoff-Diamond)—(1.85-1).
 CANYON CROSSROADS—MD—Richard Basehart, Phyllis Kirk, Stephen Elliot—Okey programmer—83m.—see March 23 issue—(Joyce-Worker)—(1.75-1).
 DESERT SANDS—MD—Ralph Meeker, J. Carrol Naish, John Smith—Okey programmer—87m.—see Aug. 24 issue—(Technicolor)—(SuperScope)—(Bel-Air).
 DIAMOND WIZARD, THE—MD—Dennis O'Keefe, Margaret Sheridan, Philip Friend—Routine programmer will fit into the duallers—83m.—see July 28 issue—(English-made)—(Pallos)—(1.66-1).
 FORT YUMA—OMD—Peter Graves, Joan Vohs, John Hudson—Okay lower half entry—78m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(Bel-Air).
 GENTLEMEN MARRY BRUNETTES—MUC—Jane Russell, Jeanne Crain, Alan Young, Scott Brady—Musical has curves and angles—97m.—see Sept. 21 issue—(Technicolor)—(CinemaScope)—(Made in Europe)—(Sale-Waterfield).

- GHOST TOWN—W—Kent Taylor, John Smith, Marian Carr—For the lower half—75m.—see Dec. 28 issue—(Sunrise).
 GOOD DIE YOUNG, THE—D—Laurence Harvey, Gloria Grahame, Richard Basehart—Interesting drama—100m.—see Jan. 26 issue—(English-made)—(Remus).
 HEIDI AND PETER—D—Cute entry for younger trade—89m.—see Dec. 14 issue—(Swiss-made)—(English-dubbed)—(Praesens).
 INDIAN FIGHTER, THE—OMD—Kirk Douglas, Elsa Martinelli—Action packed entry should do okay—88m.—see Dec. 28 issue—Leg.: B—(Eastman Color)—(CinemaScope)—(Bryna).
 KENTUCKIAN, THE—MD—Burt Lancaster, Dianne Foster, Dianna Lynn, John McIntire—Interesting melodrama—104m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Hecht-Lancaster).
 KILLER'S KISS—MD—Frank Silvera, Jamie Smith, Irene Kane—For the lower half—67m.—see Oct. 5 issue—Leg.: B—(Kubrick-Bousel).
 KISS ME DEADLY—MYMD—Ralph Meeker, Maxine Cooper, Paul Stewart—Mickey Spillane entry has angles—105m.—see May 4 issue—Leg.: B—(Parklane).
 MALTA STORY—HISMD—Alec Guinness, Jack Hawkins, Muriel Pavlow—High rating for the art and specialty houses—98m.—see July 28 issue—(English-made)—(Rank)—(1.66-1).
 MAN WITH THE GUN—W—Robert Mitchum, Jan Sterling, Henry Hull—Well-made interesting entry—83m.—see Oct. 19 issue—(Goldwyn, Jr.).
 MAN WHO LOVED REDHEADS, THE—ROMC—Molra Shearer, John Justin, Roland Culver—For the art and specialty spots—89m.—see July 27 issue—Leg.: B—(Eastman Color)—(Lopert).
 MAN WITH THE GOLDEN ARM, THE—D—Frank Sinatra, Eleanor Parker, Kim Novak—Off-beat drama on narcotics theme is packed with power—119m.—see Dec. 28 issue—Leg.: B—(Preminger).
 MARTY—D—Ernest Borgnine, Betsy Blair, Esther Minciotti—High rating heartwarming drama—89m.—see April 6 issue—(Hecht-Lancaster).
 NAKED STREET, THE—MD—Farley Granger, Anthony Quinn, Anne Bancroft—Satisfactory program entry—84m.—see Aug. 24 issue—(Small).
 NIGHT OF THE HUNTER, THE—D—Robert Mitchum, Shelley Winters, Lillian Gish—Entry based on best-selling book needs selling—93m.—see July 27 issue—Leg.: B—(Gregory)—(1.85-1).
 NOT AS A STRANGER—D—Olivia de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame—Highly touted filmization of popular best-seller should wind up in the better money—135m.—see June 29 issue—Leg.: B—(Kramer).
 OTHELLO—D—Orson Welles, Susanne Cloutier, Michael MacLiammoire—Shakespeare work for the art and specialty houses—92m.—see June 15 issue—(Made in Italy)—(Welles).
 PURPLE PLAIN, THE—MD—Gregory Peck, Win Min Than, Bernard Lee—Well made interesting entry—100m.—see April 6 issue—(Filmed in Burma)—(Technicolor)—(Bryan).
 ROBBER'S ROOST—W—George Montgomery, Richard Boone, Sylvia Findley—Okey western—82m.—see May 18 issue—Leg.: B—(Eastman Color)—(Goldstein-Jacks).
 SABAKA—MD—Boris Karloff, Nino Marcel, Victor Jory, June Foray—For the lower half or art spots—74m.—see Feb. 9 issue—(Technicolor)—(Made in India)—(Ferrin)—(1.75-1).
 SEA SHALL NOT HAVE THEM, THE—MD—Michael Redgrave, Dirk Bogarde, Nigel Patrick—Fair entry for the art and specialty spots—91m.—(English-made)—(1.66-1)—(Angel).
 SHADOW OF THE EAGLE—MD—Richard Greene, Valentina Cortesa, Binnie Barnes—Mediocre lower half entry—93m.—see Sept. 7 issue—(Made in England and Italy)—(Valiant).
 STORM FEAR—MD—Cornel Wilde, Dan Duryea, Jean Wallace—Okay programmer—88m.—see Dec. 28 issue—(Theodora).
 STRANGER ON HORSEBACK—OMD—Joel McCrea, Miroslava, Kevin McCarthy—Good program entry—66m.—see March 9 issue—(1.85-1)—(AnSCO Color)—(Goldstein).
 SUMMERTIME—ROMD—Katherine Hepburn, Rossano Brazzi, Isa Miranda—Stage play filmization has angles—99m.—see June 15 issue—Leg.: B—(Eastman Color)—(Print by Technicolor)—(Made In Italy)—(Lopert).
 TIGER AND THE FLAME, THE—MD—Mehtab, Sohrab Modi, Mubarak—Interesting meller for the art spots—97m.—see May 18 issue—(Technicolor)—(Indian-made)—(Modi).
 TOP GUN—W—Sterling Hayden, William Bishop, Karen Booth—Okay action entry for lower half—73m.—see Dec. 14 issue—(Fame).
 TOP OF THE WORLD—MD—Frank Lovejoy, Evelyn Keyes, Dale Robertson—Fair programmer—90m.—see May 4 issue—Leg.: B—(Baird-Foster).
 VERA CRUZ—OMD—Gary Cooper, Burt Lancaster, Denise Darcel—Action packed meller has much to offer—94m.—see Jan. 12 issue—(SuperScope)—(Technicolor)—(Made in Mexico)—Leg.: B—(Hecht-Lancaster).
 VICTORY AT SEA—DOC—Well-made documentary—97m.—see June 2 issue—(Salomon).

TO BE REVIEWED OR IN PRODUCTION

- ALEXANDER THE GREAT—Richard Burton, Fredric March, Claire Bloom, Danielle Darrieux—(Technicolor)—(CinemaScope)—(Rosen).
 AMBASSADOR'S DAUGHTER, THE—Olivia de Havilland, John Forsythe, Myrna Loy—(Eastman Color)—(CinemaScope)—(Made in France)—(Krasna).
 BANDIDO—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Bandido).
 BED OF FEAR—Sterling Hayden, Vince Edwards, Marle Windsor—(Harris-Kubrick).
 BEAST OF HOLLOW MOUNTAIN, THE—Guy Madison, Patricia Medina, Carlos Rivas—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Nassour).
 BROKEN STAR, THE—Howard Duff, Lita Baron, Bill Williams—(Bel-Air).
 COMANCHE—Dana Andrews, Nestor Paiva—(Eastman Color)—(CinemaScope)—(Made In Mexico)—(Krueger).

CRIME AGAINST JOE, THE—John Bromfield, Julie London—(Bel-Air).

EMERGENCY HOSPITAL—Margaret Lindsay, Walter Reed, Byron Palmer—(Bel-Air).

FOREIGN INTRIGUE—Robert Mitchum, Genevieve Page—(Eastman Color)—(Made in France)—(Reynolds).

HUK—George Montgomery, Mona Freeman—(Made In The Philippines)—(Pan Pacific).

JOHNNY CONCHO—Frank Sinatra, Phyllis Kirk, Keenan Wynn—(Kent).

KILLER IS LOOSE THE—Joseph Cotton, Rhonda Fleming, Wendell Corey—(Crown).

KISS BEFORE DYING, A—Robert Wagner, Jeffrey Hunter, Virginia Leith—(Eastman Color)—(CinemaScope)—(Crown).

LAST MAN IN WAGON MOUND, THE—Clark Gable—(Russ-Field).

LET'S MAKE UP—Errol Flynn, Anna Neagle, David Farrar—(Eastman Color)—(Wilcox).

NIGHTMARE—Edward G. Robinson, Kevin McCarthy, Connie Russell—(Pine-Thomas).

QUINCANNO, FRONTIER SCOUT—Tony Martin, Peggie Castle, John Bromfield—(Color by DeLuxe)—(Bel-Air).

STAK UP INDIA—Cornel Wille, Jean Wallace—(Technicolor)—(Stross).

RUN FOR THE SUN—Richard Widmark, Trevor Howard, Jane Greer—(Technicolor)—(CinemaScope)—(Made in Mexico)—(Russ-Field).

STORM FEAR—Cornel Wilde, Dan Duryea, Jean Wallace—(Theodora).

THREE BAD SISTERS—John Bromfield, Marla English, Kathleen Hughes, Sara Shane—Leg.: B—(Bel-Air).

TRAPEZE—Burt Lancaster, Gina Lollobrigida, Tony Curtis—(Eastman Color)—(CinemaScope)—(Made in France)—(Hecht-Lancaster).

Universal-International

(1954-55 releases from 501)

ABBOTT AND COSTELLO MEET THE KEYSTONE KOPS—C—Bud Abbott, Lou Costello, Lynn Bari—Satisfactory Abbott and Costello entry—79m.—see Jan. 26 issue. (513)

ABBOTT AND COSTELLO MEET THE MUMMY—F—Bud Abbott, Lou Costello, Marie Windsor—For the juveniles and A and C fans—79m.—see May 4 issue. (526)

AIN'T MISBEHAVIN'—CMU—Rory Calhoun, Piper Laurie, Jack Carson—Fair programmer—81½m.—see June 1 issue—Leg.: B—(Technicolor). (529)

ALL THAT HEAVEN ALLOWS—ROMD—Jane Wyman, Rock Hudson, Agnes Moorehead, Conrad Nagel—Well-made romantic drama—89m.—see Nov. 2 issue—(Print by Technicolor). (5609)

BENNY GOODMAN STORY, THE—BIDMU—Steve Allen, Donna Reed—Highly entertaining musical—116m.—see Dec. 28 issue—(Technicolor). (5611)

CAPTAIN LIGHTFOOT—MD—Rock Hudson, Barbara Rush, Jeff Morrow—Interesting costume meller—91½m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope)—(Made in Ireland). (514)

CHIEF CRAZY HORSE—OMD—Victor Mature, Susan Ball, John Lund—Satisfactory Indian vs. cavalry action entry—86m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope). (517)

CULT OF THE COBRA—MD—Faith Domergue, Richard Long, Marshall Thompson—Satisfactory horror show for the program—82m.—see March 23 issue. (536)

FAR COUNTRY, THE—MD—James Stewart, Ruth Roman, Corinne Calvet—Good outdoor action entry has angles—97m.—see Jan. 26 issue—(Technicolor). (511)

FEMALE ON THE BEACH—D—Joan Crawford, Jeff Chandler, Jan Sterling—Good suspense drama—97m.—see July 27 issue—Leg.: B. (536)

FOUR GUNS TO THE BORDER—OD—Rory Calhoun, Colleen Miller, George Nader—Okeh programmer—82½m.—see Sept. 22 issue—Leg.: B—(Technicolor). (502)

FOXFIRE—D—Jane Russell, Jeff Chandler, Dan Duryea—Interesting drama—91½m.—see June 15 issue—Leg.: B—(Technicolor). (528)

FRANCIS IN THE NAVY—F—Donald O'Connor, Martha Hyer, Jim Backus—Average series entry—80m.—see July 13 issue. (534)

HOLD BACK TOMORROW—D—Cleo Moore, John Agar, Frank deKova—Programmer for the lower half—75m.—see Oct. 19 issue. (5603)

JOHNNY STOOL PIGEON—MD—Howard Duff, Shelley Winters, Dan Duryea—Names should help reissue—74½m.—see Nov. 16 issue—(Re-release). (700)

KISS OF FIRE—MD—Jack Palance, Barbara Rush, Rex Reason, Martha Hyer—Satisfactory programmer—87m.—see Sept. 7 issue—(Technicolor). (538)

KISS THE BLOOD OFF MY HANDS—MD—Joan Fontaine, Burt Lancaster, Robert Newton—Names should make the difference with this reissue—79m.—see Nov. 16 issue—(Re-release). (681)

LADY GODIVA—MD—Maureen O'Hara, George Nader, Rex Reason—Average programmer—89m.—see Oct. 19 issue—(Print by Technicolor). (5601)

LAND OF FURY—MD—Jack Hawkins, Glynis Johns, Noel Purcell—Okeh programmer or art house entry—82m.—see March 9 issue—Leg.: B—(Print by Technicolor)—(Filmed in New Zealand)—(Rank). (509)

LOOTERS, THE—MD—Rory Calhoun, Julie Adams, Ray Danton—Good programmer—87m.—see April 20 issue. (524)

MA AND PA KETTLE AT WAIKIKI—C—Marjorie Main, Percy Kilbride, Lori Nelson—Okeh series entry—79m.—see March 9 issue. (519)

MAN FROM BITTER RIDGE, THE—W—Lex Barker, Mara Corday, Stephen McNally—Okeh western—80m.—see April 20 issue—(Eastman color). (525)

MAN WITHOUT A STAR—OMD—Kirk Douglas, Jeanne Crain, Claire Trevor—Off-beat outdoor action entry has the angles—89m.—see March 9 issue—Leg.: B—(Technicolor). (520)

NAKED DAWN, THE—D—Arthur Kennedy, Eugene Iglesias, Berta St. John—Can be slotted either in art spots or on lower half in regulation outlets—82m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(Made In Mexico). (5602)

ONE DESIRE—D—Anne Baxter, Rock Hudson, Julie Adams—Drama will have most appeal for women—94m.—see July 13 issue—(Technicolor). (532)

PRIVATE WAR OF MAJOR BENSON, THE—CD—Charlton Heston, Julie Adams, William Demerest—High rating comedy drama has wide family appeal—105m.—see July 13 issue—(Technicolor). (533)

PURPLE MASK, THE—MD—Tony Curtis, Coleen Miller, Gene Barry—Satisfactory programmer—82m.—see June 15 issue—(Technicolor)—(CinemaScope). (530)

REVENGE OF THE CREATURE—MD—John Agar, Lori Nelson, John Bromfield—Meller has angles, especial in 3-D—82m.—see March 23 issue. (3-D; 521); (2-D; 522).

RUNNING WILD—MD—William Campbell, Mamie Van Doren, Keenan Wynn—Lower half entry—81m.—see Nov. 16 issue—Leg.: B. (5604)

SECOND GREATEST SEX, THE—MUC—Jeanne Crain, George Nader, Bert Lahr—Cute novelty has angles for the selling—87m.—see Oct. 5 issue—Leg.: B—(Technicolor)—(CinemaScope). (5606)

SHRIKE, THE—U—Jose Ferrer, June Allyson, Kendall Clark—Psychological drama has angles—88m.—see May 18 issue. (535)

SIX BRIDGES TO CROSS—MD—Tony Curtis, Julie Adams, George Nader—Okeh action meller—96m.—see Jan. 26 issue—Leg.: B. (512)

SMOKE SIGNAL—MD—Dana Andrews, Piper Laurie, Rex Reason—Okeh program meller—88m.—see Feb. 9 issue—(Technicolor). (516)

SPOILERS, THE—MD—Jeff Chandler, Anne Baxter, Rory Calhoun—Names will help interesting outdoor meller—84m.—see Dec. 14 issue—(Technicolor). (5607)

SQUARE JUNGLE, THE—D—Tony Curtis, Pat Crowley, Ernest Borgnine—Interesting program entry—86m.—see Dec. 14 issue. (5608)

TARANTULA—MD—John Agar, Mara Corday, Leo G. Carroll—Good horror exploitation item—80m.—see Nov. 16 issue. (5605)

THIS ISLAND EARTH—SFD—Jeff Morrow, Faith Domergue, Rex Reason—Good programmer—87m.—see April 6 issue—(Technicolor). (527)

TO HELL AND BACK—BID—Audie Murphy, Marshall Thompson, Charles Drake—Well-made war film should have wide appeal—106m.—see July 27 issue—(Print by Technicolor)—(CinemaScope). (539, CinemaScope)—(540, Standard)

TO BE REVIEWED OR IN PRODUCTION

APACHE AGENT—Audie Murphy, Anne Bancroft, Pat Crowley—(Technicolor)—(CinemaScope).

AWAY ALL BOATS—Jeff Chandler, George Nader, Julie Adams—(Technicolor)—(VistaVision)—(Made in the Virgin Islands).

BACKLASH—Richard Widmark, Donna Reed—(Technicolor).

CONGO CROSSING—Virginia Mayo, George Nader, Peter Lorre—(Technicolor).

CREATURE WALKS AMONG US, THE—Jeff Morrow, Rex Reason, Leigh Snowden.

CRY INNOCENT—Merle Oberon, Lex Barker.

DAY OF FURY, A—Dale Robertson, Jock Mahoney—(Print by Technicolor).

GENTLE WEB, THE—Esther Williams, George Nader.

GUN SHY—Jock Mahoney, Martha Hyer, Lyle Bettger—(Print by Technicolor).

JOHNNY SALVO—Ray Danton, Leigh Snowden, Grant Williams.

KETTLES IN THE OZARKS, THE—Marjorie Main, Arthur Hunnicut, Una Merkel.

NEVER SAY GOODBYE—Rock Hudson, Cornell Borchers, George Sanders—(Technicolor).

PILLARS OF THE SKY—Jeff Chandler, Dorothy Malone, Ward Bond—(Technicolor)—(CinemaScope).

RAW EDGE—Yvonne DeCarlo, Rory Calhoun.

RAWHIDE YEARS, THE—Tony Curtis, Colleen Miller, Arthur Kennedy—(Technicolor).

RED SUNDOWN—Rory Calhoun, Martha Hyer, Dean Jagger.

STAR IN THE DUST—John Agar, Mamie Van Doren—(Technicolor).

THERE'S ALWAYS TOMORROW—Barbara Stanwyck, Fred MacMurray, Joan Bennett.

TOY TIGER—Jeff Chandler, Laraine Day, Tim Hovey—(Technicolor).

WORLD IN MY CORNER—Audie Murphy, Barbara Rush, Jeff Morrow.

WRITTEN ON THE WIND—Rock Hudson, Lauren Bacall, Robert Stack—(Technicolor).

Warners

(1954-55 releases from 401)

BATTLE CRY—MD—Van Heflin, Aldo Ray, Mona Freeman—High rating Marine yarn—148m.—see Feb. 9 issue—Leg.: B—(WarnerColor)—(CinemaScope). (411)

BLOOD ALLEY—MD—John Wayne, Lauren Bacall, Paul Fix—Adventure yarn has angles to sell—115m.—see Sept. 21 issue—Leg.: B—(WarnerColor)—(CinemaScope). (502)

COURT MARTIAL OF BILLY MITCHELL, THE—D—Gary Cooper, Charles Bickford, Ralph Bellamy—High rating presentation—100m.—see Dec. 14 issue—(WarnerColor)—(CinemaScope). (507)

DAM BUSTERS, THE—MD—Richard Todd, Michael Redgrave, Ursula Jeans—Highly interesting war entry—102m.—see June 29 issue—(English-made). (420)

EAST OF EDEN—D—Julie Harris, James Dean, Raymond Massey—High rating drama—115m.—see Feb. 23 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (414)

HELEN OF TROY—COSMD—Rosanna Podesta, Jack Sernas, Sir Cedric Hradwicke—Spectacle will need plenty of selling—118m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope)—(Made in Italy). (510)

HELL ON FRISCO BAY—MD—Alan Ladd, Edward G. Robinson, Joanne Dru—Entry has action and names to help—98m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope). (509)

I DIED A THOUSAND TIMES—MD—Jack Palance, Shelley Winters, Lori Nelson—Interesting meller has angles—109m.—see Oct. 19 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (505)

ILLEGAL—D—Edward G. Robinson, Nina Foch, Hugh Marlowe—Programmer has the angles—88m.—see Sept. 7 issue. (503)

JUMP INTO HELL—ACD—Jack Sernas, Kurt Kaszner, Arnold Moss—Rugged war entry should do okeh in action spots as programmer—93m.—see April 6 issue. (410)

LAND OF THE PHAROHS—HISD—Jack Hawkins, Joan Collins, Dewey Martin, Luisa Boni—Highly interesting entry—105m.—see June 29 issue—Leg.: B—(WarnerColor)—(CinemaScope)—(English-made)—(Filmed in Egypt and Italy). (419)

McCONNELL STORY, THE—BID—Alan Ladd, June Allyson, James Whitmore—Names will help average service biography—107m.—see Sept. 7 issue—(WarnerColor)—(CinemaScope). (501)

MISTER ROBERTS—C—Henry Fonda, James Cagney, Jack Lemmon—High rating—123m.—see June 1 issue—Leg.: B—(WarnerColor)—(CinemaScope). (418)

NEW YORK CONFIDENTIAL—MD—Broderick Crawford, Richard Conte, Marilyn Maxwell—Okeh program entry—87m.—see Feb. 23 issue—Leg.: B. (413)

PETE KELLY'S BLUES—DMU—Jock Webb, Janet Leigh, Edmond O'Brien—Highly entertaining jazz age melodrama—95m.—see Aug. 10 issue—Leg.: B—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (421)

REBEL WITHOUT A CAUSE—D—James Dean, Natalie Wood, Jim Backus—Engrossing drama of juvenile delinquency should hit the better money—111m.—see Nov. 2 issue—(WarnerColor)—(CinemaScope). (504)

SEA CHASE, THE—MU—John Wayne, Lana Turner, Tab Hunter—Interesting meller has names and entertainment angles—118m.—see May 18 issue—Leg.: B—(WarnerColor)—(CinemaScope). (416)

SINCERELY YOURS—DMU—Liberace, Joanne Dru, Dorothy Malone—Fine entry for the femme trade—115m.—see Nov. 2 issue—(WarnerColor). (506)

STRANGE LADY IN TOWN—MD—Greer Garson, Dana Andrews, Cameron Mitchell—Entertaining entry needs sales push—112m.—see Apr. 20 issue—(WarnerColor)—(CinemaScope). (415)

TALL MAN RIDING—W—Randolph Scott, Dorothy Malone, Peggie Castle—Okey western—103m.—see May 18 issue—(WarnerColor). (417)

TARGET ZERO—AD—Richard Conte, Peggie Castle, Charles Bronson—Entertaining war entry—92m.—see Nov. 30 issue. (508)

UNCHAINED—MD—Elroy Hirsch, Barbara Hale, Chester Morris—Well made programmer—75m.—see Feb. 9 issue. (412)

TO BE REVIEWED OR IN PRODUCTION

ANIMAL WORLD, THE—Irwin Allen nature documentary—(Technicolor).

BAD SEED, THE—Nancy Kelly, Patty McCormack, William Hopper.

CRY IN THE NIGHT, A—Edmond O'Brien, Natalie Wood, Brian Donlevy.

GIANT—Elizabeth Taylor, Rock Hudson, James Dean—(WarnerColor).

GOODBYE, MY LADY—Walter Brennan, Brandon de Wilde, Phil Harris.

LONE RANGER, THE—Clayton Moore, Bonita Granville—(WarnerColor). (511)

MIRACLE IN THE RAIN—Van Johnson, Jane Wyman.

MOBY DICK—Gregory Peck, Leo Genn, Richard Basehart—(Technicolor)—(CinemaScope)—(Made in Wales).

OLD MAN AND THE SEA, THE—Spencer Tracy—(WarnerColor)—(CinemaScope)—(Made in Cuba).

RIVER CHANGES, THE—Rosanna Rory, Harold Marsh—(Made in Germany).

SANTIAGO—Alan Ladd, Rosanna Podesta, Lloyd Nolan—(WarnerColor)—(Wide-screen).

SEARCHERS, THE—John Wayne, Jeffrey Hunter, Vera Miles—(Technicolor)—(VistaVision).

SERENADE—Morio Lanza, Joan Fontaine, Vincent Price—(WarnerColor)—(Made in Mexico).

SEVEN MEN FROM NOW—Randolph Scott, Gail Russell, Lee Mervin.

SPIRIT OF ST. LOUIS, THE—James Stewart—(WarnerColor)—(CinemaScope).

Miscellaneous

(Distributors' addresses will be furnished on request)

APACHE WOMAN—W—Lloyd Bridges, Joan Taylor, Lance Fuller—Action programmer for the lower half—83m.—see Nov. 2 issue—(Pathe Color)—(American Releasing).

BEAST WITH 1,000,000 EYES, THE—MD—Paul Birch, Lorna Thayer, Dona Cole—For the lower half—78m.—see Nov. 16 issue—(American Releasing).

BLONDE PICK-UP, THE—Exploitation film for the duallers—57m.—see April 6 issue—(Globe Roadshows).

BREVITIES OF 1955—BUR—Fair Negro burlesque entry—52m.—see Aug. 10 issue—(Union).

BURLESQUE FOLLIES—BUR—Satisfactory for burlesque spots—57m.—see June 29 issue—(Exclusive).

CINERAMA HOLIDAY—NOV—Betty and John Marsh, Beatrice and Fred Troller—Highly attractive second Cinerama novelty—119m.—see Feb. 23 issue—(Technicolor)—(Cinerama)—(Stanley-Warner Cinerama).

DEATH TIDE—MD—For the lower half—69m.—see March 23 issue—(Beverly).

FIVE GUNS WEST—W—John Lund, Dorothy Malone, Touch Connors—Better than average western—78m.—see May 4 issue—(PatheColor)—(American Releasing Corp.).

FURY IN PARADISE—MD—For the lower half—77m.—see Oct. 5 issue—(Eastman Color by Pathe)—(Made In Mexico)—(Gibraltar).

GANGBUSTERS—MD—Okeh for the programmers—78m.—see Jan. 26 issue—Leg.: B—(Visual Drama).

JAIL BAIT—MD—For the lower half—70m.—see Jan. 12 issue—(Howco).

LIFE AT STAKE, A—MD—Angela Lansbury, Keith Andes, Douglas Dumbrille—For the lower half—78m.—see Aug. 24 issue—(Gibraltar).

MAMBO BURLESK—BUR—Satisfactory for burlesque spots—52m.—see June 1 issue—(Mishkin).

MAU MAU-DOC—Well-made documentary with angles—53m.—see July 27 issue—(Color)—(Filmed in Kenya)—(8renner).

MURDER IN VILLA CAPRI—MD—Mediocre lower half filler—68m.—see June 15 issue—(Screen Guild).

NAKED AMAZON-DOC—Interesting documentary—70m.—see June 29 issue—Leg.: B—(Times).

NAUGHTY NEW ORLEANS-MUC—Satisfactory entry for spots that can play it—63m.—see Moy 18 issue—(Eastman color)—(Union).

OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue—Leg.: 8—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).

ONE WAY TICKET TO HELL—MD—Barbara Marks, Robert A. Sherry—Fair exploitable programmer on dope use for action houses—65m.—see Dec. 28 issue—(Eden).

OPEN SECRET—MD—John Ireland, Jane Randolph—For the lower half—67m.—see June 15 issue—(Marathon).

OUTLAW TREASURE—W—Mediocre western—67m.—see July 27 issue—(American Releasing).

ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Nat "King" Cole, Leonard Dornell, Dinah Washington—Names will help this in Negro spots—70m.—see Oct. 5. issue—(Kaleidoscopic WonderColor)—(Studio).

STRIPS AROUND THE WORLD—BUR—Satisfactory for burlesque spots—55m.—see July 27 issue—(Mishkin).

TEASERAMA—BUR—Okeh exploitation burlesque entry—69m.—see Jan. 26 issue—(Eastman color)—(Beautiful).

WEDDING NIGHT FROLICS—BUR—Lili St. Cyr—Fair burlesque entry—66m.—Partly in color—(Union).

English Films

ALIAS JOHN PRESTON—D—Betta St. John, Alexander Knox—Average programmer—71m.—see Dec. 14 issue—(English-made)—(Associated Artists).

APPOINTMENT IN LONDON—MD—Dirk Bogarde—Fair entry of British Air Force—96m.—see June 29 issue—(English-made)—(Associated Artists).

BELLES OF ST. TRINIAN'S, THE—C—Alstair Sim—Okeh import for art and specialty spots—90m.—see Feb. 9 issue—Leg.: B—(English-made)—(Associated Artists).

CHANCE MEETING—D—Odile Versois—Interesting programmer for English spots—94m.—see May 18 issue—Leg.: B—(English-made)—(Pacemaker).

COURT MARTIAL—D—David Niven, Margaret Leighton—Well made and highly interesting item for the art and specialty spots—101m.—see Aug. 10 issue—Leg.: B—(Kingsley International).

DEVIL GIRL FROM MARS—SFD—Science-fiction import for the lower half—77m.—April 6 issue—(English-made)—(Spartan).

EDGE OF DIVORCE—D—Valerie Hobson—Dreary domestic drama for the art houses—83m.—see July 28 issue—(English-made)—(Kingsley International).

EIGHT O'CLOCK WALK—MD—Richard Attenborough—For the art and specialty houses—87m.—see June 15 issue—(English-made)—(Associated Artists).

FOR BETTER, FOR WORSE—C—Dirk Bogarde—Lightweight entry for art spots—75m.—see Jan. 26 issue—(English-made)—(Eastman color)—(Stratford).

FRONT PAGE STORY—MD—Jack Hawkins—Fair meller for the art spots—95m.—see May 18 issue (English made)—(Associated Artists).

FUSS OVER FEATHERS—CD—Cute import for art spots—84m.—see Jan. 26 issue—(English-made)—(Associated Artists).

GREEN SCARF, THE—MYD—Michael Redgrave—Interesting entry for art and specialty spots—82m.—see Jan. 26 issue—(English-made)—(Associated Artists).

INTRUDER, THE—MD—Jack Hawkins—Mildly interesting import—84m.—see Feb. 23 issue—(English-made)—(Associated Artists).

JOHN WESLEY—BID—Foir biography for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(English-made)—(Methodist Church-Rank).

MIDNIGHT EPISODE—MYC—Stanley Holloway—Entertaining entry for the art spots—78m.—see June 1 issue—(English-made)—(Fine Arts).

NIGHT MY NUMBER CAME UP, THE—D—Michael Regrave, Sheilo Sim, Alexander Knox—Well made, off-beat entry—94m.—see Dec. 28 issue—(English-made)—(Continental).

SCOTCH ON THE ROCKS—C—Comedy import for the art and specialty spots—77m.—see July 28 issue—(English-made)—(Kingsley-International).

TECKMAN MYSTERY, THE—MY—Margaret Leighton—Interesting programmer—90m.—see Sept. 7 issue—(English-made)—(Associated Artists).

THREE CASES OF MURDER—MD—Off beat three part melodrama for art spots—99m.—see May 18 issue—(English-made)—(Associated Artists).

TO PARIS WITH LOVE—C—Alec Guinness, Odile Versois—Guinness draw makes this on art house natural with possibilities elsewhere—78m.—see May 18 issue—(Technicolor)—(English-made)—(Continental).

Foreign-Made

(Distributors' addresses will be furnished on request)

ASCENT TO HEAVEN—CD—Okeh import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Class-Mohme).

BALLET DE FRANCE—Ballet Feature—Import for the art houses—83m.—see Oct. 19 issue—(French-made)—(English narration)—(Lewis).

BED, THE—CD—Richard Todd, Jeanne Moreau, Martine Carol—Well made and highly exploitable import for the art spots—101m.—see Aug. 10 issue—Leg.: C—(English titles)—(Getz-Kingsley).

CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Russian-made)—(English dialogue)—(Sovcolor)—(Artkino).

DEVOTION—Fair import for art spots and those that play Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).

DIABOLIQUE—MYD—Simone Signoret, Vera Clouzot, Paul Meurisse—Well made and highly suspenseful import—107m.—see Leg.: B—(French-made)—(English titles)—(UMPO).

DR. KNOCK—C—Louis Jovet—Amusing import for the art spots—102m.—see Nov. 30 issue—(French-made)—(English titles)—(Lewis).

GAME OF LOVE, THE—D—One of the better imports—108m.—see Feb. 9 issue—(French-made)—(English titles)—Leg.: C—(Times).

GATE OF HELL—D—Machiko Kyo—Outstanding entry for the art spots—89m.—see April 20 issue—(Japanese made)—(English titles)—(Eastman color)—(Harrison).

GRAN VARIETA—CDMU—Vittorio De Sica—Okeh import for art spots—102m.—see June 1 issue—(Italian-made)—(English titles)—(Color)—(Continental).

GREAT ADVENTURE, THE—OD—Excellent import for the art spots—75m.—see June 15 issue—(Swedish-made)—(English narration)—(De Rochemont).

HALF A CENTURY OF SONGS—MU—Silvana Pampanini, —Strictly for Italian audiences—95m.—see Nov. 17 issue—(Ferraniacolor)—(Italian-made)—(English titles)—(Continental).

HAMIDO—MD—import has selling angles and novelty—122m.—see June 1 issue—(Egyptian-made)—(English title)—(Gould).

HEARTBREAK RIDGE—DOC—Well-made Korean war documentary for art spots—86m.—see May 18 issue—(French made)—(English titles and narration)—(Eastman color)—(Stereophonic sound and Perspectascope)—(Tudor).

HILL 24 DOESN'T ANSWER—AD—Edward Mulhaire, Haya Horarit, Michael Wager—Highly interesting, well made import—100m.—see Nov. 30 issue—(Israeli-made)—(English Language)—(Continental).

HIROSHIMA—DOC—Quality import for the art spots—85m.—see June 15 issue—(Japanese-made)—(English titles)—(Continental).

HOLIDAY FOR HENRIETTA—C—Amusing import—103m.—see Feb. 23 issue—(French-made)—(English titles)—Leg.: B—(Ardee).

IMMORTAL CITY, THE—DOC—78m.—see March 9 Issue—(Technicolor)—(Italian-Made)—(BuenaVista through various franchise holders).

IMPOSTER, THE—MD—Okeh Oriental import for the art houses—89m.—see April 6 issue—(Japanese-made)—(English titles)—(Brandon).

KING OF THE CORAL SEA—MD—Chips Rafferty—Good programmer—87m.—see July 27 issue—(Filmed In Australia)—(Realart).

MERRY-GO-ROUND—CD—Fair Import for art spots and Germon language houses—100m.—see April 20 issue—(German made)—(English titles)—(Casino).

NAKED HEART, THE—D—Michele Morgan, Kieron Moore, Françoise Rosay—Okeh for the art spots—96m.—see March 9 issue—(Filmed in Canada)—(Associated Artists).

NO WAY BACK—MD—Good import for the art spots—87m.—see June 15 issue—(German-made)—(English titles)—(Fine Arts).

ONE STEP TO ETERNITY—D—Corinne Calvet, Michel Auclair, Danielle Darrieux—Names may help in art spots—94 1/2m.—see Dec. 14 issue—(French-made)—(English titles and narration)—(Ellis).

PARIS INCIDENT—CD—Fine import for the art and class spots—90m.—see July 28 issue—(French-made)—(English titles)—(Davis).

PRINCESS CINDERELLA—FAN—Should appeal most to juvenile audiences—72m.—see April 6 issue—(Italian-made)—(Dubbed in English)—(Carroll).

SAMURAI—ACD—Quality import for the art spots—93m.—see Dec. 14 issue—(Eastman Color)—(Japanese-made)—(English titles)—(Fine Arts).

SHEEP HAS FIVE LEGS, THE—CD—Fernandel—Highly amusing art house import—95m.—see Aug. 24 issue—(French-made)—(English titles)—(United Motion Picture Organization).

SIDE STREET STORY—D—Toto—Good Italian import for the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).

SINS OF POMPEII—COSMD—Micheline Prelle, George Marchal, Marcel Harrand—For exploitation spots and duellers—70m.—see Oct. 5 issue—(Italian-made)—(Visual Drama).

SKANDERBEG—HISD—Historical action drama for Russian spots—95m.—see July 28 issue—(Russian-made)—(English titles)—(Sovcolor)—(Artkino).

THIS MAN IS DANGEROUS—MD—Edward Constantine—Import for program—81m.—see Aug. 24 issue—Leg.: B—(French-made)—(Dubbed in English)—(Fortune).

TRUE AND THE FALSE, THE—D—Signe Hasso—Satisfactory import for art spots—79m.—see Jan. 26 issue—(Swedish-made)—(English dialogue)—(Helene Davis).

UMBERTO D.—D—Carlo Battisti, Maria Pia Casilio—Superior import for art houses—89m.—see Nov. 30 issue—Leg.: B—(Italian-made)—(English titles)—(Davidson).

WAGES OF FEAR, THE—MD—Superior import for the art spots—106m.—see Feb. 23 issue—(French-made)—(English titles)—(International Affiliates).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4028, 4029, and 4030 of The Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
Columbia					
Two Reel COMEDIES					
ALL-STAR (6)					
8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m.	4035
8412	(Oct. 27)	He Took A Powder (Quillen-Vernon)	F	17m.	4056
8413	(Nov. 24)	Hook A Crook (Besser)	F	16m.	4074
ASSORTED FAVORITE REPRINTS (6)					
8421	(Sept. 8)	HoneyMoon Blues (Hugh Herbert)	F	17m.	4035
8422	(Nov. 10)	The Jury Goes Round 'N' Round (Vague)	F	18m.	4064
8423	(Dec. 15)	Should Husbands Marry? (Herbert)	F	17m.	4074
COMEDY FAVORITE RE-RELEASES (6)					
8431	(Oct. 13)	Pardon My Lamp Chop (Schilling & Lane)	B	17m.	4064

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8432	(Dec. 1)	Radio Romeo (VonZell)	F	17 1/2m.	4074
8433	(Dec. 29)	Wedlock Deadlock (deRita)	G	16m.	4075
CINEMASCOPE MUSICAL TRAVELARK (Technicolor)					
		(.....) Wonders of Manhattan	E	16m.	4075
SERIALS (3) (1954-55)					
7120	(Nov. 11)	Riding With Buffalo Bill	F	15ep.	3880
7140	(Feb. 24)	Black Arrow (reissue)	F	15ep.	3933
7160	(June 9)	Adventures of Captain Africa	F	15ep.	3982
(1955-56)					
8120	(Sept. 22)	The Sea Hound (reissue)	G	15ep.	4036
8140	(Jan. 6)	Pearls of the Wilderness			
THE THREE STOOGES (3)					
8401	(Sept. 1)	Wham-Bam-Slam	F	16m.	4036
8402	(Oct. 6)	Hot Ice	F	16 1/2m.	4056
8403	(Nov. 3)	Blunder Boys	G	16m.	4074
8404	(Jan. 5)	Husbands Beware			
CANDID MICROPHONES (6) (1954-55) (Reissues)					
7551	(Sept. 23)	Series 1, No. 1	E	10m.	3843
7552	(Dec. 2)	Series 1, No. 2	E	10 1/2m.	3894
7553	(Jan. 13)	Series 1, No. 3	G	10 1/2m.	3900
7554	(Mar. 3)	Series 2, No. 1	E	9m.	3934
7555	(June 2)	Series 2, No. 2	E	11m.	3995
(1955-56)					
8551	(Sept. 15)	Series 2, No. 3	G	10 1/2m.	4043
8552	(Dec. 8)	Series 2, No. 4	E	10 1/2m.	4082
8553	(Jan. 12)	Series 2, No. 5			

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
COLOR FAVORITES (15) (1954-55) (Technicolor) (Reissues)					
7601	(Sept. 2)	Imagination	E	8m.	3842
7602	(Oct. 7)	Red Riding Hood Rides Again	G	7m.	3857
7603	(Nov. 4)	A Hunting We Won't Go	G	7 1/2m.	3866
7604	(Nov. 25)	Gifts From the Air	G	7m.	3888
7605	(Dec. 9)	Mysto Fox	F	7m.	3888
7606	(Jan. 6)	Polar Playmates	F	7m.	3900
7607	(Feb. 3)	Catnipped	G	7 1/2m.	3919
7608	(Feb. 17)	Unsure Runts	F	7 1/2m.	3933
7609	(Mar. 10)	River Ribber	G	6m.	3947
7610	(Apr. 7)	Treasure Jest	G	6 1/2m.	3955
7611	(Apr. 21)	Picnic Panic	F	6m.	3966
7612	(May 12)	Mother Hubba-Hubba Hubbard	F	6m.	3982
7613	(June 2)	Kukunuts	G	6 1/2m.	3982
7614	(June 23)	Scary Crows	F	8m.	3995
7615	(July 14)	Little Rover	F	7m.	4036
(1955-56)					
8601	(Sept. 1)	Tooth Or Consequences	B	6m.	4036
8602	(Oct. 6)	Up 'N' Atom	G	6m.	4064
8603	(Nov. 3)	Hot Footlights	F	7m.	4075
8604	(Nov. 11)	Rippling Romance	F	7m.	4082
8605	(Dec. 8)	Foxy Flatfoots	B	6m.	4082
8606	(Jan. 12)	Cagey Bird		7m.	
CINEMASCOPE MAGOOS					
8751	(Dec. 15)	Magoo Makes News	E	6m.	4075
MR. MAGOO (4) (Technicolor)					
8701	(Oct. 6)	Stage Door Magoo	E	7m.	4057

Table of movie listings for the left column, including titles like 'SCREEN SNAPSHOTS (19) (1954-55)', 'THRILLS OF MUSIC (6) (Reissues)', 'UPA ASSORTED CARTOONS (4) (Technicolor)', 'WORLD OF SPORTS (10) (1954-55)', 'MGM TWO REEL SPECIAL One Reel CARTOONS (14)', 'CINEMASCOPE CARTOONS (6) (Technicolor)', 'GOLD MEDAL REPRINT CARTOONS (14) (Technicolor)', 'CARTOONS (6) (Technicolor)', 'PASSING PARADES (6) (Reissues)', and 'ROBERT BENCHLEYS (6) (Reissues)'.

Table of movie listings for the middle column, including titles like 'Paramount CARTOON CHAMPION REISSUES (Technicolor) (12)', 'CASPER CARTOONS (6) (1954-55) (Technicolor)', 'GRANTLAND RICE SPORTLIGHTS (12)', 'HERMAN AND CATNIP CARTOONS (4) (Technicolor)', 'NOVELTOONS (6) (Technicolor)', 'PACEMAKERS (6)', 'POPEYE CARTOONS (8) (Technicolor)', and 'SPEAKING OF ANIMALS CHAMPIONS (4) (Reissues)'.

Table of movie listings for the right column, including titles like 'TOPPERS (6)', 'VISTAVISION SPECIAL Paramount Presents VistaVision', 'BROWN-KIRKWOOD REISSUES (2)', 'EDGAR KENNEDY REISSUES (4)', 'LEON ERROL REISSUES (4)', 'RAY WHITLEY REISSUES (2)', 'RKO-PATHÉ SPECIALS (8)', 'SPORT SPECIALS (2) (1954-55)', 'RAY PAT REISSUES (2)', 'GIL LAMB REISSUES (2)', 'SCREENLINERS (14)', 'SPORTSCOPE (14)', 'WALT DISNEY CARTOONS (12) (1954-55) (Technicolor)', 'WALT DISNEY CINEMASCOPE CARTOONS (6) (1954-55) (Technicolor)', 'WALT DISNEY CARTOON RE-RELEASES (9) (Technicolor)', and 'WILDLIFE ALBUM (Technicolor)'.

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
Republic					
SERIALS (4)					
.....		Dick Tracy's G-Men (Reissue)	G	15ep. 4041	
5583	(.....)	Manhunt Of Mystery Island (Reissue)	F	15ep. 4075	
20th Century-Fox					
CINEMASCOPE SPECIALS (Color)					
7501	(Mar.)	Tuna Clipper Ship (Tech.)	E	17m. 3933	
7502	(Feb.)	Stampede City (DeLuxe)	G	7m. 3934	
7503	(Jan.)	Birthday Parade (DeLuxe)	G	10m. 3934	
7504	(Feb.)	Fifth Avenue To Fujiyama (DeLuxe)	G	10m. 3919	
7505	(Jan.)	Supersonic Age (DeLuxe)	G	14m. 3918	
7506	(Apr.)	Land Of The Nile (DeLuxe)	G	9m. 3991	
7507	(June)	Tears Of The Moon (DeLuxe)	E	10m. 3973	
7508	(Apr.)	Isles Of Love (DeLuxe)	G	10m. 3991	
7509	(May)	Punts And Stunts (DeLuxe)	G	9m. 3991	
7510	(Mar.)	Pageants And Pastimes (DeLuxe)	G	13m. 3967	
7511	(May)	Colorado Holiday (DeLuxe)	F	10m. 3991	
7512	(May)	Children Of The Sun (DeLuxe)	G	7m. 4009	
7513	(Oct.)	Clear The Bridge (DeLuxe)		10m.	
7514	(May)	Sorcerer's Apprentice (DeLuxe)	E	13m. 4008	
7515	(Aug.)	Naughty Mermaids (DeLuxe)	F	7m. 4009	
7516	(July)	Winter Jamboree (DeLuxe)	G	10m. 4009	
7517	(June)	Volcanic Violence (DeLuxe)	E	9m. 4009	
7518	(Sept.)	That Others May Live (DeLuxe)		10m.	
7519	(July)	Survival City (DeLuxe)	E	10m. 4009	
7520	(Sept.)	Gads Of The Road (DeLuxe)	G	10m. 4028	
7521	(Sept.)	Desert Fantasy (DeLuxe)	E	8m. 4084	
7522	(Oct.)	Water Wizardry (DeLuxe)		7m.	
7523	(Nov.)	Cariaca Carnival (DeLuxe)		9m.	
7524	(Nov.)	Lady Of The Golden Door (DeLuxe)		17m.	
7525	(Dec.)	Queen's Guard (Tech.)		17m.	
One Reel					
SEE IT HAPPEN (6)					
6501	(June)	Man Vs. Nature	G	9m. 4044	
SPORTS (4)					
3501	(June)	Topsy Turvey Thrills	G	8m. 4036	

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
CINEMASCOPE TERRYTOONS (Technicolor)					
5531	(May)	Willie The Walrus In An Igloo For Two	F	7m. 4036	
5532	(July)	Good Deed Daly	G	7m. 4068	
5533	(Aug.)	Bird Symphony	G	7m. 4075	
5534	(Sept.)	The Little Red Hen	G	7m. 4075	
TERRYTOONS (16) (Technicolor)					
5501	(Jan.)	Gandy Goose In Barnyard Actor	F	7m. 3933	
5503	(Jan.)	A Yokohama Yankee	E	7m. 3933	
5505	(Feb.)	Terry Bears In Duck Fever	G	7m. 3933	
5507	(Mar.)	The First Flying Fish	G	7m. 3989	
5509	(Apr.)	Little Roquefort In No Sleep For Percy	F	7m. 3991	
5510	(July)	Phony News Flashes	G	7m. 4076	
5511	(Aug.)	Faxed By A Fox	E	7m. 4076	
5512	(Sept.)	The Last Mouse Of Hamlin		7m.	
TERRYTOON TOPPER REISSUES (10)					
5502	(Jan.)	Dear Old Switzerland	F	6m. 3946	
5504	(Feb.)	Swooning The Swooners	G	7m. 3955	
5506	(Mar.)	Gandy Goose In It's All In The Stars	G	7m. 3959	
5508	(Apr.)	The Two-Headed Giant	F	7m. 3967	

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
United Artists					
SPORT SPECIAL					
.....		Rocky Marciano vs. Archie Moore	E	20m. 4044	

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
Universal-International					
(1954-55)					
Two Reel					
MUSICAL FEATURETTES (12)					
1301	(Nov. 29)	Champ Butler Sings	G	15m. 3893	
1302	(Dec. 30)	Road Show	G	15m. 3893	
1303	(Jan. 17)	The Robins Sing	G	15m. 3925	
1304	(Feb. 14)	Keep It Cool	F	16m. 3925	
1305	(Mar. 14)	Les Brown Goes To Town	G	15m. 3925	
1306	(Apr. 11)	Strictly Informal	G	16m. 3925	
1307	(May 16)	Girl Time	G	16m. 3982	
1308	(June 20)	Webb Pierce And His Wonderin' Boys	F	16m. 3973	
1309	(July 18)	Roundup Of Rhythm	G	16m. 4009	
1310	(Aug. 22)	Eddie Howard and His Orchestra	G	14m. 4008	
1311	(Sept. 19)	The Ink Spots	G	15m. 4041	
1312	(Oct. 24)	Sauter-Finnegan Orch.	G	18m. 4068	
(1955-56)					
2601	(Oct. 24)	Mambo Madness	F	15m. 4075	
2651	(Nov. 28)	Ralph Materie And His Orchestra	G	15m. 4075	
SPECIALS					
1200	(Dec. 5)	Speed Sub-Zero (Color)	G	9 1/2m. 3874	
1201	(Nov. 21)	A Gift From Dirk (Color)	G	19m. 3893	
1202	(May 30)	King's Secret, The (Color)	F	16m. 3892	
1203	(Mar. 28)	Fortress Of Freedom (Tech) (SS) (Color)	E	10m. 3967	
(1954-55)					
1300	(Mar. 15)	A World Of Beauty	G	17m. 3925	
SPECIAL CINEMASCOPE FEATURETTE (Technicolor)					
2600	(Dec.)	Nat King Cole Musical Story	E	18m. 4063	
One Reel					
VISTARAMA SPECIAL (CinemaScope and other aspect ratios) (Eastman Color)					
COLOR PARADES					
1381	(Feb. 28)	Dust Eaters	E	9 1/2m. 3947	
1382	(Mar. 21)	Maose Country	F	9 1/2m. 3967	
1383	(Apr. 25)	White Magic	G	9m. 3967	
1384	(June 13)	The Big Test	F	10m. 4043	
1385	(July 11)	King Salmon	F	9m. 4009	
1386	(Aug. 1)	Swing Hi-Swing Lo	F	9m. 4009	
1387	(Sept. 5)	Dream Island	F	9m. 4043	
1388	(Oct. 10)	Against The Stream			
WALTER LANTZ CARTUNES (13) (Technicolor)					
1321	(Dec. 20)	I'm Cold	G	6m. 3894	
1322	(Jan. 17)	Helter Shelter	G	6m. 3894	
1323	(Feb. 14)	Crazy Mixed Up Pup	G	6m. 3926	
1324	(Mar. 14)	Witch Crafty	F	6m. 3926	
1325	(Apr. 11)	Legend Of Rock-A-Bye Point	G	6m. 3926	
1326	(May 9)	Private Eye Pooch	G	6m. 3947	
1327	(June 6)	Sh-h-h-h	E	6m. 3966	
1328	(July 4)	Bedtime Bedlam	G	6m. 3973	
1329	(Aug. 1)	Paw's Night Out	G	6m. 3982	
1330	(Aug. 29)	Flea For Two	G	6m. 4009	
1331	(Sept. 26)	Square Shooting Square	G	6m. 4009	
1332	(Oct. 24)	Hot And Cold Penguin	E	6m. 4042	
1333	(Nov. 21)	Bunco Busters	G	6m. 4042	
1955-56					
2611	(Dec. 9)	Tree Medic	G	6m. 4082	
WALTER LANTZ CARTUNES (6) (Reissues)					
1351	(Feb. 21)	The Band Master	G	7m. 3946	
1352	(Mar. 28)	The Mad Hatter	G	7m. 3955	
1353	(Apr. 25)	Banquet Busters	G	7m. 3959	
1354	(May 30)	Kiddie Koncert	G	7m. 3982	
1355	(June 27)	Pixie Picnic	G	7m. 3982	
1356	(July 25)	Wacky Bye Baby	G	7m. 3983	
VARIETY VIEWS					
1341	(Dec. 27)	Trouble Bruin	G	9m. 3926	
1342	(Jan. 31)	Little Last Scent	F	9m. 3947	
1343	(Apr. 11)	Whatever Goes Up	G	9m. 3967	
1344	(June 13)	Modern Minute Men	E	9m. 3991	
1345	(July 4)	Brooklyn Goes To Cleveland	G	9 1/2m. 4043	
1346	(Aug. 22)	Monkey Shines	F	9m. 4043	
1347	(Sept. 26)	Brooklyn Goes To Las Vegas		9m.	
1348	(Oct. 24)	Small Wonders		9m.	

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
Warners					
SPECIALS (WarnerColor)					
3910	(.....)	24 Hour Alert	E	31m. 4074	
COLOR SPECIALS (10)					
3001	(Oct. 8)	MovieLand Magic	G	19m. 4068	
3002	(Nov. 5)	The Golden Tomorrow	G	17m. 4068	
3003	(Dec. 3)	Behind The Big Top (Reissue)	G	18m. 4063	
3004	(Jan. 7)	They Seek Adventure			
CLASSICS OF THE SCREEN (6)					
3101	(Sept. 24)	Small Town Idol			
3102	(Dec. 31)	It Happened To You			
3103	(Nov. 19)	Dog In The Orchard			
One Reel					
BLUE RIBBON HIT PARADES (13) (Reissues) (Technicolor)					
3301	(Sept. 10)	Doggone Cats	G	7m. 4051	
3302	(Oct. 22)	Rattled Rooster	F	7m. 4051	
3303	(Nov. 5)	Fair And Wormer	F	7m. 4064	
3304	(Nov. 26)	Mousemerized Cat	F	7m. 4064	
3305	(Dec. 24)	The Foghorn Leghorn	G	7m. 4064	
3306	(Jan. 21)	Bane, Sweet Bone			
BUGS BUNNY SPECIALS (8) (Technicolor)					
3723	(Oct. 1)	Knight-Mare Hare	F	7m. 4068	
3724	(Nov. 12)	Roman Legion—Hare			
3725	(Jan. 14)	Bugs Bonnets			
JOE McDOAKES COMEDIES (6)					
3401	(Oct. 29)	So You Want To Be A Vice-President	F	10m. 4076	
3402	(Dec. 17)	So You Want To Be A Policeman			
3403	(Jan. 28)	So You Think The Grass Is Greener?			
MELODY MASTER BANDS REISSUES (6)					
3801	(Sept. 3)	Jan Savitt And Band	G	10m. 4051	
3802	(Oct. 22)	Artie Shaw And Orch.	F	10m. 4051	
3803	(Dec. 24)	Ozzie Nelson And Orch.	G	10m. 4064	
MERRIE MELODIES (22) (Technicolor)					
3701	(Sept. 3)	Dime To Retire	G	7m. 4068	
3702	(Sept. 17)	Speedy Gonzales	G	7m. 4082	
3703	(Oct. 15)	Two Scents Worth	G	7m. 4082	
3704	(Oct. 29)	Red Riding Hoodwinked			
3705	(Nov. 26)	Heir Conditioned			
3706	(Dec. 10)	Guided Muscle	B	7m. 4068	
3707	(Dec. 17)	Pappy's Puppy			
3708	(Dec. 31)	One Fragy Evening			
3709	(Jan. 28)	Too Hap To Handle			
THE SPORTS PARADE (10) (Technicolor)					
3501	(Oct. 15)	Picturesque Portugal	G	10m. 4076	
3502	(Jan. 14)	Fish Are Where You Find Them			
WARNER SPECIALS (7)					
3601	(Oct. 1)	An Adventure To Remember	G	10m. 4082	
3602	(Nov. 12)	Shark Hunting	G	10m. 4076	
3603	(Jan. 21)	Faster And Faster			

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
Miscellaneous					
Emperor Penguins, The—(Buena Vista)					
.....			F	10m. 4082	
Goya—(Harrison)					
.....			E	20m. 4063	
Grey Ghosts—(British Information Service)					
.....			G	21m. 4063	
Hands And Music—(Eastman Color)—(International Film Unit)					
.....			E	7m. 4084	
Johnny Appleseed—(Technicolor)—(Buena Vista-Disney)—(Reissue)					
.....			G	19m. 4081	
Peppermint Tree, The (Color)—(Arlan)					
.....			F	12m. 4051	
Peter And The Wolf—(Technicolor)—(Buena Vista-Disney)					
.....			G	14 1/2m. 4067	

Pictures in order of release, with principal players, are placed in the month of release. All dates are subject to change. Series westerns are indicated by a W following the title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

ALLIED ARTISTS	ASSOCIATED	COLUMBIA	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
DECEMBER Shack Out On 101 T. Moore, F. Lovejoy, K. Wynn	DECEMBER	DECEMBER The Crooked Web F. Lovejoy, M. Blanchard, R. Denning A Lawless Street R. Scott, A. Lansbury, J. Parker (Technical)	DECEMBER I'll Cry Tomorrow S. Hayward, R. Conte, E. Albert (Special engagements only) Billy, The Kid Honky Tank (Reissues) Kismet H. Keel, A. Blyth, V. Damone (Eastman Color) (CinemaScope)	DECEMBER Artists and Models D. Martin, J. Lewis, S. MacLaine (Technical) (VistaVision)	DECEMBER Naked Sea Allen H. Miner Documentary Music Land (Walt Disney) (Revised Re-issue)	DECEMBER The Fighting Chance R. Cameron, B. Cooper, J. London	DECEMBER The Rains Of Ranchipur L. Turner, R. Burton, M. Rennie (Deluxe Color) (CinemaScope)	DECEMBER The Indian Fighter K. Douglas, E. Martinelli, W. Matthau (Eastman Color) (CinemaScope) (Bryna) Top Gun S. Hayden, W. Bishop, K. Booth (Fame) Heidi and Peter E. Sigmund, H. Gretler (Technical) (Praesens)	DECEMBER Running Wild W. Campbell, K. Case, K. Wynn Tarantula J. Agar, M. Corday, L. G. Carrall The Second Greatest Sex J. Crain, G. Nader, B. Lahr (Technical) (CinemaScope) Kiss The Blood Off My Hands Johnny Stool Pigeon (Reissue)	DECEMBER The Court Martial of Billy Mitchell G. Cooper, R. Bellamy (WarnerColor) (CinemaScope) Target Zero R. Conte, P. Castile
JANUARY Paris Follies of 1956 F. Tucker, M. and B. Whiting Dig That Uranium Bowery Boys	JANUARY	JANUARY The Last Frontier A. Bancraft, V. Mature, G. Madison (Technical) (CinemaScope) Inside Detroit P. O'Brien, D. O'Keefe, M. Field	JANUARY Diane L. Turner, P. Armendariz (Eastman Color) (CinemaScope) Ransom G. Ford, D. Reed	JANUARY The Trouble With Harry E. Gwenn, T. Forsythe, S. MacLane (Technical) (VistaVision)	JANUARY Glory M. O'Brien, W. Brennan, C. Greenwood (Technical) (Superscope) Postmark For Danger T. Moore, R. Beatty, W. Sylvester Cash On Delivery S. Winters, P. Cummins, J. Gregson	JANUARY Jaguar Sabu, Chiquita, B. MacLane Flame Of The Islands Y. DeCarlo, H. Duff, Z. Scatt (Trucalar) Track The Man Down K. Taylor, P. Clarke	JANUARY The Lieutenant Wore Skirts T. Ewell, S. North, R. Moreno (Color by Deluxe) (CinemaScope) Bottom Of The Bottle V. Johnson, J. Catten, R. Roman, J. Carson (Color by Deluxe) (CinemaScope)	JANUARY The Man With The Golden Arm F. Sinatra, E. Parker, K. Novak (Preminger) Three Bad Sisters M. English, K. Hughes, S. Shane (Bel-Air) Storm Fear C. Wilde, J. Wallace, D. Duryea (Theodora)	JANUARY The Spoilers J. Chandler, R. Calhoun, A. Baxter (Technical) The Square Jungle T. Curtis, P. Crowley, E. Borgnine All That Heaven Allows J. Wyman, R. Hudson, A. Moorehead (Technical)	JANUARY Hell On Frisco Bay A. Ladd, J. Dru, E. G. Robinson (Warner Color) (CinemaScope)
FEBRUARY World Without End H. Marlowe, N. Gates, R. Taylor (CinemaScope)	FEBRUARY	FEBRUARY	FEBRUARY Forever Darling L. Ball, D. Ararnaz, J. Mason (Eastman Color) (CinemaScope) The Last Hunt R. Taylor, S. Granger, A. Bancraft (Eastman Color) (CinemaScope) The Three Musketeers The Stratton Story (Re-releases)	FEBRUARY The Rose Tattoo B. Lancaster, A. Magnani, M. Pavan (VistaVision)	FEBRUARY Slightly Scarlet J. Payne, R. Fleming, A. Dahl (Technical) (Superscope) The Brain Machine P. Barr, E. Allan, M. Reed (English-made)	FEBRUARY Carousel G. MacRae, S. Jones, C. Mitchell (Color) (By Deluxe) (CinemaScope) The Man Who Never Was C. Webb, G. Grahame (Color by Deluxe) (CinemaScope)	FEBRUARY There's Always Tomorrow B. Stanwyck, F. MacMurray, J. Bennett The Benny Goodman Story S. Allen, H. James, D. Reed (Technical)	FEBRUARY Helen Of Troy R. Podesta, J. Sernas, Sir C. Hardwicke (WarnerColor) (CinemaScope) (Made in Italy) The Lone Ranger C. Moore, B. Granville (WarnerColor)		

HOLIDAYS

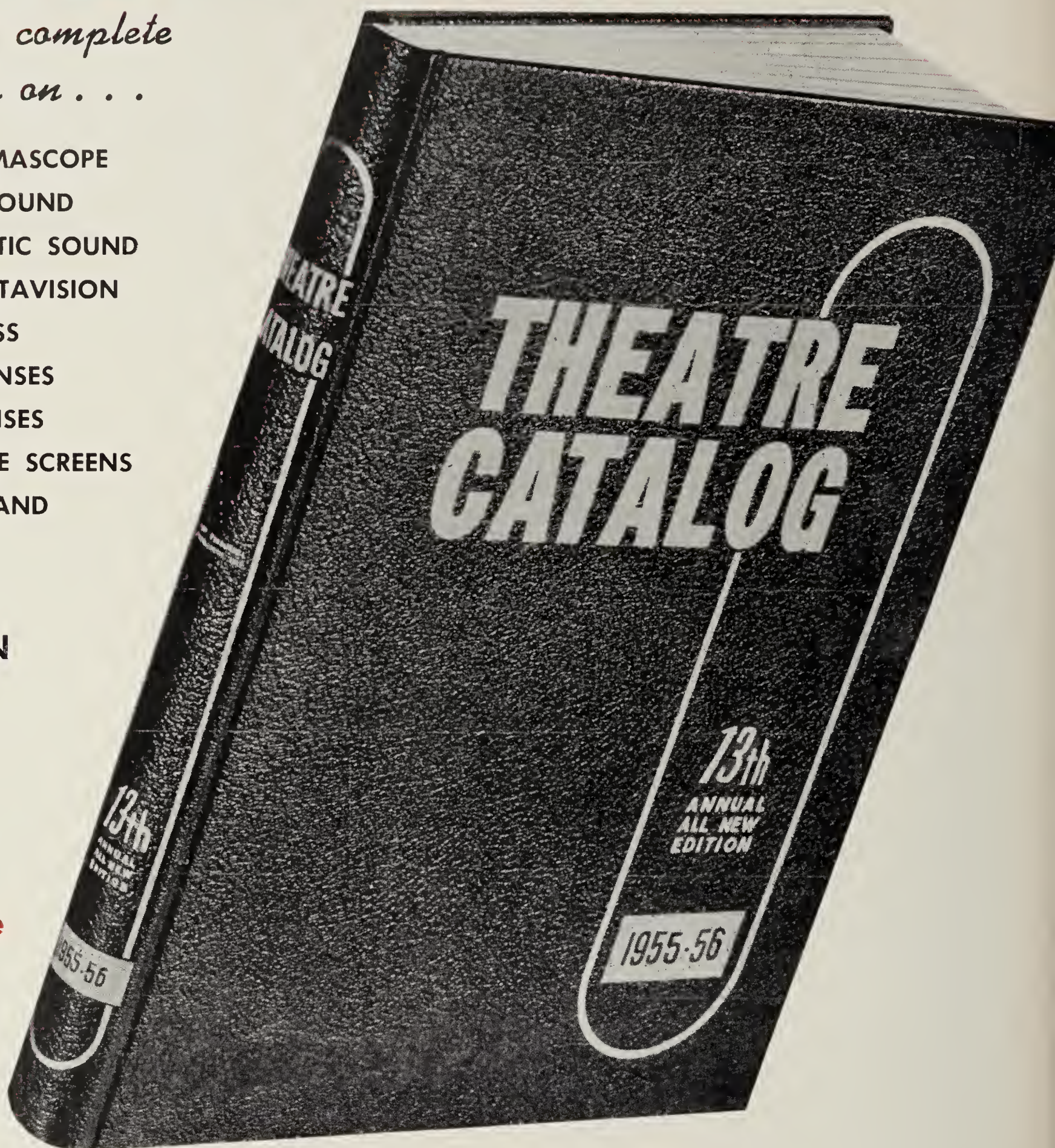
Feb. 12—Lincoln's Birthday
14—Valentine's Day
15—Ash-Wednesday

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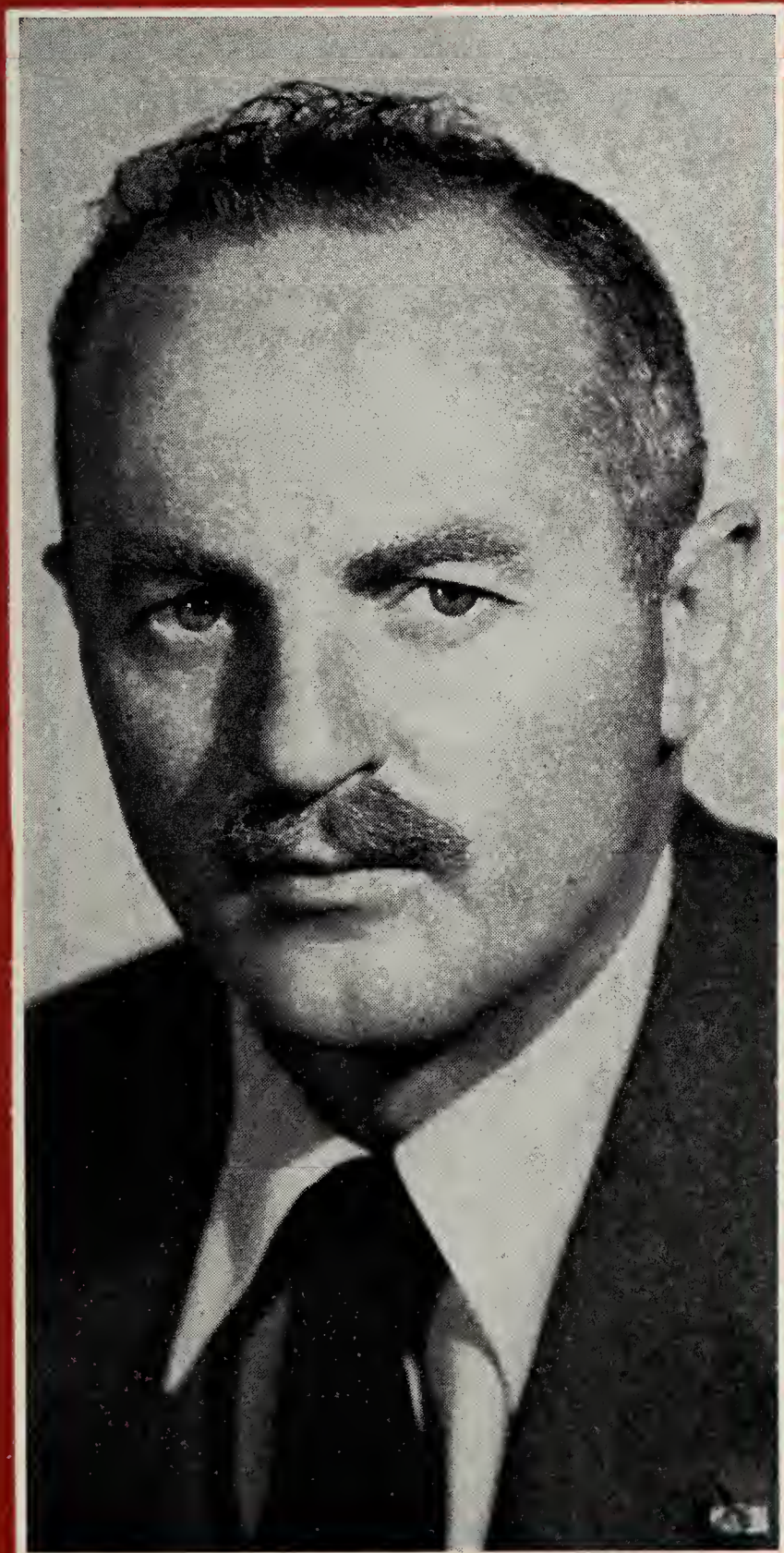
JANUARY 11, 1956

VOLUME 55

NUMBER 11

IN TWO SECTIONS

• THIS IS SECTION ONE



Senate Hearings Begin Feb. 2

(page 9)



RKO Sells Two Back To Hughes

(page 10)

AND FEATURING: EXTRA PROFITS

← The production picture for 1956 looked brighter last week as 20th-Fox production head Darryl Zanuck announced an expanded program of 34 top features.

"FOREVER DARLING"

SYNCHRONIZE YOUR PLAYDATE T



Lucille Ball



Desi Arnaz



James Mason

HOW TO MAKE MONEY! FIRST BIG COMEDY OF THE NEW YEAR!

Act fast! The release date of "FOREVER DARLING" is February 10th and the most complete campaign ever devised, with brand new ticket-selling ideas, is synchronized with its national saturation distribution. M-G-M's previous Lucille Ball-Desi Arnaz success "The Long, Long Trailer" had terrific exploitation tie-ups that ballyhooed it into a box-office money-maker, but you haven't seen anything like this. The Quaker Cereal tie-up alone with its "free movie ticket for junior with paying adult" will boom box-offices everywhere. Study the details that follow, get the press book with even more ammunition and get your share of the gravy! Preliminary promotion starts below.

LUCY-DESI "IN PERSON" TOUR

They can't go everywhere but they've picked key places where the penetration will spread the widest. Here's just their beginning. Starting Sunday, Jan. 29th, a 1-day appearance in Chicago, Cleveland, Detroit, Pittsburgh, Philadelphia and 2 days in Jamestown, N.Y.

JAMESTOWN WORLD PREMIERE

Full scale World Premiere in Jamestown, N.Y., birthplace of Lucille Ball, on Feb. 7th. Rousing "Welcome Home!" with radio, newsreels, TV and wire services blanketing the nation. Backed by City Fathers, with entire town participating.

PRESS PARTY ON U.S.S. CONSTITUTION

On Feb. 9th aboard the U.S.S. Constitution in New York harbor, a special press party to honor Lucy-Desi in person, with 150 people prominent in newspaper, TV, radio, civic, fashion and society worlds.

BROADWAY PREMIERE

Following that, and on the same night, Lucy-Desi will attend a gala Broadway premiere of their big new comedy attraction.

SOMETHING NEW

FREE MOVIE TICKETS INSIDE QUAKER CEREAL PACKAGES

M-G-M's sensational and unprecedented national tie-up on "Forever Darling" ("Forbidden Planet", too!) puts money right into your till. Every package of Quaker Oats or Mother's Oats, Quaker Puffed Wheat or Quaker Puffed Rice, Muffets Shredded Wheat and Quaker Puffed O-Ten will carry a free movie ticket for youngsters under 12 years old, provided he or she is accompanied by a paying adult. This "Free Movie" offer is the best show-in-the-arm for business in years. Quaker Oats in its tremendous national advertising campaign will use newspaper and magazine ads and many kinds of display accessories for supermarkets and grocers. Its staff of merchandising men and 485 salesmen will cooperate with M-G-M and theatre playdates. Following is the stupendous newspaper, magazine, TV and radio penetration which covers the nation:

1. FULL PAGE LOOK AD (on sale February 7) Readership 19,500,000.
2. SUNDAY COMICS—In 124 Sunday newspapers across the nation on Feb. 12th, a 4-color ad with 100 million readership.
3. SUNDAY SUPPLEMENTS—Family Weekly, Feb. 12 issue, in 101 newspapers with 7,500,000 readership.
4. TV's "SGT. PRESTON OF THE YUKON"—CBS-TV at 7:30 to 8:00 P. M. EST every Thursday over 72 stations starting Feb. 2 and for 10 weeks. Plug for the movie offer reaches 15 million viewers.
5. RADIO'S "HERE'S HOLLYWOOD"—On 50 Mutual radio stations from 12:05 to 12:10 P.M. daily EST, Mon. through Fri. from Feb. 1st through April 2, an estimated 962,000 listeners in 740,000 homes.
6. EXTRA! SUNDAY COMICS—In 88 newspapers nationwide March 18 a second 4-color ad with 85 million readership.

Imagine: \$400,000 Extra Plan

Additionally, Quaker Oats has made an allocation of \$400,000 as a display allowance in a special plan to obtain the strongest possible dealer assistance. Dealer materials to span America: 7,500 grocery store Spectaculars, in the form of a theatre box-office. 50,000 commercial Stack Cards featuring the movie offer. Flash Sheets for salesmen. 7,500 Spectacular Robots. 50,000 Stack Car

FEB. 10TH! ACT FAST!

M-G-M's "NEW IDEA" MASS CAMPAIGN!

5,000 DEPARTMENT STORES IN BIG NATIONAL TIE-UPS

AMAZING TIE-UP! Join the hundreds of theatres whose play-dates synchronize with M-G-M's terrific St. Valentine's Day promotion. "Forever Darling" is the perfect title for it! 5,000 department stores participate. A special tie-up is available to them which incorporates your theatre tie-in. Imagine the benefit your box-office will get from the following:

NIGHT DRESS — MUNSINGWEAR. "Forever Darling" nightdress and peignoir. Inspired by Lucille Ball's wardrobe. Featured in full color in February Harper's Bazaar. Ideal for Valentine's Day and subsequent promotions.

HANDY — ROSEMARIE DE PARIS, INC. "Forever Darling" party. Special assortment for your Valentine's Day tie-up, plus for other play-dates. Contact: Rosemarie de Paris, Inc., 16 New Street, East Boston 28, Massachusetts.

HATS — BENDER & HAMBURGER CO. "Forever Darling" Travel Costume and Evening Coat. Interpreted from Lucille Ball's costumes. Contact: Bender & Hamburger Co., 498 Seventh Ave., New York, N. Y.

BRIDE'S MAGAZINE — BRIDE'S MAGAZINE. Offering free promotional material, cards and ad reproductions on "Forever Darling" to stores who write directly. Contact: Wells Drorbaugh, Jr., Bride's Magazine, 527 Fifth Ave., New York 17.

SAJMAS — HARWOOD MFG. CORP. "Forever Darling" sajjamas for him and her. Free window display cards and newspaper mats. Contact: Harwood Mfg. Corp., 261 Fifth Ave., New York, N. Y.

DRESSES — WESTOVER FASHIONS, INC. "Forever Darling" dresses. Contact: Westover Fashions, Inc., 1400 Broadway, New York 18, N. Y.

RCA VICTOR RECORDS — RCA VICTOR recording by the Ames Brothers with Hugo Winterhalter & Orchestra of the song "Forever Darling" plugged in the picture. 45 or 78 rpm. Record No. RCA 20/47-6400.

DRAPERIES — WAVERLY BONDED FABRICS. 2 "Forever Darling" patterns in Glosheen fabrics for draperies. Contact: Waverly Bonded Fabrics, 60 West 40th St., New York, N. Y.

BEDSPREADS — MARCUS BEDSPREAD & DRAPERY CORP. "Forever Darling" bedspread sets. Contact: Marcus Bedspread & Drapery Corp., 261 Fifth Ave., New York 16, N. Y.

DOLLS — ALEXANDER DOLLS. "Forever Darling" bridal doll 21" tall miniature of Lucille Ball dressed in wedding gown, jewelry and bridal veil. Contact: Alexander Doll Co., Inc. 153 East 24th St., New York, N. Y.

ASH TRAY — WESTCORT CO. Ceramic Ash Tray. "Forever Darling" new-idea ash receiver. Contact: Westcort Co., 4 East 22nd St., New York 22, N. Y.

ARM CHAIR — JAMESTOWN ROYAL UPHOLSTERY CORP. Specially designed "Forever Darling" arm chair. Contact: Jamestown Royal Upholstery Corp., Jamestown, N. Y.

JEWELRY — LEO GLASS & CO., INC. Fashion Jewelry. "Forever Darling" necklace & earring sets. Contact: Leo Glass & Co., Inc., 37 East 18th St., New York 3, N. Y.

DELL COMIC BOOK — DELL PUBLISHING CO. "Forever Darling" 10¢ comic book, on sale January 12, 1956. 100 Dell sales promotion men, coast-to-coast will help with tie-in displays and other promotions. Contact: Dell Publishing Co., 261 Fifth Ave., New York, N. Y.

WEDDING GOWN — MURRAY HAMBURGER & CO., INC. "Forever Darling" wedding gown adapted from the fabulous \$4,000 gown worn by Lucille Ball. Also matching cap; bridesmaids' gowns. Advertised in January Bride's Magazine. Contact: Murray Hamburger & Co., Inc., 498 Seventh Ave., New York, N. Y.

M-G-M RECORDS — M-G-M RECORDS has recorded Desi Arnaz's rendition of the title song "Forever Darling." Vocal by Desi and The Pied Pipers. Available through local M-G-M Records distributors. No. M-G-M 12144—78 rpm. No. K 12144—45 rpm.

Other Tie-Ups:

DODGE DEALER — DODGE CARS. New 1956 model seen in the picture to be featured in street ballyhoo, salesroom windows, other extensive promotions.

SHEET MUSIC — LEO FEIST, INC. "Forever Darling" sheet music with movie-credit cover. Contact: Leo Feist, Inc., 799 Seventh Ave., New York, N. Y.

NATIONAL M-G-M AD SATURATION

In addition to the countless millions reached by the many tie-ups, M-G-M will blast the national and fan magazines with ticket-selling ads, plus a teaser and display newspaper campaign geared to the Feb. 10th national release date. "Picture of the Month" column alone will have a readership of close to 50 million, in Good Housekeeping, True Story, McCall's, Woman's Home Companion, Parents', Redbook and Seventeen. TV Guide's 9 million readers will be reached through the 38 regional editions keyed to national release and actual play-dates.



**LUCILLE DESI JAMES
BALL · ARNAZ · MASON**

in

"FOREVER DARLING"

Co-Starring **LOUIS CALHERN**

with

JOHN EMERY · JOHN HOYT · NATALIE SCHAFFER

Screen Story and Screen Play by **HELEN DEUTSCH**

Photographed in **EASTMAN COLOR** · Print by **TECHNICOLOR**

Directed by **ALEXANDER HALL** · Produced by **DESIR ARNAZ** · Associate Producer **JERRY THORPE**

**A Zanra Productions, Inc. Picture
Filmed in Hollywood by Desilu**

(Available in Perspecta Stereophonic or 1-Channel Sound)

M-G-M WEEK — FEB. 5-11

"An M-G-M Picture on Every Screen of the World"

NATIONWIDE DEMONSTRATION

CINEMASCOPE 55

MORE THAN YOUR EYES HAVE EVER SEEN!

Your first chance to see for yourself:

- the images are radiantly bright and sharp
- the backgrounds are as clearly in focus as the foregrounds
- the illusion of depth is breathtaking
- no distortion, no fading at extreme sides or top and bottom of screen
- the same fine quality when viewed from any seat in the theatre



AND

NO CHANGES REQUIRED IN THE BOOTHS OF THEATRES EQUIPPED FOR STEREOPHONIC SOUND

ONS BEGIN JANUARY 23!

Below is a list of the cities, theatres and dates on which these demonstrations will be held:

CITY	THEATRE	DATE	CITY	THEATRE	DATE
ALBANY	Palace	Feb. 6	LOUISVILLE	Rialto	Feb. 18
ALBUQUERQUE	Sunshine	Feb. 19	MEMPHIS	Malco	Feb. 3
ATLANTA	Fox	Jan. 30	MIAMI	Carib	Feb. 1
BALTIMORE	New	Feb. 10	MILWAUKEE	Wisconsin	Feb. 7
BIRMINGHAM	Alabama	Feb. 15	MINNEAPOLIS	Radio City	Feb. 6
BOSTON	Memorial	Jan. 24	MISSOULA	Fox	Jan. 30
BUFFALO	Center	Jan. 31	NEW HAVEN	Poli	Feb. 7
CHARLESTON, W. VA.	Kearse	Feb. 15	NEW ORLEANS	Saenger	Feb. 2
CHARLOTTE	Carolina	Jan. 27	NEW YORK	Roxy	Jan. 23
CHATTANOOGA	Tivoli	Feb. 10	OKLAHOMA CITY	Criterion	Feb. 8
CHICAGO	Uptown	Jan. 23	OMAHA	Orpheum	Feb. 2
CINCINNATI	Albee	Jan. 25	PHILADELPHIA	Fox	Jan. 25
CLEVELAND	Palace	Jan. 27	PHOENIX	Fox	Feb. 21
COLUMBUS	Palace	Feb. 16	PITTSBURGH	Fulton	Jan. 30
DALLAS	Palace	Feb. 7	PORTLAND	Fox	Jan. 25
DENVER	Center	Feb. 1	RICHMOND	Byrd	Feb. 13
DES MOINES	Des Moines	Feb. 3	ROANOKE	Grandin	Feb. 14
DETROIT	Fox	Jan. 26	ROCHESTER	Palace	Feb. 2
FT. WAYNE	Paramount	Feb. 14	ST. LOUIS	St. Louis	Feb. 10
GRAND RAPIDS	Majestic	Feb. 15	SALT LAKE CITY	Villa	Jan. 31
HARRISBURG	State	Feb. 9	SAN FRANCISCO	Fox	Jan. 24
HOUSTON	Metropolitan	Feb. 6	SEATTLE	5th Avenue	Jan. 26
INDIANAPOLIS	Indiana	Jan. 24	SHREVEPORT	Don	Feb. 14
JACKSONVILLE	Florida	Jan. 31	SPOKANE	Fox	Jan. 27
KANSAS CITY	Orpheum	Feb. 9	SPRINGFIELD, ILL.	Lincoln	Feb. 13
KNOXVILLE	Tennessee	Feb. 9	SYRACUSE	Paramount	Feb. 3
LEXINGTON	Ben Ali	Feb. 17	TORONTO	Imperial	Feb. 1
LITTLE ROCK	Capitol	Feb. 13	WASHINGTON	Palace	Jan. 26
LOS ANGELES	Village	Jan. 23	WICHITA	Miller	Feb. 17
			WILKES BARRE	Paramount	Feb. 8

All showings begin promptly at 9:45 a. m., except Roxy, N. Y., which begins at 9:15 a. m.



"It's always a pleasure to do business with 20th!"

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From CHESTER, MASS.

I have read with great interest your editorial ("PUBLIC WHIPPING BOY NUMBER ONE"—November 30, 1955) and agree with your standpoint one hundred percent.

Still there are quite a few exhibitors who are guided by the rating a motion picture receives by this august body (Legion of Decency), which calls films "morally objectionable" on the flimsiest of grounds.

I am a film salesman, who has formerly been a writer and director in Hollywood, and who quit because I was tired and disgusted with making pictures for the mentality of 10 year old children (the only ones the Legion of Decency seems to approve).

The other day in Rochester an exhibitor refused to buy "The Phenix City Story" because it had a "B" classification. Now there is a film that has been proclaimed as one of the 10 best of the year, has received a Congressional Citation through Senator Wiley of Wisconsin, has been endorsed by Mrs. Eleanor Roosevelt, and in the opinion of some outstanding critics should be shown in every city in America.

I wonder if Bishop Fulton J. Sheen, whose admirer I am, would find this film "morally objectionable in part for all"?

RUDOLPH BACH
Film Salesman

EDITOR'S NOTE: We also wonder what Bishop Sheen would think. Not only of this picture, a "watered down" version of the eyewitness accounts that ran in all newspapers and in such family magazines as the Saturday Evening Post, but of a lot of other shows that seem to get "B's" based on the reviewer's taste rather than on moral grounds. As we suggested in the past, maybe a Legion viewing committee of priests instead of "ladies" would hit a better, and less emotional, batting average.

From SCRANTON, PA.

I do not always agree with your published editorials, but for the most part I do; especially with such as the attached ("PUBLIC WHIPPING BOY NUMBER ONE"—November 30, 1955).

In my opinion, you evidence so much greater positive thinking than I find in other trade journals that I feel your contemporaries would do well to pattern your expressions.

My interest in the industry is my livelihood; I have no vested interest, and thus no particular axe to grind, other than a desire to see it become healthy and grow.

Although generally conservative and not addicted to letter-writing, I am prompted to write and commend your efforts.

With best wishes for a continued alert and aggressive future.

WILLIAM SALMONS
Comerford Publix Theatres Corp.

EDITOR'S NOTE: Thank you! It is our belief, supported by a steady flow of weekly comment from just such readers who are "not addicted to letter-writing," that MOTION PICTURE EXHIBITOR enjoys the greatest reader interest in the industry today.

From CLIFTON HEIGHTS, PA.

Your accounting department has just advised me that our current subscription to MOTION PICTURE EXHIBITOR is almost all down in the bottom magazine—and is due for a re-wind.

Here is the necessary check. Please keep it rolling as before.

In all the "low flat" quality product being offered as "must-top-percentage"—it's the only thing really worth top bracket that can still be bought "low flat."

I. HENRY KAHAN
Clifton Theatre

EDITOR'S NOTE: We'll just bet that your "preferred date" is every Wednesday, too!

From MOORESVILLE, N. C.

The coming year, 1956, offers one of the best possibilities we have ever had to put on a national promotion to help bring back our lost audience.

1956 is the 30th anniversary of talking motion pictures and this alone can be the

From PHILADELPHIA, PA.

I have just heard that MGM WEEK will be celebrated throughout the world on Feb. 5 to 11, 1956.

As an MGM customer of long standing, I am pledging my most sincere support, and believe that every other theatremen should be quick to do likewise. MGM over the years has served exhibitors faithfully, and is most deserving of a tribute becoming to its leadership.

I understand it is the MGM objective to have every theatre in the United States and Canada, whether MGM customers or not, book and play an MGM film, whether feature or short, during that drive week. While several of our theatres are not MGM accounts, I will be most happy to salute this great company on such an occasion as my

basis for a campaign; however, it would take the full cooperation of producers, distributors, and exhibitors to make it a success.

I would like to suggest the following slogan: "30 Years of Talking Motion Pictures (1926-1956)—The World's Finest Entertainment and at Prices Everyone Can Afford."

RUFUS C. NEAS
State Theatre

EDITOR'S NOTE: This is "heads-up" thinking, Mr. Neas, and we agree with you 100 per cent. Here is an opportunity to get off our tails and really do a job of SHOWMANSHIP as a whole industry. A couple of Caravans of "old timers" criss crossing the country and barstorming the "sticks" as well as the big cities; the establishment of an industry "Hall of Fame"; and a lot of other obvious promotions might serve to remind patrons on how far we have come in a comparatively few years. It may be imposing on good nature, but we'd love to see Elmer Rhoden take the national chairmanship of such a campaign and give it his kind of AUDIENCE AWARDS try. With Mr. Neas as his adjutant, of course!

From BROOKHAVEN, MISS.

I do believe that it is not only TV that affects boxoffice sales, it is the payments on the TV sets, cars, homes, furniture, that has been sold on such reckless credit terms, that a wage earner has his salary spent before it is received.

It is time now for a rally to be started for a sound credit control to be set up and placed in operation in all states. Price cutting is not the answer, for this would only permit the patrons we now have, to save a buck to pay down on some installment plan they would then be approached with.

L. E. (JACK) DOWNING
Haven Theatre

EDITOR'S NOTE: Ya got us, Mr. Downing! We're just average theatremen! When you get into Money and Credit, Commerce and Finance, and similar subjects, we run for an auditor or a lawyer. But what you say SOUNDS right!

way of saying thanks for many good years of service to exhibitors.

It is my opinion that every thoughtful exhibitor will do the same, and that MOTION PICTURE EXHIBITOR, as an exhibitor's paper, should back it up also.

A. R. BOYD
A. R. Boyd Theatres

EDITOR'S NOTE: When the venerable pioneer Al Boyd states his views, it behooves all contemporary exhibitors to listen. You can be certain, Al, that your respect for "The Friendly Company" is shared by a majority, for it has been voted the "fairest with which to do business" in the last 10 national Laurel Awards polls conducted by MOTION PICTURE EXHIBITOR. We are "backing" your views with our type, ink, and paper!

MOTION PICTURE

EXHIBITOR



JANUARY 11, 1956
VOLUME 55 NUMBER 11

'T WAS THE WEEKS BEFORE CHRISTMAS!

WITH CHRISTMAS, 1955, and New Years, 1955-56, now history, and with every theatremen settling back to his usual routines, this might be a good time for all of us to assay the pre-holiday grosses that were generally most disappointing.

Digging out the grosses for the similar pre-holiday weeks of 1954, 1953, 1952, etc., may provide a particular theatre with some useful local knowledge peculiar to his situation alone. But there seems to be a better possibility that the very general nature of the boxoffice slump, and its application to such a great majority of the nation's theatres, both first run and subsequent run, will serve to prove that local influences had little, if anything, to do with it. Letters from friends and confidants, among subscribers from coast to coast, certainly point to this conclusion.

The influence that seems to have dominated was a real shortage of good boxoffice pictures at all levels.

In years gone by, Labor Day was the signal for the start of each new movie season; all producing companies put their best foot forward with the strongest features at their command, for the big drive between then and the pre-holiday slump, that was usually confined to just the week or two before Christmas. School holidays, Christmas week, and New Year's Eve would then break the slump and business would be strong again until the Lenten season softened it up a little.

Now, however, all producing companies seem to cringe in fear at the start of each new TV season. Labor Day, as a kick-off date, has been stolen right from under our noses and is being used against us. And, if you will study over the releases from all companies during last September, October, November, and early December, you will have trouble finding a half dozen with any great degree of boxoffice strength. Thanksgiving week, which used to

be one of the best of the year, found several companies without anything worth today's admission charges in the first runs.

And don't think for a minute that public interest in movies, and public patronage of movies, isn't contagious. A number of sock movies playing around at the same time have always given the business a lift, and the individual grosses will generally be high. And a number of flop movies playing around at the same time have always put the business into a slump that even a pretty good picture will have trouble counteracting. Recent examples of this were: "DESPERATE HOURS," "LEFT HAND OF GOD," "MY SISTER EILEEN," "GOOD MORNING, MISS DOVE," and others that would have done much better in a strong market, but had trouble bucking a slump.

We don't suppose there is much that a theatremen can do about this, if distributors have decided to deed over the fall months to TV and not to compete until Christmas Eve. But this past year we watched two first run theatres, in key towns, do \$75 to \$125 per day playing repeats and junk during the always-weak-but-this-year-weaker two weeks before Christmas, only to come back with a \$10,000 week starting Christmas Eve., when a sock movie became available. You can bet that, if next year is as weak as this past fall, and if next year has nothing but repeats and junk available during the two weeks before Christmas, we'll close our theatres and save money. There is no reason why this can't become our annual vacation. We think our employees would like it that way.

Each theatremen must think this out for himself and make his own decision. But if a combination of distributor policy and public taste produces a week, or two weeks, each year when it is impossible to operate without losing money, anyone would be a clown to buck it.

GRIN OF THE WEEK

WHILE IT HAS OFTEN been said that reviews in TIME Magazine are not accurate because the reviewer "would rather be clever than correct," we couldn't resist a chuckle over this sentence in the lead paragraph of their review of "THE MAN WITH THE GOLDEN ARM,"

in the issue of Dec. 26: "*In this picture the movie goer is offered the prospect of a hoppy ending, in which the hero gets the heroin.*"

Ouch!

Jay Emanuel

CAN NEWS

(Trade Headlines Of The Issue)

Deaths

Loew's Theatres public relations director E. C. Dowden dies (page 13).

Distribution

Paramount shorts and Columbia features reach TV; CBS purchases Terrytoon plant (page 9).

E. K. (Ted) O'Shea is named sales head of Magna Theatres after nine years' association with Paramount (page 18).

Exhibition

Censorship of films in Memphis faces a doubtful future (page 10).

Financial

RKO-General Teleradio sells "Jet Pilot" and "The Conqueror" back to Howard Hughes in \$12,000,000 deal (page 10).

International

Series of new theatres and refurbishing brightens Canadian theatre scene (page 20).

Rank organization takes ad in N. Y. Times asking public support for British films (page 20).

Legislative

Hearings on the industry before Senator Humphrey's subcommittee are set for Feb. 2 (page 9).

Mel Konecoff

Seymour Poe, IFE executive, tells of that firm's future product plans in what they hope to be an expanded U. S. market; other metropolitan doings are analyzed (page 8).

Organizations

COMPO studies Leonard Goldenson's proposals to attract women to theatres (page 18).

Production

20th-Fox's schedule for '56 comprises 34 films, highlighted by hit plays and best-selling novels (page 13).

I N D E X

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FEATURE REVIEWS—"Dig That Uranium" (AA); "Paris Follies Of 1956" (AA); "Sudden Danger" (AA); "The Littlest Outlaw" (Buena Vista); "Song Of The South" (Buena Vista); "The Houston Story" (Columbia); "Ransom!" (MGM); "The Lieutenant Wore Skirts" (20th-Fox); "The Life Of Emile Zola" (Warners); "The Lone Ranger" (Warners); "Letters From My Windmill" (Tohan); "Picasso" (Van Wolf-Api).



George F. Dembow, president, National Screen Service, was recently presented with a commemorative plaque by vice-president Burton E. Robbins on the occasion of the close of the Dembow Sales Tribute.

NEW YORK By Mel Konecoff

SEYMOUR POE, executive vice-president, IFE Releasing Corporation, upon his return from a three-week trip abroad, reported that an atmosphere of encouragement was voiced by Italian producers with regard to the distribution and exhibition of their films in the American market. He believed that stimulation resulting in additional films being made is in the offing, which would permit IFE a wider selection of quality product for release here.



KONECOFF

He informed producers and organization heads that while their films compared technically with those made in Hollywood, they still missed out on audiences because of story material that was not definitive enough, with most subjects wandering erratically in the telling. A possible solution, as suggested by Poe, which was favorably received by his listeners, was the hiring of an American story editor who could assist picture-makers on the scene and tailor their subjects so that wider release and acceptance here was a possibility. A number of people are under investigation.

The board of IFE extended Poe a vote of confidence stating they were satisfied with the progress to date, and he was assured of continued support. Out of a total of 31 features examined by Poe, he selected three for release by IFE this year here, one being in CinemaScope and color, one in color, and the third in black and white. Contracts are presently awaiting execution.

Poe also visited with French producers in Paris and reported on the IFE operation. They were favorably impressed with the possibility that they may wish to channel a number of their films through

(Continued on page 13)

BROADWAY GROSSES

(As of this Monday)

Nothing New On Cinematic Scene

NEW YORK—With all hold-over product, the Broadway first-runs slipped back to more or less normal business following a very satisfactory holiday business.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"Artists And Models" (Paramount). Paramount dropped to \$41,000 on the third week.

"The Rains Of Ranchipur" (20th-Fox). Roxy, with ice show on stage, reported \$30,926 for Thursday through Sunday, with the last six days of the fourth week sure to hit \$40,000.

"Kismet" (MGM). Radio City Music Hall, with holiday show on stage, garnered \$86,500 for Thursday through Sunday with the fifth, and last, week sure to tally \$125,000.

"The Court Martial Of Billy Mitchell" (Warners). Criterion claimed \$26,000 for the third week.

"Guys And Dolls" (Goldwyn-MGM). Capitol announced \$50,000 for the 10th week.

"The Indian Fighter" (UA). Mayfair was heading toward a \$15,000 third week.

"The Rose Tattoo" (Paramount). Astor slipped to \$38,000 on the fourth week.

"The Man With The Golden Arm" (UA). Victoria was down to \$37,000 on the fourth week.

"Man With The Gun" (UA). Loew's State dropped to \$11,000 on the third, and last, week.

Arcadia Files Trust Suit

PHILADELPHIA—Merton Shapiro and others last week filed an anti-trust suit in U. S. District Court on behalf of the first-run Arcadia against Paramount Film Distributing Corporation, Columbia, Universal Film Exchanges, Inc., United Artists, RKO, Warner Brothers Distributing Corporation, 20th-Fox, Stanley Warner Management Corporation, and William Goldman Theatres, Inc.

The plaintiffs ask \$350,000 treble damages charging a local monopoly-conspiracy under the anti-trust laws and discrimination against them in obtaining first-run Grade "A" product under the existing policy of bidding, which, they claim, is divulged to others.

Harold Cohen, of Dilworth, Paxson, Kalish and Green, is counsel for the plaintiff.

Buying Group Meets

SALT LAKE CITY—Sidney L. Cohen, president, recently organized National Association of Film Service Organizations, announced the professional buying-booking group would meet at the Hotel Cleveland, Cleveland, on Feb. 18-19.

An organizational committee composed of Bert Stern, Pittsburgh; Ed Doherty, Memphis; J. B. Schuyler, Milwaukee has reported to Cohen that counsel is now preparing an application for incorporation and it is anticipated that the Association will be fully incorporated by the February meeting.

Senate Sets Industry Hearings For Feb. 2

Paramount Shorts Go To TV In Huge Deal

NEW YORK—In a deal last fortnight involving 1600 short subjects, U. M. and M. TV Corporation acquired first option rights on product which Paramount releases and may wish to release to television markets in the future. The completion of contract negotiations before the end of the old year will enable the film company to reflect the capital gains benefits in its 1955 earnings position, financial sources pointed out, in learning the details of the \$3 million deals, of which \$500,000 was reported paid initially.

The agreement, it was understood, gives the purchaser negative rights to Paramount shorts with certain exceptions through September, 1950, and assures first option on any shorts disposed of to television in the future. U. M. and M. may rent the films for TV use anywhere in the world and for theatre showings outside the United States and Canada. The entire library has sound tracks in French, German, Italian, Japanese, and Portuguese, in addition to English, covering Paramount output through last September. The arrangement was negotiated by Barney Balaban, Paramount head, and A. W. Schwalberg, former president, Paramount Film Distributing Corporation, representing U. M. and M. president Charles M. Amory.

Series involved in the sale include Betty Boop, Little Lulu, George Pal Puppets, Noveltoons, and Screen Song Cartoons, as well as a group of Robert Benchley comedies, Grantland Rice Sportlights, and Travelogues. Musical shorts include subjects featuring Bing Crosby, Eddie Cantor, Ruth Etting, George Jessel, Ethel Merman, Lillian Roth, Ginger Rogers, and Burns and Allen, as well as Cab Calloway, Duke Ellington, Andre Kostelanetz, Phil Spitalny, and Rudy Vallee.

The purchase was described as representing the largest number of shorts ever released to television exhibition, surpassing in number the 1,000 sold recently by RKO Radio to C and C Super Corporation.

Columbia Releases 104 Features Through Screen Gems Unit

NEW YORK—Columbia last week announced that it has authorized its wholly-owned subsidiary, Screen Gems, to release a group of 104 feature films for television exhibition, but emphasized that the move does not constitute a sale of the product. The film company will retail title to the pictures and to all residual rights.

At the same time, Columbia noted that the release of the films to TV recognizes the "changing character" of the industry and the need for all companies to remain "fluid and flexible." As a matter of good business judgment, the management reached the conclusion, it was stated, that it wants to study at first hand the potential of the TV market as it relates to feature product which has been re-

Senator Paul Douglas For Admissions Tax Cut

WASHINGTON—Senator Paul Douglas (D., Ill.), last fortnight came out in favor of a reduction or elimination of the Federal admissions tax and other excise levies. He called on Congress to find additional revenue by closing loopholes in the present tax structure, and to use the extra fund for excise relief and to reduce personal income taxes in the lowest bracket. His views were set forth in a report issued by the House-Senate economic subcommittee engaged in a study of tax policy.

As a whole, the subcommittee opposes net tax reduction as long as the economy of the country is exuberantly healthy. In another finding, it said that small businesses should receive a tax reduction as soon as any general tax relief becomes available.

Anderson Succeeds McGee

OMAHA—Kenneth E. Anderson last week was named general manager, Cooper Foundation, and its subsidiaries, Cooper Foundation Theatre Companies. It was announced by president T. B. Strain. Anderson succeeds Pat McGee, who takes over as circuit buyer and booker.

Cooper Foundation operates situations in Nebraska, Oklahoma, and Colorado. Strain's law firm in Lincoln, Neb., Beghtol, Mason, and Anderson, will continue to represent the Foundation, but Anderson severed his personal ties with the concern to accept his new position.

Blumenstock Is Grandpop

NEW YORK—Major and Mrs. Marvin Perskie last fortnight became parents of a son born at University Hospital, Philadelphia. The Major is a prominent attorney of Wildwood, N. J., recently returned from active service with the Marine Corps. Mrs. Perskie is the daughter of Mort B. Blumenstock, Warners vice-president. The Perskies named the new son Morton Daniel. They have one other child, a daughter.

issued already theatrically and is now dormant in the backlog.

It was further pointed out that the move will provide Columbia with additional working capital for the expanded theatrical production program upon which it has embarked, to be accelerated in the near future.

CBS Buys Terrytoons; Terry To Remain As Head

NEW YORK—Columbia Broadcasting System last week revealed the purchase of Terrytoons, Inc., producer of animated cartoons at New Rochelle, N. Y., which has released theatrically through 20th-Fox for many years. According to CBS, the transaction was completed last month, but no financial details were disclosed. Paul H. Terry will continue as head of the cartoon firm.

Humphrey Heads Subcommittee; Plans Include Testimony From All Parties Involved, As Allied Seeks Regulation Bill

WASHINGTON—The Senate Small Business Subcommittee, headed by Senator Hubert Humphrey (D., Minn.), announced last fortnight that it will commence hearings of exhibition complaints concerning excessive film rentals and other distribution trade practices on Feb. 2. The unofficial date of Jan. 25 for the start of the sessions was postponed, it was understood, because of Senator Humphrey's prior commitments.

Although the subcommittee has no power to report legislation, the hearings will be the first step of the Allied States Association in pushing for federal regulation of the industry, to which it has been committed for some time, as the result of its grievance. Later, it can take its drive to other committees. Senator John Sparkman (D., Ala.), chairman of the full Senate Small Business Committee, stated that the forthcoming hearings will try to establish the extent to which the recommendations made by a subcommittee three years ago concerning the industry have been carried out. Humphrey emphasized that his subcommittee has no prior opinions on the issues, and that he hopes the hearings will serve to bring about a solution of some industry problems.

The subcommittee plans to hear testimony from all parties directly interested in the problems of theatre owners, Humphrey stated. Witnesses will include the representatives of other exhibitor associations as well as National Allied and unaffiliated theatre owners, he said, adding that the names of principal witnesses will be announced later. The Senator also revealed that spokesmen for distribution companies and federal officials interested in industry anti-trust law will be heard.

Senator Sparkman's declaration that one purpose of the hearings will be the investigation of the earlier subcommittee's recommendations was particularly significant inasmuch as one of those recommendations was an industry arbitration system, a proposed draft of which National Allied has rejected, primarily because it did not include film rentals, a subject the earlier subcommittee considered not a proper subject for arbitration.

Serving on the current subcommittee, in addition to Senator Humphrey, are Senators John F. Kennedy (D., Mass.), Wayne Morse (D., Ore.), Andrew F. Schoepel (R., Kans.), and Barry Goldwater (R., Ariz.).

Greenblatt Heads AA Drive

NEW YORK—Arthur Greenblatt, Allied Artists home office sales executive, has been appointed captain of AA's March of Progress Drive, Morey R. Goldstein, vice-president and general sales manager, announced last fortnight. The sales drive period embraces the 17 weeks from Jan. 28 to May 24.

RKO Teleradio Sells "Conqueror," "Jet Pilot" Back To Howard Hughes

NEW YORK—With the merger between General Teleradio, Inc., and RKO Radio Pictures, Inc., having been approved by the Federal Communications Commission and the organization to be known hereafter as RKO Teleradio Pictures, Inc., president Thomas O'Neil and president of the subsidiary, RKO Radio Pictures, Daniel O'Shea announced at a press conference last week:

(1) RKO will make a total of 17 pictures in 1956 at a total production cost of 19 millions, which will include some independently-made films.

(2) RKO will release approximately 20 films during the year at the rate of about one-and-a-half per month.

(3) Several co-production deals are in the works, one abroad and one domestically.

(4) RKO is in business both to produce and distribute films theatrically and, in addition, films will be made at the studio for television consumption.

(5) Both executives are very high on the future of the motion picture business.

(6) There has been no evidence of exhibitor hostility to the recent sale of some 740 films made prior to 1948 for use on TV domestically.

(7) There will not be any competition between RKO pictures on TV and RKO pictures in theatres. O'Neil opined that the films sold were old releases, that they would be competing with theatre releases in color, in wide-screen processes, and that those on TV would replace other programs which possibly might be bigger and better as far as audience draw was concerned.

(8) The company has sold to Howard Hughes personally the as yet unreleased features, "The Conqueror" and "Jet Pilot," for eight millions in cash plus four more millions for prints and advertising which will be paid out of Hughes' share of the proceeds from the distribution of the films. Both films star John Wayne and are in Technicolor and CinemaScope. Hughes will have no say in the distribution of the films, with "The Conqueror" being released in February and "Jet Pilot" to be made available around June of this year. O'Neil was particularly pleased with the deal since it increases the amount of operating cash that is available to the organization. He attributed Hughes' desire for the dual acquisition to sentimental reasons and the fact that both had high grossing potential. It is expected that RKO will acquire additional returns via distribution charges to Hughes.

(9) Not included in the sale for use on TV are "The Conqueror," "Jet Pilot," "Son Of Sinbad," and "Susan Slept Here."

(10) Under the terms of the film-for-TV sale, C and C Super Corporation is licensed to use the films on TV in this country and on TV and in theatres abroad for which \$12,200,000 was paid in cash with an additional payment of three millions to be made in the next 24 months. The original literary and film copyrights are retained by RKO Teleradio and re-

UA's Winikus To Move Into Paris Assignment

NEW YORK—Francis Winikus, executive assistant to Max E. Youngstein, United Artists vice-president, is to move to Paris on a permanent assignment in the spring, it was reported recently. This week, Youngstein and Winikus depart for Europe on a six-week survey trip and, shortly after his return, the latter is slated to move abroad.

Under the arrangement, Winikus will be active primarily in publicity, possibly concentrating on personalities. It was understood that Ben Halpern, recently named to the top United Artist publicity, advertising, and exploitation post in Europe, will devote the major portion of his time to exploitation for the foreign department of the company.

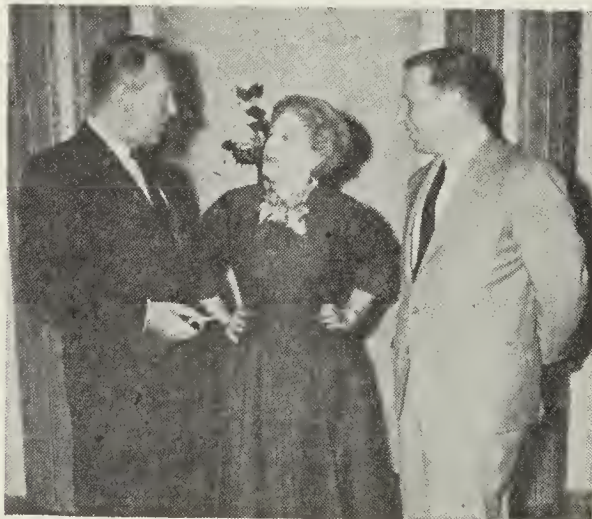
Communion Breakfast Set

NEW YORK—Roman Catholics of the industry in the area will hold their sixth annual communion and breakfast on Jan. 29. Mass will be celebrated in St. Patrick's Cathedral and breakfast, in the Grand Ballroom of the Waldorf Astoria Hotel will follow, it was announced last fortnight.

The sponsoring committee, representing major production, distribution, and exhibition organizations in the area, currently is planning the program.

issues or live TV broadcasts may be made based on the properties.

(11) RKO reserves the right for itself for exclusive showing on TV of the entire group of properties in six vital markets in which it owns TV stations: New York, Los Angeles, Boston, Hartford, West Palm Beach, and Memphis. Additionally, RKO Teleradio will have the exclusive first-run network or national TV showing rights in all domestic markets to 150 selected features from the backlog.



The opening of Warners' "The Court-Martial Of Billy Mitchell" was discussed recently by star Ralph Bellamy, Ruth Mitchell, Billy Mitchell's sister, and Charles Moss, executive director, New York Criterion, where the film bowed recently.

Memphis Censorship Future Is Doubtful

MEMPHIS—The report of a committee appointed by Mayor Edmund Orgill to study the film censorship needs of the city has been forward to the City Attorney for a determination of the legal situation if the City Commission elects to abolish or curtail censorship here. The report was prepared by committee head John W. Apperson, an attorney, and Ed Sapinsley, Malco executive, following discussions with industry leaders, the clergy, educators, and prominent citizens.

Sapinsley reported that exhibitors and distributors take the position that there is no need for censorship on the local level because the Production Code seal has eliminated it and police powers are broad enough to offer double protection, in addition to the fact the recent U. S. Supreme Court decisions have declared censorship unconstitutional. Apperson's report indicated that the citizenry is overwhelmingly opposed to censorship, but recommended that exhibitors be exhorted to indicate in advertising whether films bear the Code seal, and whether they are classified for children, adults, or family.

If the City Commission decides in favor of retaining censorship in some form, Apperson urges that the board be limited to three members who would view and censor only those pictures which do not bear a Code seal. It was further proposed that members of such a board be paid \$50 a month, with the chairman to receive \$75. Apperson questioned the wisdom of re-appointing any members of the old board.

Second Schine Suit Starts

BUFFALO—The Government's celebrated action against the Schine circuit and its officers, J. Myer Schine and Louis Schine, principal defendants, charging conspiracy to violate the 1949 consent decree, last week went to trial here for the second time. The suit was first tried last year before the late Judge John Knight, who died in June before handing down a decision after 13 weeks of testimony. Elmer F. Lux, one of the original defendants, won judgment at the conclusion of the Government's first case.

Prosecution sources indicated that the new trial is expected to be completed in approximately one week, indicating that both sides agreed to accept much of the testimony offered previously. Defense attorney Frank G. Raichle confirmed the trial date after conferring with Federal Judge Harold P. Burke and government attorneys.

MGM To Pact Freed

HOLLYWOOD—Arthur Freed, MGM staff producer for some years, and president Arthur Loew were negotiating a contract last fortnight to give Freed an independent producing unit at the studio, it was reported. Documents were to have been signed shortly.

Under the new arrangement, which will permit Freed to share in the profits of the features he produces, the first Freed production will be "Gigi," starring Leslie Caron in a musical version of the Colette novel. The deal, implementing MGM's new profit-sharing policy, is similar to that completed with Sol C. Siegel.

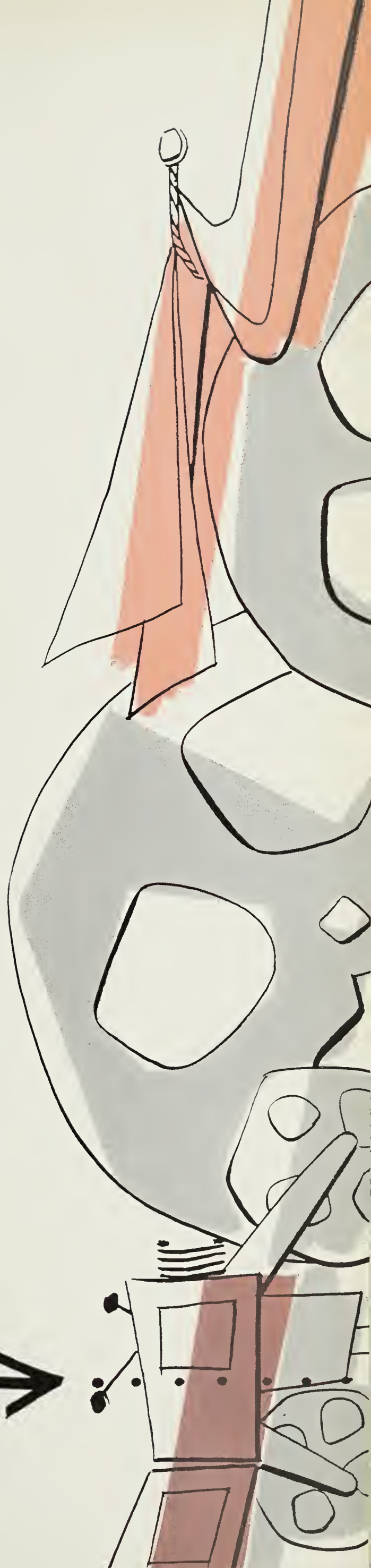
what picture

is The Film Daily

talking
about
when
it says:



“One of the
outstanding films of
recent years! Should
make audiences sit
right up in
their seats!”





"picnic" is the picture

that The Film Daily
calls:

"One
of the
outstanding
films of
recent
years!"

COLUMBIA PICTURES presents

WILLIAM HOLDEN

IN

picnic

WITH

KIM NOVAK

BETTY FIELD · SUSAN STRASBERG · CLIFF ROBERTSON

AND
CO-STARRING

ROSALIND RUSSELL

AS ROSEMARY

Screen play by DANIEL TARADASH · Based upon the play "Picnic" by WILLIAM INGE · Produced on the stage by THEATRE GUILD, Inc. and JOSHUA LOGAN
Directed by JOSHUA LOGAN · Produced by FRED KOHLMAR

CINEMASCOPE

TECHNICOLOR

"PICNIC" WILL HAVE ITS PREMIERE AT RADIO CITY MUSIC HALL IN FEBRUARY 1956

New Theatre Union Is Branded As Hoax

NEW YORK—An organization calling itself the National Association of Motion Picture Theatre Directors, Assistants, and Treasurers, which is soliciting authority to act as collective bargaining agent for theatre supervisory personnel, was branded "a hoax" last fortnight by a top regional executive of the AFL-CIO, who said that the NAMPTDAT is conducting its campaign without endorsement of any kind from his organization. The AFL-CIO spokesman remained unidentified at his request, pending the completion of an investigation by the AFL-CIO to determine what moves the amalgamated labor group can make to stop the new association from implying that it is connected with his own.

It was pointed out by the labor leader that the Taft-Hartley Act forbids supervisory personnel, such as theatre managers and their assistants, to belong to a union, especially one to which their own employees belong. He further noted that the thousands of cards recently dispatched by NAMPTDAT to prospective members bore a "non-existent" return address, namely, AFL-CIO East Coast Headquarters, Director of Organization, General Post Office, New York. The circular, sent out by Irving Fredlyn, former Loew's manager no longer in the industry, states that the NAMPTDAT was formed two years ago and would now bring job security and wage increases, among other benefits, to the solicited personnel, while maintaining it is affiliated with the AFL-CIO.

Towne Case Appealed

CHICAGO—An appeal from the reversal by Judge William Campbell of the finding by the Chancery Master for the Towne Theatre in its action against United Artists was filed last fortnight by attorney Thomas McConnell.

McConnell asserted that the Towne stock held in escrow by attorney Lazarus Krinsky on behalf of United Artists was secured by coercion and that the findings by the Chancery Master were supported by uncontradicted and conclusive evidence. He further contended that the court backed the Master's findings and not Judge Campbell's reversal of them.

The Towne stock involved in the case has an interest in the anti-trust award the theatre received from the film companies some time ago.

Millions Sought In Suit

NEW YORK—Five anti-trust suits seeking trebled damages totalling \$32,100,000 were filed last week in Federal District Court by Mieczyslaw and Marya Konczakowski, operating situations in Buffalo as Konczakowski Theatres. The actions claim conspiracy, admission price fixing, and the establishment of an unlawful system of clearances and runs, naming as defendants Paramount, Warners, 20th-Fox, U-I. Columbia, United Artists, Loew's, and Buffalo Theatres, Inc., in one suit. The other actions name the Matlowe, Regent, Senate, and Circle Theatres, as well as American Broadcasting-Paramount Theatres and Buffalo Paramount Theatres.

Best Sellers, Hit Plays Feature 20th-Fox Schedule Of 34 In 1956

NEW YORK—An amplified production program, which will see 34 pictures produced or released in 1956 at an estimated cost in excess of \$70,000,000 was announced last week by Darryl F. Zanuck, vice-president in charge of production at 20th-Fox, as a result of conferences with president Spyros P. Skouras during his recent visit to the company's Hollywood studios.

Included in the list of major properties are two of Rodgers and Hammerstein's most successful musical presentations, nine Broadway stage hits, and 14 of the nation's best-selling novels. All pictures will be produced in 35mm. or the new 55mm. CinemaScope.

The two productions launching the new CinemaScope 55mm. process are Rodgers and Hammerstein's "Carousel," already completed, and "The King And I," currently in production.

"Carousel" will be given national release starting in February. "The King And I" will be ready for release in certain theatres as early as September, 1956.

Zanuck also announced that 20th-Fox will produce two pictures a year in the new and revolutionary CinemaScope 55 process, which presents a richer, deeper, clearer picture with an added feeling of audience participation.

As a personal production, Zanuck currently is working on the best-selling novel, "The Man In The Gray Flannel Suit," by Sloan Wilson, screen play and direction by Nunnally Johnson, and starring Gregory Peck, Jennifer Jones and Fredric March. It is the company's Easter release. Also on Zanuck's slate in another best-seller, "Island In The Sun," by Alec Waugh.

Producer Buddy Adler will start 1956 off with his production of "The Lieutenant Wore Skirts," starring Tom Ewell and Sheree North. This is the company's

Konecoff (Continued from page 8) his company. Impressing them considerably was the fact that for the first time in history, IFE is giving advances and guarantees on product selected by them.

At the moment, it looks as though IFE will release 12 pix in 1956, which is the maximum they care to take on. Of this number, three may be French productions. February should see the workshop sessions get under way with exhibitors throughout the country, with the best being offered on selling, publicity, advertising, and public relations in sessions tying in with the release of the forthcoming "Lease Of Life" and "Lost Continent."

THE METROPOLITAN SCENE: RKO Theatres, in a smart move, started listing the complete schedule of times that the main feature starts in all their theatres in and around the city. It informs patrons what time to arrive to see the feature from the start and that the last showing will get them home well before midnight. In all situations, the last showing of the main feature starts at 9:30 p.m. Good public relations, say we.

first release in January. He will follow this with the already completed "The Bottom Of The Bottle," written by Georges Simenon, Henry Hathaway, director, starring Van Johnson, Joseph Cotten, Ruth Roman, and Jack Carson; also a January release, now in production in Hawaii, is Adler's "The Revolt Of Mamie Stover," written by William Bradford Huie, Raoul Walsh, director, starring Jane Russell and Richard Egan, to be released in April. In the coming months, Adler will produce such Broadway stage hits as "Bus Stop," "A Hatful Of Rain," and "Anastasia." Two novels on Adler's slate are "The Day The Century Ended" and "Solo." Also on the schedule is "Heaven Knows, Mr. Allison," a Buddy Adler-Eugene Frenke production.

Other producers and their assignments include Samuel G. Engel: "Bernardine," "A Roomful Of Roses," "Boy On A Dolphin." Nunnally Johnson: "Do Re Mi," "Oh Men, Oh Women." Charles Brackett: "The Sixth Of June," starring Robert Taylor, Richard Todd, Dana Wynter, and Edmund O'Brien, "The Desk Set," "The Wayward Bus." Henry Ephron: "23 Paces To Baker Street," starring Van Johnson, Vera Miles, Cecil Parker, Cole Porter's "Can Can," "The Best Things In Life Are Free." Herbert Bayard Swope, Jr.: "Hilda Crane," starring Jean Simmons, Guy Madison, Jean Pierre Aumont. James Mason: "Jane Eyre," "High Wind In Jamaica," "Ten Feet Tall." Robert L. Jacks: "The Proud Ones," starring Robert Ryan, Virginia Mayo, Robert Stack, "The Circle." William Bloom: "On The Threshold Of Space," starring John Hodiak, Guy Madison, Virginia Leith, Dean Jagger, to be released in March. William Hawks: "The Last Wagon." Andre Hakim: "The Man Who Never Was," starring Clifton Webb and Gloria Grahame, slated for February release. Unassigned: Ernest Hemingway's "The Sun Also Rises."

E. C. Dowden, Loew's PR Director, Dies

NEW YORK—Edward C. Dowden, 67, public relations director, Loew's Theatres, Inc., working under President Joseph R. Vogel, died last fortnight at his home.

Dowden had been with Loew's Theatres for 27 years. Born in Brooklyn, he worked as a police reporter for the Brooklyn Citizen and later for the Standard Union. While with Loew's Theatres, Inc., he handled publicity for Loew's Metropolitan, Brooklyn, and for many years was assistant to Oscar A. Doob, and later Ernest Emerling, national publicity and advertising director.

For 20 years he had also served as publicity director for the Emerald Association, which conducts fund-raising drives for child-care institutions in the Roman Catholic Diocese of Brooklyn. Dowden was also a director of the Roman Catholic Orphan Asylum, and a member of the advisory board of the Angel Guardian Home in Brooklyn. He was honored by the Pope for philanthropic work.

FRIDAY



he 13th ... IS A LUCKY DAY



YES—Friday, the 13th of January, 1956, is the lucky day when everyone goes to one big nationwide screening — to be held simultaneously in theatres in 32 exchange cities. Exhibitors, press and opinion-makers will all be there to see the only musical ever to rival “White Christmas.”

Invitations for “Anything Goes” screenings are in the mail now. If yours doesn’t reach you soon, call your Paramount branch... for this is an industry festival no one wants to miss. Dazzling stars — opulent production — marvelous music — make “Anything Goes” the greatest attraction theatres have ever been offered for Easter playing time.

GOES

BING CROSBY • DONALD O'CONNOR
JEANMAIRE • MITZI GAYNOR
PHIL HARRIS in
“ANYTHING GOES”

In VistaVision and Color by Technicolor • Music and Lyrics by Cole Porter • Produced by Robert Emmett Dolan • Directed by Robert Lewis • Musical Numbers Staged by Nick Castle • Jeanmaire ballet and “I Get A Kick Out of You” Staged by Roland Petit Screen Story and Screen Play by Sidney Sheldon From the Play by Guy Bolton and P. G. Wodehouse (Revised by Howard Lindsay and Russel Crouse) New Songs by Sammy Cahn and James Van Heusen
A Paramount Picture

SHOWMANSHIP SWEEPSTAKES

1955-56 SERIES Finalists In Contest No. 28

George Nonamaker
Editor

"They Went That-a-way" And Kids Follow As Western Stunt Triumphs

PHILADELPHIA—Due to the fact that Ted Munson and Gerald E. Schumm, Coral, West Palm Beach, Fla., realize that despite atom ships, super men, etc., the kids still go for westerns in a great big way, they find themselves \$100 prize winners of SHOWMANSHIP SWEEPSTAKES contest 28 with their entry involving a TV tieup, a Sheriff, Sheriff's Posse, Sheriff's Code, etc.

WINNING ENTRY

THEY WENT THAT-A-WAY

Submitted by

Ted Munson and Gerald E. Schumm
Coral, West Palm Beach, Fla.

725 seats • 50 cents top adult admission
General patronage.



THE SHERIFF

During the past year TV has become a bigger problem than ever in the West Palm Beach area due to the increase in the number of stations. Naturally, this has affected all movie business; but it has practically eliminated the Saturday morning "kiddie show."

Since it is our belief that we must keep the kids in the movie going habit today if we are to have them as an adult audience in the future, we felt that we must find some way to get them away from the TV sets on Saturday morning. Realizing that the usual programs of cartoons, a feature, serial, etc., just wouldn't do the trick, we decided to try the old strategy, "If you can't beat 'em, join 'em."

We contacted the local NBC television station, WJNO, Channel 5, and suggested a tieup with their very popular weekday show, "The Sheriff," which is on the air every evening between five and six o'clock Mondays through Fridays. He has a variety show that includes audience participation games, live entertainment in the form of local talent, a short western film, animal acts on occasion from various zoo exhibits in the area, etc.

added to our own usual kiddie program would bring in some of the TV audience, or followers of his program, which is very popular here.

"The Sheriff" has a club called "The Sheriff's Posse." Each member receives

PARAMOUNT PLAYOFF

PHILADELPHIA—Today (Jan. 11) marks the end of the posted period of Paramount's \$500 SHOWMANSHIP SWEEPSTAKES prize for the best campaign submitted on "We're No Angels."

The judges picked two entries on the picture: C. F. Wallace, Four-Star, Scottsville, Mich., winning \$100 from MOTION PICTURE EXHIBITOR in contest 21, and S. L. Sorkin, RKO Keith's, Syracuse, N. Y., winning \$100 in contest 24. Both, according to SWEEPSTAKES rules, now have "a leg to stand on." Their entries are being resubmitted to our staff of more than 50 judges, who will weigh their respective merits, and select the winner, who will receive the final prize on the picture, Paramount's \$500 award.

Contestants are urged to watch carefully expiration dates of the offers still pending from the film companies on additional SHOWMANSHIP SWEEPSTAKES awards, so that they may get entries in before stated times.

added to our own usual kiddie program would bring in some of the TV audience, or followers of his program, which is very popular here.

"The Sheriff" has a club called "The Sheriff's Posse." Each member receives

SHERIFF'S POSSE

I hereby authorize Deputy

to be a member of my posse
in good standing, this.....
day of....., 19.....

Channel 5
Palm Beach

THE SHERIFF
WJNO - TV

The Sheriff's Code

I pledge to be a good Deputy by being:

1. RESPONSIBLE to my community
2. COURTEOUS to all people
3. OBEDIENT to my superiors
4. FAIR to my fellow man
5. FAITHFUL to God and my own word

a membership card (see reproduction); and we agreed that all members of the club would be admitted at the reduced rate of 15 cents. Regular children's admission to these shows is 25 cents.

We suggested that films be taken of the program staged at the theatre and played back sometime during the following week over TV. In this way all the kids who attended the Saturday morning show at the theatre could see themselves on TV the following week, since the entire audience at one time or another would be photographed.

In order to get the complete cooperation of the TV station, we agreed to become a co-sponsor of the weekly TV program at an extremely reasonable rate, namely \$20, which is considerably less than any other sponsor's pay; because we, in turn, give the TV station valuable screen advertising for their show. They plug our kiddie show every day of the week and, in addition, show the films taken at the theatre three times a week, and, films taken outside the theatre showing the big lines waiting to get in. This was the TV station's own idea and cost us nothing.

Each week a prominent civic leader or the fire chief, police chief, highway patrol officer, or some similar personality, appears on the program, addresses the children on subjects that are of vital importance to their well being and welfare.

From time to time prizes are given to the children from other sponsors of "The Sheriff" WJNO TV program.

To get into the theatre at the 15 cents reduced rate, the children have to "show" their Posse Cards for identification. The cards are issued at the TV station only. Needless to say, the number of members in the Sheriff's Posse is increasing at a very rapid rate, and in a short time we expect every boy and girl in the community will be carrying them. The total in only a short time has passed the thousand mark.

Particular attention should be paid to the provisions on the Posse Card and to what each child agrees to do in order to become a posse member. In this way both the television station and the theatre are doing all in their power to instill the ideals of good citizenship in each child at the impressionable age, and in so doing trying to nip juvenile delinquency before it ever gets started.

Live amateur talent is incorporated into the Sheriff's program each Saturday; one-sheet boards have been made up by the TV station and are on display at the Surf and Coral with a photograph of The Sheriff along with copy taken from newspaper advertisements. Screen trailers are running in the Surf, Coral and Riviera to promote the shows.

The first Saturday morning show with this new format, using live talent and cashing in on the popularity of "The Sheriff" and his western TV show, boosted our business 200 per cent over any previous children's matinee this year.

We are confident that this new talent from TV coupled with all the different variations we can use, such as tie-ins with School Boy and Girl Patrols, Cub Scouts, Boy Scouts, Girl Scouts, etc., when combined will keep the ball rolling for as long as we care to continue.

RUNNER-UP NUMBER 1

A MUTT PARADE

Submitted by Sam D. Wormus
Rialto, Loveland, Colo.

800 seats • 75 cents top adult admission
Small town patronage.



Approximately 150 youngsters and 70 dogs participated in the "mutt parade" we sponsored recently in conjunction with our showing of Walt Disney's "Lady And The Tramp" in this town of about 9,000 population.

Local merchants gave \$40 in \$5.00 gift certificates, each participant received an ice cream bar in a tieup with City Dairy; while the theatre donated passes to all participants.

Advertising over and above average on the stunt was held to \$18 additional news advertising and \$30 for radio time. Because of the interest gained, the radio station doubled our spot announcements to two minutes each at the cost of one, which is \$1.00 per spot.

The Loveland Mayor presented the awards and the parade was tape recorded and broadcast over the radio twice.

Everything was at no cost to the theatre, except for the extra newspaper and radio advertising.

RUNNER-UP NUMBER 2

THAT PERSONAL TOUCH

Submitted by A. Francis Smith
Satuit Playhouse, Scituate, Mass.

1,000 seats • 65 cents top adult admission
Family patronage.

Our situation finds us in the position of being able to advertise in only two weeklies, as Boston and Quincey are out. To offset this we have a mailing list of 8,000, which is used effectively at all times, especially when personalized in the case of mailing congratulations on births, etc.

In the case of births, I obtain this information from the weekly newspapers or Town Hall and send them out as soon as possible. Each card serves as a free pass and my staff has been instructed to call me when any card is presented so I can personally welcome the people to the theatre. Naturally, the name is then placed on the mailing list to receive our regular programs.

A tabulation shows that 25 to 40 per cent of the strangers receiving the cards redeem them. The people feel that we have taken a lot of trouble to take notice and at this time you can strike a family more forcibly than at any other time.

An entirely different stunt pulled recently was a "Revival Week," during which we sent out cards to the mailing list asking people to request pictures they would like to see play at the theatre a second time. This proved so successful that we intend to try it several times a year. It creates great patron interest, evidently gives patrons an opportunity of catching up on films they missed the first time, and certainly guaranteed their attendance when the film they selected is shown.

Congratulations...

.....
.....
.....

On the birth of your
The Satuit Playhouse, Scituate Harbor, invites you to be
their guests at any performance on or before

.....
Manager

RUNNER-UP NUMBER 3

"LAND OF THE PHARAOHS"

Submitted by William Wyatt
SW Virginian, Charleston, West Virginia

954 seats • 70 cents top adult admission
General patronage.

On this film our campaign featured a newspaper contest in The Charleston Daily Mail in the classified ad section with plugs for both the contest and the picture appearing on the front page of the paper. Questions creating interest in the film were asked; and the answers were hidden among the classified ads. This resulted in approximately 175 inches of free space, with passes awarded as prizes.

Five thousand 9½ inch x 14 inch mats were used by a drive-in and restaurant. A six-column mat was used. The cost was only \$5.10 for the engraving of the mat.

A special display was set up at the local library using 11 x 14's and 8 x 10's around a display of books about Egypt.

In the way of cop-op ads we obtained 2,000 programs at no charge due to a merchant having his ad on the back; 1,000 book marks in a co-op with another merchant; mention on the menu at King's Restaurant with a play on the word "King" using ad lines such as "A Meal Fit For A King In The Land Of The Pharaohs Can Be Had At King's Restaurant"; etc.

A "pyramid" sundae was featured at Kresge's Dime Store.

A mystery tune contest was planted on radio station WKNA; and a Seven Wonders of the World contest on WGKV.

In addition, a 72-inch co-op newspaper ad was obtained with Guthrie-Workman Tire Company.

In our newspaper ad we used the personal endorsement gimmick.

RUNNER-UP NUMBER 4

BE A JOINER

Submitted by Ned Glaser
State, Harrisonburg, Va.

650 seats • 53 cents top admission
City and rural patronage.

A theatre manager can benefit immeas-

urably and his theatre likewise if he joins in as many civic organizations and activities as possible. The mere mention of you or your theatre's name in newspaper write-ups of these activities in connection with your participation in various local events the better. In this manner you cement good relations with both the press and the public.

This is a Roth Theatre, and Mr. Roth insists that we be members of civic clubs and have a purpose in the community. The company sponsors me in the Junior Chamber of Commerce, the Chamber of Commerce, City Recreation Board, American Legion, and other local groups.

As an example of how this works to a theatre's advantage, I am coach of the
(Continued on page 21)



While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

DISTRIBUTOR CASH PRIZES NOW IN EFFECT . . . are as follows:

PARAMOUNT PICTURES

\$500⁰⁰ on —

"WE'RE NO ANGELS"

(This Prize Offer expires Jan. 11, 1956)

REPUBLIC PICTURES CORP.

\$500⁰⁰ on —

"THE LAST COMMAND"

(This Prize Offer expires Feb. 22, 1956)

RKO RADIO PICTURES, INC.

\$500⁰⁰ on —

"The Treasure of Pancho Villa"

(This Prize Offer expires April 11, 1956)

O'Shea Named Magna Sales Head, Resigns Paramount Executive Post

NEW YORK—Edward K. (Ted) O'Shea has been named vice-president and world sales manager, Magna Theatres Corporation, it was announced last week by George P. Skouras, president.

O'Shea, a vice-president of Paramount Film Distributing Corporation, terminates a nine-year association with that company and will assume his new duties within a few weeks. A veteran sales executive, O'Shea became associated with Paramount when that firm purchased control of Liberty Pictures. Prior to his affiliation with Liberty, O'Shea was eastern and southern sales manager of Loew's, Inc., for many years.

Skouras, in making the announcement, revealed that under O'Shea's guidance plans for accelerated distribution of "Oklahoma" throughout the United States would be formulated.

Concurrent with the announcement, Barney Balaban, president, Paramount, expressed "a deep sense of personal and professional regret" at O'Shea's resignation. Balaban stressed the many important contributions to Paramount's success and welfare" made by O'Shea during his association with the company. He also voiced his feelings of "loss in Ted O'Shea's leaving and believed that in his new association O'Shea will be of tremendous help to his associates and inspire them with the affection and enthusiasm which he did while a member of Paramount's distribution forces."

Balaban was joined by George Weltner, in charge of worldwide sales for Paramount, in expressing best wishes for O'Shea's "further and continued success."

Top level realignment of Paramount's domestic distribution organization, following the resignation, was announced by Weltner. Hugh Owen, a vice-president of Paramount Film Distributing Corporation, has been named eastern sales manager. Signey G. Deneau, who had been assistant to O'Shea, has been appointed western sales manager.

FCC Comments On Toll-TV

WASHINGTON — Subscription television would bring about "a basic change in the American system of broadcasting, and raises substantial questions of a legal, technical, and policy nature," it was emphasized again last fortnight by the Federal Communications Commission. In its latest report, the FCC notes that filings in the controversial toll TV system have been more voluminous than in any previous docket case.

N. Y. Inspections Continue

NEW YORK—By the end of the second week of its inspection of metropolitan motion picture theatres, the New York Fire Department reported that there remained 257 more situations to be scrutinized. At that time, it had surveyed 143 theatres, and recorded 56 violations. Multiple violations were rare on the houses checked, the Department stated.

March Of Dimes Begins Distribution Of TV Films

NEW YORK—The distribution of films made by top entertainment stars on behalf of the 1956 March of Dimes was started last fortnight, according to an announcement by Howard J. London, radio, television, and motion picture department director, National Foundation for Infantile Paralysis.

Prints of television films are being shipped on a staggered basis to all TV stations in the United States and its territories, and to the armed forces. Wherever possible, the 16mm. prints will be distributed on an exclusive basis, to avoid duplication of stars in an area.

COMPO Studies Plan To Attract Women

NEW YORK—The press relations committee of COMPO met last fortnight to consider means of implementing proposals advanced by AB-PT head Leonard Goldenson at the membership meeting last month that the industry strive to lure more women into the nation's theatres with attractions designed to appeal to them.

Members of the committee, headed by Harry Mandel, publicity chief, RKO Theatres, heard Goldenson present his proposals at the COMPO offices, and expand on his original remarks to the effect that the advent of automation, bringing greater mental tension for workers, could be a factor in building the theatre attendance among men as well. Another meeting of the committee was planned for this month to consider any specific recommendations, a series of which will later go to the COMPO triumvirate and to MPAA committees, it is expected.

Also attending the discussion session were Ernest Emerling, Harry Goldberg, Kenneth Clark, David Diener, Robert W. Coyne, and Charles McCarthy.



Many top actresses were usherettes recently at the premiere of Paramount's "The Rose Tattoo," Astor, New York City, and seen above are, left to right, Leslie Caron, Joyce Greenfell, Viveca Lindfors, Geraldine Page, Rita Gam, and Helen Hayes.

Tent Elections Set New Variety Slates

PHILADELPHIA—Edward Emanuel, property master, Variety Clubs International, last fortnight announced further results of elections in the various Tents across the country.

Tent One, Pittsburgh: Ray E. Scott, chief barker; Harry Kodinsky, first assistant; David J. McDonald, second assistant; Ernest Stern, dough guy; and David C. Silverman, property master.

Tent 14, Milwaukee: Oliver C. Trampe, chief barker; Edward E. Johnson, first assistant; Morris Anderson, second assistant; William J. Pierce, dough guy; and Harold P. Pearson, property master.

Tent 16, Omaha: J. Robert Hoff, chief barker; Don Hammond, first assistant; Joe Jacobs, second assistant; William E. Barker, dough guy; and Walter Creal, property master.

Tent 20, Memphis: Gilbert Brandon, chief barker; Alton Sims, first assistant; Fordyce Kaiser, second assistant; Nate Reiss, dough guy; and Howard Nicholson, property master.

Tent 22, Oklahoma City: D. J. Tullius, chief barker; George Fisher, first assistant; Paul Rice, second assistant; Paul Townsend, dough guy; and Robert Busch, property master.

Tent 27, Grand Rapids: H. William Freck, chief barker; Jay Abbott, first assistant; Phil Osterhouse, second assistant; Joe Busic, dough guy; and Clive R. Waxman, property master.

Tent 37, Denver: R. C. Hill, chief barker; Jim Ricketts, first assistant; Jack Felix, second assistant; Melvin Glatz, dough guy; and Bruce Marshall, property master.

Tent 38, Salt Lake City: Irving Gillman, chief barker; K. O. Lloyd, first assistant; John Krier, second assistant; Sam McFadden, dough guy; and Eugene Jones, property master.

Tent 44, Jacksonville: Charles J. Carter, chief barker; Horace Denning, first assistant; Ted Chapeau, second assistant; Clinton S. Ezell, dough guy; and William L. Beck, property master.


Clearance Pattern Upheld

MINNEAPOLIS — Upholding the 28-day clearance pattern here, Federal Judge Gunnard H. Nordbye last fortnight rendered a decision in the year-old action brought by William and Sidney Volk against eight major distributors and two circuits, in which the plaintiffs contended that their de luxe, suburban Terrace is entitled to a special move-over status. Judge Nordbye ruled that there is convincing evidence that suburban situations are aided, rather than injured, in their boxoffice gross by extensive first or move-over runs, which tend to "build" a picture.

The jurist further held that there was no evidence of conspiracy on the part of the eight distributors, RKO Theatres, and the Minnesota Amusement Company in restricting extended first-runs to the Minneapolis Loop area, thereby eliminating the plaintiff's request for almost \$1 million damages under Federal anti-trust legislation. The court also stated that no exhibitor has an "absolute right" to force an earlier run.

MIGHTY SERIAL

ADVENTURES of the frontier's
mightiest outlaw-
hero!



Sensational, sizzling
saga of America's wild-
est frontier! Here's ac-
tion enough to bring
the young in heart back
to the matinees of your
theatre again and
again and again!

PERILS OF THE WILDERNESS

GUN EMPEROR OF THE NORTHWEST!

starring

DENNIS MOORE

with **RICHARD EMORY · EVE ANDERSON · KENNETH R. MACDONALD**

Story and Screen Play by **GEORGE H. PLYMPTON** · Produced by **SAM KATZMAN**

Directed by **SPENCER G. BENNET**

**A SENSATIONAL CAMPAIGN BOOK
FOR THIS SUPER-ACTION SERIAL FROM**

Columbia!

The International Scene

Canada

Canadian Industry Has A Bright New Face

TORONTO—The Canadian theatre industry has a bright face. According to a survey, 40 per cent of 2,121 present 35mm. houses are new since 1946. In addition, a goodly portion of theatres in this country have been given new faces through re-furbishing, with over \$100,000 being spent in some cases. Since the beginning of 1946, there have been 915 situations constructed in this country with 12 four-wall houses and 10 drive-ins now under construction, and five four-wall and 13 drive-ins in the planning stage.

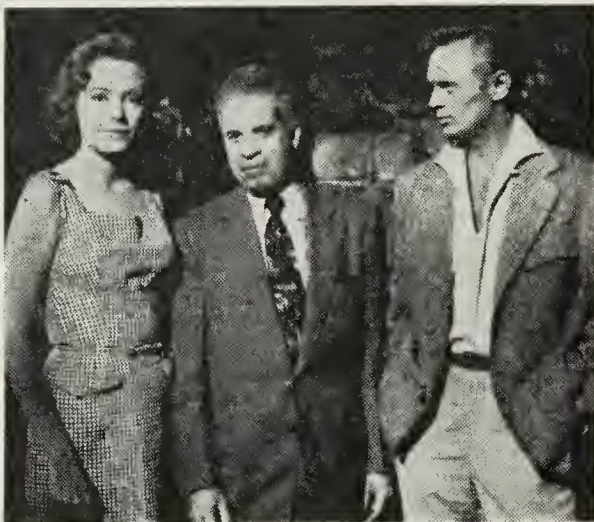
Paradoxically, while theatres were closing, mainly because of TV, others were opening. The reason is that many communities, formerly served by 16mm. in halls, picked up enough population through immigration or the coming of industries to support a 35mm. theatre. Also drive-ins were being established. The theatres that closed were largely urban and old, the ones that opened are in smaller communities.

The 1954 advance statement of the Dominion Bureau of Statistics, issued recently, said: "The number of theatres and halls exhibiting motion pictures fell by 83 in 1954. The greatest change occurred in the number of halls serviced by itinerant operators. There were 147 fewer of these in 1954 than in 1953. Community enterprises fell by 24. Regular theatres increased in number by 32, and drive-in theatres increased by 56."

Canadian Comment

Victoria, Toronto, was sold by Famous Players to a parking firm which intends erecting a two-story structure housing some 200 cars. . . . Canada may have its own sub-section of the Society of Motion Picture and Television Engineers. Some of its 140 Canadian members, 70 of whom are in Ontario, met recently in Toronto to discuss the possibility of such a move. . . . Harvey Harnick, general sales manager, Columbia Pictures of Canada, heads the fund-raising committee of Toronto's Variety Tent 28, while Charles S. Chaplin, general manager, United Artists of Canada, will handle the souvenir program for the annual baseball game.

CINE CHATTER—James Sturgess, Shea's, and Roy O'Connor, Regent, were reelected president and vice-president, respectively, Toronto Moving Picture Projectionists Union, Local 173, IATSE, Lou Lodge, Uptown, is secretary-treasurer; Bert Higgins, Shea's, recording secretary; and Pat Travers, business manager. On the executive board are Lorne Clark, Dave Siegel, Roy Wilson, and Graydon Hulse. Trustees are George Rands, Hilliard Gray, and Jackie Harris. . . . Edmonton Theatres Association elected F. Varlow, Empress, president, with W. Pilkie, Jr., vice-president, and J. Brager, secretary-treasurer. Directors are B. Galley, S. Binder, Walter



Alfonse Valades, Mexico sales manager, United Artists, recently met Richard Widmark and Jane Greer, stars, Russ-Field production, "Run For The Sun," during a visit to the Churubusco Studio, Mexico City, to view the filming.

P. Wilson, Clarence Entwistle, G. Staniland, and W. Pilkie, Sr. . . . Projectionists in British Columbia were given no advance notice of an Order-in-Council of the Provincial Government requiring all motion picture projectionists over 70 years old to take annual tests. . . . Election of Arthur P. Bahen to the town council of Beauconsfield, Que., was annulled on the appeal of an elector, who pointed out that he hadn't met the residential requirements by nomination day. Bahen is Odeon's Montreal supervisor. . . . The Ontario government will not be giving exhibitors an adjustment in their provincial license fee. The 12-month-life of licenses was cut to 10 months when the Government decided to date them to the end of the fiscal year, March 31, instead of May 31, the closing date under the Theatres and Cinematographs Act, which had been supplanted by Theatres Act, 1953. . . . An assessment reduction was given to A. I. Rosenberg's Parkway Drive-In, Kitchener, Ont. . . . Dr. and Mrs. Aimee Ares, who sold their Tivoli, Arborfield, Sask., to take up residence in Edmonton, were guests of honor at a farewell gathering given by townsfolk. . . . Thomas Russell Robertson, 49, a projectionist in Victoria, B.C., for 30 years, died recently in a hospital after collapsing at the theatre.

England

LONDON—The J. Arthur Rank Organization's Odeon Circuit, in an unprecedented move, has booked a motion picture with an "X" certificate, Otto Preminger's "The Man With The Golden Arm," it was announced by Arnold M. Picker, United Artists vice-president in charge of foreign distribution.

The British censor's "X" rating approves "The Man With The Golden Arm" for adult audiences.

The widely-discussed United Artists release has been set for extended playing time in its British premiere engagement at Rank's Odeon Leicester Square, opening on Jan. 12, with an extended move-over run to follow at the Metropole and Victoria.

Rank Asks Public To Aid British Films

NEW YORK—The Rank Organization last week took its case for British product directly to the American public with a full page pilot advertisement in the New York Times, in which J. Arthur Rank appealed to theatregoers to intercede with local exhibitors in behalf of films from the United Kingdom. The Times, although a New York newspaper, has a national circulation, with the result that it appeared certain that the words from the British producer would reach industry ears in key exchanges across the country.

Rank also took issue with the recently published results of surveys made by Theatre Owners of America on the opinion held by a carefully selected cross section of U. S. theatremen concerning British films, undertaken to stimulate foreign bookings because of the reported Hollywood product shortage. He challenged the notion that the British accent handicaps product here, in the light of the fact that every American film company uses British stars, or those who originally hail from the United Kingdom. Answering the accusation that British films lack action, he pointed out that they have won critical acclaim and awards year after year from experienced U. S. critics.

Rank let it be known that spotty bookings in art outlets are not sufficient if it limits the viewing of his product to thousands instead of millions of Americans who are being cheated of the opportunity to see first-rate British films because of the conviction of domestic exhibitors that the pictures are not made for an international market.

MGM Cuba Manager Dies

HAVANA—Robert O. Schoham, MGM Cuba manager, died following an emergency operation. Schoham became associated with Loews in 1928 and, in 1932, was named manager for Finland. Subsequently, he filled similar posts in Belgium, Sweden, Puerto Rico, and other European and Latin American countries. He is survived by his widow, Miriam, and a sister, Mrs. Dolly Goldsmith, London.

Du Mont Treasurer Elected

NEW YORK—Stanley F. Patten was elected treasurer, Allen B. DuMont Laboratories, Inc., it was announced last fortnight by Dr. Allen B. DuMont, board chairman. Patten succeeds Paul Raibourn, who will continue as director, and takes over his new post in addition to his duties as vice-president and also director.

After these initial dates, the Preminger production will go into the Odeon houses throughout Great Britain.

Mexico

MEXICO CITY—Mario Zacarias, president. Producciones Zacarias, has been named head, Producers Association. His assistants are Armando Orive Alba, manager, Clasa Films, who is vice-president, and producer Rosas Priego, treasurer.



Paramount employees from the New York metropolitan area who last year joined the company's 25 Year Club were honored at home office ceremonies in New York City as they received from Adolph Zukor, Paramount founder and board chairman, gold watches and scrolls in recognition of the quarter of a century of service each has contributed to Paramount progress. Barney Balaban, Paramount president, and several other top executives of the company, witnessed the proceedings. New 25 Year Club members shown include Alexander Blau, Marion Frejmann, Katherine Grzybowski, Evelyn Michaelson, William Ramag, Charles Schierenbeck, Armand Cardea, Harry Doldus, Aimee Elliott, Alexander Kiralfy, Milton Kirshenberg, Edward T. Cassidy, Jr., Joseph Coleman, Anna Isokait, Hugo Johnson, Max Klein, Vincent Marion, Alfred Nielson, Olympio Pagano, Frank Sudal, Hugh J. Hester, Barbara Schwab, William H. Struhs, and Herbert Wissman.

33 Paramount Staffers Reach 25 Year Club

NEW YORK—Thirty-three Paramount employes, each of whom this year marked a quarter of a century of continuous service, were inducted last week into the company's 25 Year Club.

Adolph Zukor, board chairman and founder of Paramount, presided at the 25 Year Club induction ceremony, an annual Yuletide event at the Paramount home office. Barney Balaban, president, and other top executives witnessed the proceedings.

Gold watches, scrolls, and service pins commemorating their 25th anniversary with Paramount were presented to the employes by Zukor.

Those employed by Paramount Pictures Corporation inducted are Alexander Blau, Marion Frejmann, Katherine Grzybowski, Evelyn Michaelson, William Ramage, and Charles Schierenbeck.

Paramount International Films inductees are Armand Cardea, Harry Doldus, Aimee Elliott, Alexander Kiralfy, and Milton Kirshenberg.

Branch employes inducted are Loretta Bachmann, New York; Alberta Collins, Des Moines; branch manager Edward G. Chumley, Jacksonville; Robert M. Grace, Washington; Pauline U. Hall, Denver; Vincent A. Kramer, Cincinnati; Lucille E. Mitchell, Memphis; Bernice Roth, Chicago; and Marian P. Stowe, Jacksonville.

The new 25 Year Club members from Paramount News are Edward T. Cassidy, Jr., Joseph Coleman, Anna Isokait, Hugo Johnson, Max Klein, Vincent G. Marion, Alfred Nielson, Olympio Pagano, and Frank Sudal.

Long Island Laboratory inductees are Hugh J. Hester, Barbara Schwab, William H. Struhs, and Herbert Wissman.

Rogers, Evans Honored

HOLLYWOOD—Roy Rogers and Dale Evans, at the invitation of Harlequin Gene Autry, will be honored by a testimonial dinner at the Masquer's Club on Jan. 12, and will receive the George Spelvin Actors' Award for their humanitarian services.

\$702,000 Suit Filed

NEW YORK—An anti-trust suit for damages of \$702,000 was filed in Federal District Court here last week by the 30-First Avenue Theatre Corporation. Named as defendants were Loew's, Inc., Loew's Theatre and Realty Corporation, Marcus Loew Booking Agency, Paramount, Columbia, U-I, and United Artists.

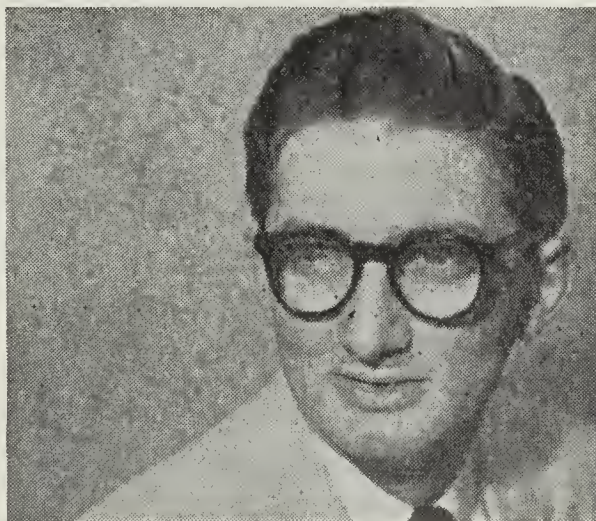
The plaintiff, operator, Hobart, Astoria, N. Y., asks that the defendants be restrained from negotiating agreements conspiring to restrain trade.

Showmanship Sweepstakes

(Continued from page 17)

Midget League football team in town; and the caption under a three column picture on the sports page of the local paper showing the backfield of the team and myself, had a caption reading "This will be the starting backfield for the Eastern Winds this evening at Memorial Stadium in the Midget League football opener, etc., with coach Ned Glaser, manager, State theatre, etc."

A person who has these contacts surely doesn't have too much of a job promoting and exploiting pictures. It makes a manager's job much easier by being active and known for his participation in community projects.



Charles F. Wallace, 4-Star, Scottville, Mich., whose recent SHOWMANSHIP SWEEPSTAKES entry on Paramount's "We're No Angels" won him \$100 from MOTION PICTURE EXHIBITOR, also got a "leg" to stand on toward winning the film company's \$500 on this picture.

Big
Big
Big

biggest
picture
ever
filmed

by

RKO

THE
CONQUEROR



Coming
in early 1956

from RKO



NEWS OF THE TERRITORIES . . .

Albany

A sidelight of the reopening of the Colonial was a congratulatory newspaper advertisement by Projectionists Local 324, IATSE, expressing wishes for success and prosperity. The relighting of the house provided new job opportunities for cardholders. It was an unfavorable development for the Local when Jules Perlmutter operated the Colonial with a non-union booth. Paul Laube has returned as manager. . . . Schine situations and several Fabian houses, including the Palace, unveiled 20th-Fox's "The Lieutenant Wore Skirts" on New Year's Eve. . . . Ruth Mitchell, sister of the late hero of Warners' "The Court Martial Of Billy Mitchell," was in, accompanied by Art Moger, Warners publicist. Branch manager Ray Smith, with the cooperation of A. O. LaFlamme, Strand manager, worked out the details of her visit.

The Fort Dix Drive-In, Glens Falls, N. Y., thanked patrons for their support in the past season by way of a newspaper advertisement signed by Moe Bittman, Ken Mosher, and Llewellyn Wells. . . . Columbia employes adjourned to the 20th-Fox screening room for a preview of U-I's "The Benny Goodman Story," following a party in the exchange. . . . MGM branch manager Jack Goldberg, Palace manager Bill With, his assistant Gene Gannott, Grand lessee Paul Wallen, and Variety chief barker Harold Gabrilove were among those extended holiday greetings by Knickerbocker News managing editor Charles Mooney in his column.

Atlanta

Mary Brocketa, for the past 45 years head booker, Crescent Amusement Company, Nashville, Tenn., resigned. . . . Wilkin Theatre Supply sales representative Paul Jenkins has been transferred to Florida. He replaces Walter Woodward, who resigned. . . . Republic's Joyce Jones resigned. . . . Joyce Manning, cashier, Rialto, joined Republic. . . . Fred G. Sliter, Albany, retired film representative, 20th-Fox there, entered Orlando Osteopathic Hospital, Orlando, Fla., for treatment. . . . Television station WLWA has been added to the stations pledging cooperation in the combined TV and radio promotion

Dipson Interests Plan Sale Of Buffalo House

BUFFALO—The downtown Erlanger is being sold by the Dipson interests, Batavia, N. Y. "We are in the process of negotiating a sale," said William J. Dipson, circuit president. "The deal is pretty well along."

Dipson declined to identify the purchaser. In Buffalo realty circles, however, it was reported that Rochester, N. Y., interests are negotiating for the property. It has an assessed value of about \$251,000. The Erlanger was built about 28 years ago by the Hotel Statler Company, Inc., and leased to A. L. Erlanger, who operated a circuit throughout the country. In 1941, it was sold by Statler to Dipson. Richard T. Kemper, Dipson zone manager, is resident manager, Erlanger.

which will herald RKO's "The Conqueror." . . . A permit was issued to Charles E. Myers, Pompano Beach, Fla., for a drive-in to cost about \$50,000. . . . Fred Lee, district manager, Florida State Theatres, arranged with the Hollywood Beach Hotel, Hollywood, Fla., to show classics and art at the hotel twice a week for the winter. . . . Charlie Colville, former owner, Court, Loudon, Tenn., died at his home there. . . . Mr. and Mrs. Arthur Cutter, new owners, Magnolia, Titusville, Fla., installed CinemaScope. . . . A censor committee will check on motion picture and other forms of entertainment in Bessmer, Ala. Mayor Jap Bryant named as chairman the Rev. F. E. Jordan, pastor, First Presbyterian Church. Other committee members are Mrs. Jewel Masingil, George Riley, and Mrs. A. W. Davidson.

Boston

Louis M. Gordon, president, Lockwood and Gordon Enterprises, who announced his retirement from active participation in the company, left with Mrs. Gordon on a prolonged vacation at Varadero Beach, Cuba. . . . Adam R. Rizzo, president, National Construction Company, is entering the drive-in field. He has purchased property at Georgetown,

"Mom And Dad" Ban Hit As Unconstitutional

ALBANY—Arguments in the appeal of Capitol Enterprises, Inc., distributor of "Mom And Dad," from its banning by the Board of Regents as "indecent" will be heard by the Appellate Division of Supreme Court at a term opening here on Jan. 23.

Ephraim S. London, attorney for plaintiff and winner, in the U. S. Supreme Court of "The Miracle" case for Joseph Burstyn, Inc., recently filed a 20-page brief with the Division. The Attorney General's office and legal division of State Education Department were preparing a reply brief, expected to challenge London's principal contentions, which are that the state film licensing law imposes unconstitutional prior restraint on freedom of expression; that the statute is so vague as to deprive the film owner of due process of law; and that imposition of a tax on the right of communication is, in effect, a violation of constitutional guarantees of freedom.

In an unprecedented move, London's brief conceded that "Mom And Pop" is "pornographic" in order to focus a ruling on the constitutional questions. At issue is a 45-foot sequence depicting human birth. Dr. Hugh M. Flick, then director, motion picture division, Education Department, ruled this to be "indecent," and the Regents upheld him. Dr. Charles A. Brind, Jr., counsel for the Education Department, is expected to argue the case for the respondents.

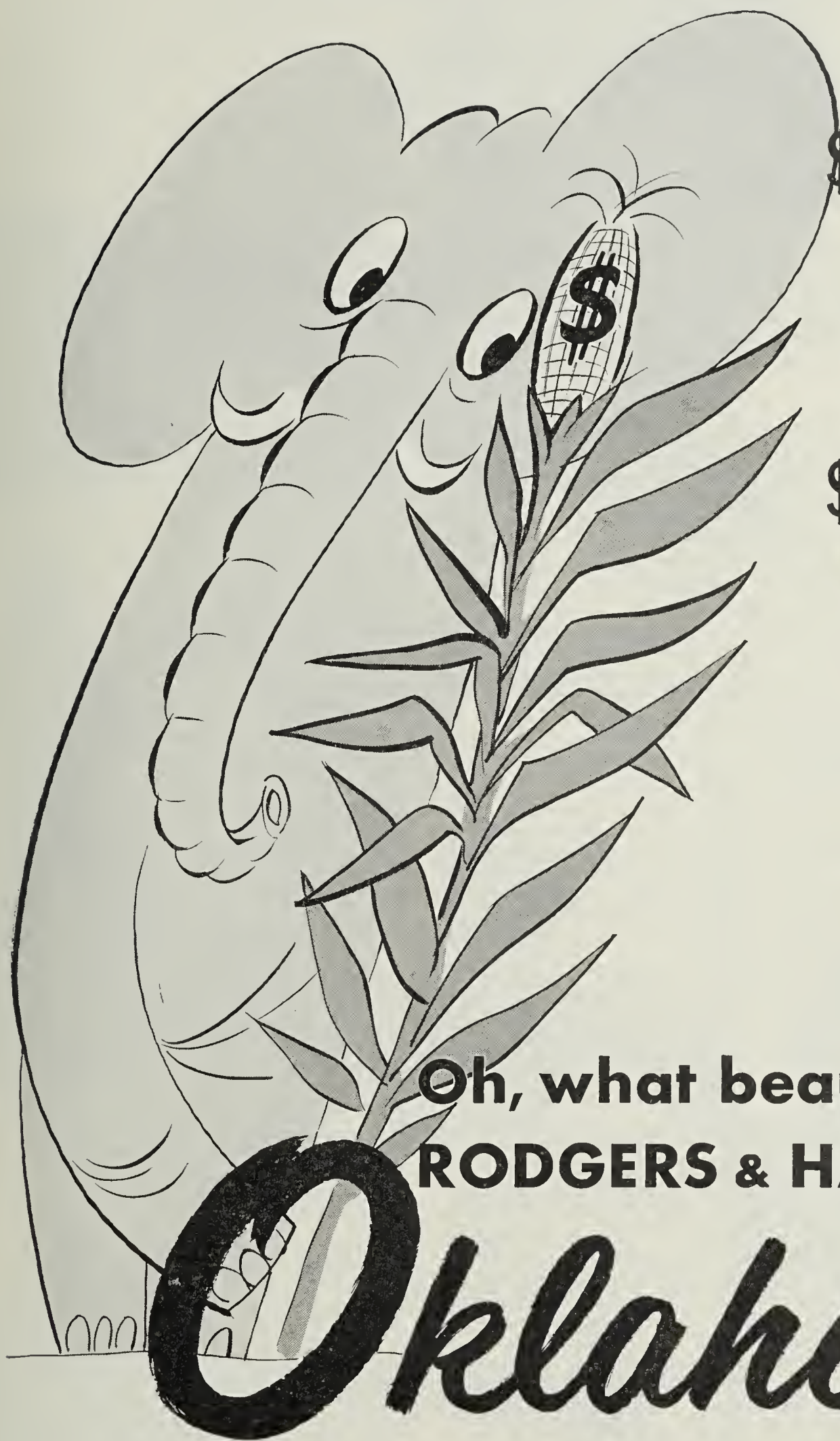
Mass., off the Maine Turnpike, for construction of an 800-car ozoner. Philip L. Lowe has drawn up the designs. . . . American Theatres reopened three neighborhood houses which were closed for the pre-Christmas period. Theatres involved are the Warren and Plaza, Roxbury, Mass., and the Central, Somerville, Mass. . . . Roy Brown reopened the Park, Richford, Vt., for two changes a week. . . . RKO salesman Stan Davis and his wife have named their son Jonathan Mark. He is their first child. . . . Following the opening of E. M. Loew Gulf Stream Drive-In, Hallendale, Fla., Dick Rubin, designer and engineer, returned to Boston to start work on plans for the remodeling of the Lowell Drive-In, which Norman Glassman recently purchased for operation next season. The theatre will be completely done over, with new exits and entrances and with additional property purchased for enlargement.

PROVIDENCE, R. I., NEWS—In a letter to the editor of the Journal-Bulletin, a clubwoman recently charged that Providence theatres were using repulsive advertisements, and that, in her opinion, during the recent school holidays, "there was not a movie showing that was fit for children to see." In her one-woman campaign to stir up public interest in the publishing of "proper moral evaluations" of films, she urged readers to subscribe to Legion of Decency ratings if local dailies failed to consider the moral aspects. In reply to her attack, the Journal-Bulletin editor stated, "It is not a proper function of a newspaper serving readers of



Grouped around R. A. Edmondson, seated, Atlanta, vice-president and general manager, Dixie Drive-In Theatres, is a group of his managers at a recent Jacksonville meeting. Standing, left to right, are Whitney Lindsey, Orlando Drive-In, Orlando; M. A. Sargent, Neptune Drive-In, Daytona Beach; Joe Lipsom, Winter Park Drive-In, Winter Park; Tom Kelly, Atlantii Drive-In, Jacksonville; district manager Horace Denning; Andy Sullivan, Hi-Way 80 Drive-In, Savannah; Nell Gardner, Jacksonville; Al Horton, Colonial Drive-In, Orlando; Lamar Hickman, Circle Drive-In, Savannah; and J. W. Hill, Savannah.

...as high as a elephant's eye!



FIRST 12 WEEKS

\$573,493

RIVOLI, New York City

FIRST 7 WEEKS

\$224,315

EGYPTIAN, Los Angeles

FIRST WEEK

\$49,548

McVICKERS, Chicago

Oh, what beautiful business!
RODGERS & HAMMERSTEIN'S

Oklahoma!

PRESENTED IN TODD-AO

A Two-a-Day-Reserved-Seat Road Show!

Distributed by MAGNA THEATRE CORP.
233 W. 49th St. (Phone JUdson 6-0500) New York 19, N.Y.

Important Year Ends For Boston Industry

BOSTON—The year 1955 will go down into the annals of the industry as a stand-out for two important reasons. First, the antiquated two-men-in-a-booth regulation was amended by the Commissioner of Public Safety, Otis M. Whitney, who said that only one man is necessary if acetate or safety film is used.

Second, the Massachusetts Supreme Judicial Court ruled that the existing Sunday censorship law was unconstitutional and that pre-censorship of films is illegal in this state. Both decisions have far-reaching implications in the future conduct of industry operations.

The year 1955 also reported the deaths of three important industry figures, Jack Brown, Paramount branch manager, Nathan Ross, film salesman, and Edward X. Callahan, former 20th-Fox division manager.

Another highlight was the successful two-day regional convention of Independent Exhibitors, Inc., of New England, which was held at Toy Town Tavern, Winchendon, Mass., with many prominent figures from National Allied attending. Edward W. Lider, IENE president, was general chairman of the affair.

many diverse views and persuasions to attempt to pass moral judgments on movies or any other form of art of entertainment."

Buffalo

Jamestown, N. Y., and its environs will turn out next month to greet Lucille Ball, who, with her husband, Desi Arnaz, will visit the Chautauqua Lake city Feb. 6 and 7 for the world premiere of their own new picture, "MGM's 'Forever Darling.'" The world premiere will be held Feb. 7 in Dipson's Palace. . . . Billy Keaton, past chief barker, Variety Club, and Mrs. Keaton have started a program on radio station WXRA, entitled "The Keatons." . . . Carl Bell, Perkins Theatre Supply Company, Inc., announced that the company completed installation of new equipment in the Cinema, now presenting "Guys And Dolls" for a long run at advanced prices. . . . A compromise settlement has been reached between the village of Perry, N. Y., and the Schine Realty Corporation, Gloversville, N. Y. The latter had protested payment of a \$3,028 bill levied in 1954 for construction of a sidewalk fronting their Main Street property in the village. The Perry board voted to accept \$1,750 in full payment. . . . The annual installation dinner dance of Variety Club will be held in the Delaware Avenue headquarters Jan. 15. The event is being staged in honor of W. E. J. Martin, retiring chief barker, and the newly elected chief, Elmer F. Lux, and his crew for 1956. . . . Ruth Mitchell, sisiter of General Billy Mitchell, was in to aid in the promotion of "The Court Martial Of Billy Mitchell," current at the Center. Art Moger, Warners exploitation, accompanied Miss Mitchell.

John W. Sawyer, 69, chief projectionist, Stanley Warner Cinerama Corporation, died last fortnight in his home. He was



Some of the personnel of American Theatres Corporation, Boston, drive-in theatre district, are seen above, back row, left to right, Joe Cronan, West Springfield; Pop Henderson, North Reading; Eddie Frizzell, Seampscott; Bob Desmond, Sangus; and Jim Dempsey, district manager; and, front row, left to right, Larry Capillo, Oxford; Maurice Streletsky, Weymouth; and Dick Gallant, Shrewsbury.

supervisor of projection and sound for Shea theatres for 30 years before joining Stanley Warner last March. . . . Eddie Meade arranged his annual week of parties for orphans in Shea's Buffalo. . . . "Cinerama Holiday" will open at the Teck the evening of Jan. 31. In announcing the event, Boris Bernardi, managing director, newly arrived from Texas, said it will be the Western New York and Eastern Canadian March of Dimes Benefit Premiere, sponsored by the Greater Buffalo Advertising Club. . . . Sports director Stan Barron, radio station WKBW, will speak at the men's luncheon in the Variety Club, Jan. 23. Ruth F. Krauss, M.D., will address the monthly luncheon of the Variety Women's League on Jan. 28. New members of the Women's League include Adele Bender, Connie Domiano, Pauline Glaser, Fannie Goodman, Mildred Hecker, Lucille Panzica, Shirley Reuter, Gertrude Rubin, Edith Schmittman, Janet Serfustino, and Fanny and Kitty Watson, the vaudeville team. . . . Seymour Nussbaum, manager, Cinema, Rochester, N. Y., had a bad time during the holidays when almost the entire house staff was removed through illness. Seymour and Maury P. Slotnick took over various posts and kept the house running.

Charlotte

Effective Jan. 1, Essantee Theatres, Inc., took over operation under lease the Abbeville Opera House, Abbeville, S. C. The theatre will be operated as a unit of Stewart and Everett Theatres, Charlotte. It was formerly leased to and operated as a unit of North Carolina Theatres, Inc., the United Paramount Theatre Company in the territory. . . . Tommy Tucker and his orchestra and entertainers will be one of the features of the 43rd annual convention of Theatre Owners of North and South Carolina, according to an announcement made by Howard A. Anderson, Mullins, S. C., president of the association. The convention will open Jan. 29. Headquarters will be at the Hotel Charlotte. More than 500 theatre owners and their wives are expected to attend. . . . Independent Film salseman W. G. Driver, is out of the hospital after undergoing surgery. . . . It was almost like a trip to Disneyland at the Variety Club's Christ-

Kirsch Heads Drive For March Of Dimes

CHICAGO—Jack Kirsch, president, Allied Theatres of Illinois, will act again as chairman, Cook County Theatre Week for the 1956 March of Dimes, and his office is in the process of making plans for theatre lobby collections in all Cook County theatres during the week of Jan. 20-26, inclusive, it was announced last fortnight.

In a letter addressed to all theatre managers in the area, Kirsch wrote:

"The organization which made the Salk vaccine possible . . . once again has asked for our help. And, once again, our committee has decided to recommend to you that careful consideration be given to the March of Dimes request that we allow volunteers to seek lobby gifts . . . I would like to once again express my most heartfelt personal appreciation to you for all your wonderful help in the past."

mas party held in the clubrooms. Pete Toomey, radio's "Hound Dog," teamed up with Santa Claus to bring Christmas cheer to approximately 75 children. . . . The Elm, Elm City, N. C., was badly damaged by an early morning fire. Owner George Barnes said that damage centered chiefly in the rear of the building where the screen was located, and that other sections were damaged by smoke and water.

Chicago

Joseph Nepote joined Frisina Amusement Company, Springfield, Ill., as field representative. . . . A city hall reporter, suggesting in a special holiday column Christmas gifts for the 50 aldermen, mis-cued when he wished for theatre attorney and 40th Ward alderman Seymour F. Simon "a series of oratorical lessons on how to make colleagues squirm." Simon is a brilliant speaker who won oratorical and debating honors while in college. . . . The trip to the hospital for a checkup made by Bill Hollander, B and K publicity director, resulted in surgery. . . . Mrs. Minnie Lewis is planning to reopen the Ashland, Ashland, Ill., which has been closed since last April, when it was being operated by Arthur Samore, Jacksonville, Ill. . . . Jack Kirsch, president, Allied Theatre Owners of Illinois, and David Wallerstein, B and K executive director, presented a check for \$63,415.81 to La Rabida Sanitarium, Variety Club's main charity. The money was raised by men of the motion picture and amusement industries.

Cincinnati

New Year's Eve midnight shows at all downtown houses and numerous neighborhood locations attracted capacity audiences. . . . Recovering from holiday injuries were Haywood Mitchussen, RKO salesman, in West Virginia, and Jack Onie, son of William Onie, local exhibitor, and Ada Brock, Columbia receptionist. . . . Recent trade screenings included Warners' "Lone Ranger," scheduled for area openings in February, and Columbia's "Picnic," booked into a number of key locations. . . . Harry Chakeres, brother of Phil Chakeres, president, Chakeres Circuit, Springfield, O., and father of Mike

The BIG

4

from WARWICK

PRODUCTIONS

IN 1956, Warwick, the BIG independent, will present four outstanding attractions, to rank among the most important **BOXOFFICE** motion pictures of the year...



JOSE FERRER • TREVOR HOWARD
"COCKLESHELL HEROES"

The desperate adventure of the "Canoe Commandoes"
—heroes 10, Survivors 2

In CinemaScope
... Color by Technicolor

Today: A Smash hit in London!
Tomorrow: A Top boxoffice attraction
in America.

introducing: YANA



VICTOR MATURE • JANET LEIGH
"SAFARI"

A Continent in Revolt... A Love
That would not be denied

Filmed in Africa,
in CinemaScope
Color by Technicolor



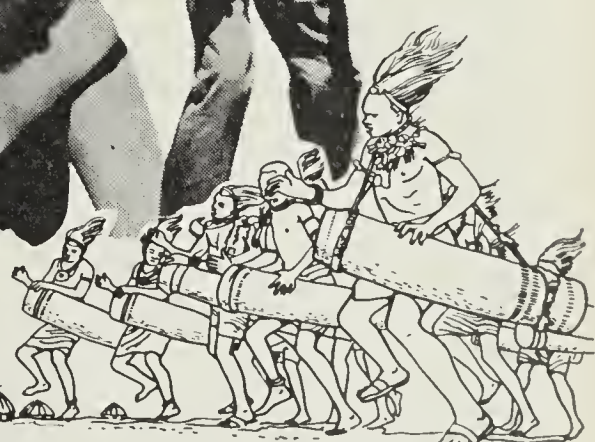
RHONDA FLEMING • MACDONALD CAREY
"ODONGO"

A story of the
AFRICAN FRONTIER

... Actually filmed
in the jungles of
East Africa

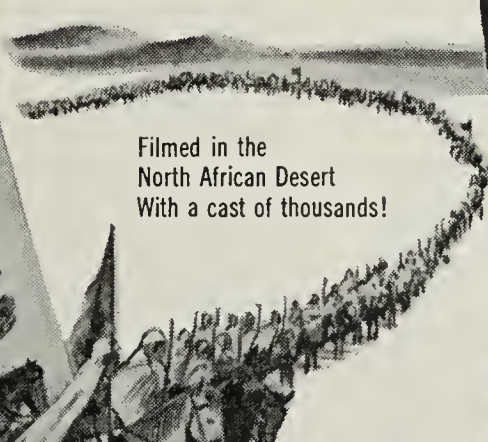
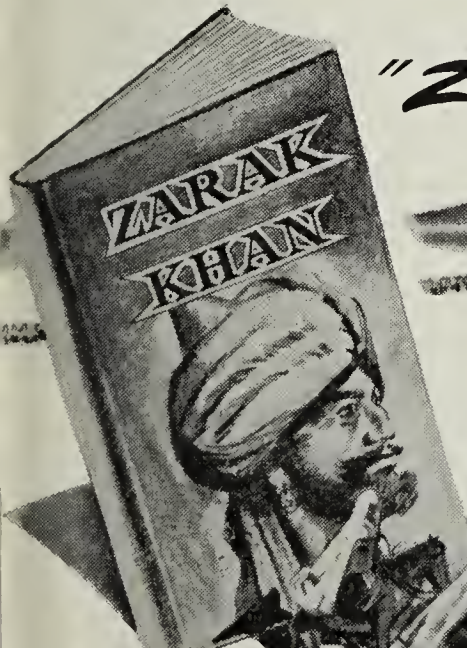


In CinemaScope
and Color
by Eastman



VICTOR MATURE • MICHAEL WILDING
ANITA EKBERG
"ZARAK KHAN"

Filmed in the
North African Desert
With a cast of thousands!



In CinemaScope
... Color by Technicolor

Irving Allen and Albert R. Broccoli
executive producers

RELEASED BY COLUMBIA PICTURES

Wile, Adams Confer On Drive-In Meet

CLEVELAND—Robert Wile, secretary, Independent Theatre Owners of Ohio, was here to confer on the National Allied Drive-In convention with ITOO president Horace Adams. He announced that the board of directors will meet Feb. 19 and 20, preceding the Feb. 21 convention opening date. It is already established that Tuesday (21) and Thursday (23) will be given over to open meetings, while clinics will be held Wednesday (22). All meetings, Wile stated, will be held in the afternoon. There will be no morning meetings.

As Wile and Adams conferred on convention matters, Mrs. Wile and Mrs. Adams made plans to entertain the convention ladies. The ladies will be luncheon guests of the convention on opening day. A sight-seeing bus will take them around the city in the afternoon. From 7:30 p.m. to 9:30 p.m. they will be taken to General Electric's famous Nela Park to see the company's latest developments in lighting.

Radio Station WERE has invited the women to a 10 a.m. audience participation show on Wednesday, followed by brunch. At 11:30, in the Cleveland Hotel, L. T. Bowers, Beattie Jewelers, will present a lecture with colored slides on "Oddities In Precious Gems." Provisions will be made to attend a matinee of a current Hanna show on Wednesday afternoon. During dinner that night, John Moore, Columbus, O., will present some vaudeville acts suitable for drive-in theatres. The following day, Higbee's will stage a style show and the evening banquet will conclude the festivities.

Chakeres, manager, Chakeres Springfield houses, was under observation in Mercy Hospital in that city. . . . Harry Wilson is now manager, Colony, Hillsboro, O., succeeding Richard McBeth, resigned. . . . Ray Frisz, Chakeres Circuit, and M. H. McHaffie, Beattysville, Ky., exhibitor, were in on business.

COLUMBUS, O., NEWS—Christmas week brought an upsurge of business with "Guys And Dolls" at RKO Palace, "Artists And Models" at Loew's Ohio, "Kismet" at Loew's Broad, and "The African Lion" at the World. . . . Edward McGlone, manager, RKO Palace, has been suffering from an infected throat. . . . Herman "Bud" Kissel, former theatre editor, Columbus Citizen, suffered leg fractures and other injuries when struck by an automobile near his home. . . . W. A. Gray, owner, Rapids, Grand Rapids, O., will offer the theatre for sale at public auction Jan. 21. He is retiring from active business because of his health. He is also selling his household effects, wood cabinet shop, and tools. Robert Wile, secretary Independent Theatre Owners of Ohio, said the Rapids is showing excellent returns and is a good family proposition. . . . Norman Nadel, theatre editor, Citizen, will act as guide on three two-week theatre tours to London, Paris, and Nice next summer. The tours are sponsored by the Citizen.

Detroit

The search for Walter Mitchell, 21, wanted for the theft of \$2,500 from United Detroit Theatres' Madison, ended in El Paso, Tex., when he was stopped by border authorities as he tried to drive into Mexico. Madison manager August Sermo said he had given Mitchell the keys to the theatre and the combination of the safe. . . . Stacey Kortez, Sun circuit, Plainwell, Mich., became the father of a girl recently. . . . Sharpley and Lopresto Theatres, Jonesville, Mich., started construction of a new drive-in at Montpelier, O. Opening is scheduled for the spring. William Clark Theatre Service will handle booking. . . . Two area theatres catering to negro patronage have been re-acquired by the Korman circuit, owner of the buildings housing them. The theatres, the Apollo and the Elliott, River Rouge, Mich., have been under lease to S. L. Gorelick.

The city's motion picture projectionists voted to strike at all theatres, at a meeting of Local 199 last month. The largest attendance, over 200 members, took part in the vote. The strike was delayed, however, until further negotiations are held with exhibitors. Projectionists have been operating without a contract since July 31. The union is asking for a six-day week and establishment of a pension system, together with other issues. . . . Members of IATSE, Local 735, which has jurisdiction over projectionists in southeastern Michigan, have elected Fred Devantier president. Other officers named include Dan Defenbaugh, vice-president; Roy Suckling, business agent; Earl Natzel, corresponding secretary; Norman Pingel, financial secretary; and Clarence Bushart, sergeant-at-arms. Natzel was named also delegate at large and Devantier, alternate. . . . The boxoffice has been hit hard by the strike which has kept three daily newspapers closed for more than a month. Theatres are continuing to print their own schedules telling of coming attractions and telephone answering services have been set up by many local exhibitors. Radio and TV advertising increased by nearly 40 per cent. . . . Allied Theatres of Michigan will hold its next meeting today (Jan. 11), according to Ernest T. Conlon, executive secretary. The meeting will deal with preparations for the annual convention, not yet scheduled.

James H. Ross, owner, Dearborn Drive-In, has urged all exhibitors to support the Will Rogers Memorial Hospital fund drive. Ross is co-chairman, exhibitors committee. . . . Several film folk here sold "Goodfellow" papers during the Christmas holiday with proceeds going to purchase of toys and clothes for needy children. Mrs. Alice Gorham, director of advertising and publicity for United Detroit Theatres, acted as chairman for the event. She was the only woman on the staff of the Goodfellow drive. . . . Showman Alfred Ackerman, 49, died in Northwest Grace Hospital last month, of injuries received when he was struck by an automobile. Ackerman had been associated with his father, Sam, in the operation of the East Side since he was a boy. Sam Ackerman retired three years ago and Al carried on the operation. Surviving are his wife, Dorothy, two daughters, his father, and two sisters.

Houston

Lowell Bulpitt, president, Houston Independent Theatre Association, announced committee chairmen for the coming year. Bulpitt is manager, Boulevard. Jack C. Groves, Post Oak Drive-In, is chairman, research committee; Victor A. Barraco, Bellaire and Roxy, arbitration and grievance; Mrs. Gladys Horwitz, vice-president, Horwitz Theatres, membership; and Willie Radcliff, Epsom Drive-In, entertainment. . . . Cotton Griffin, Tidwell Drive-In, who was on the sick list, returned to work. . . . Jimmy Duncan, operator, North Main, recorded "I Asked The Lord" on the Cue label. . . . Theatres in Corpus Christi, Tex., have adopted a charge-it plan under which patrons holding credit cards from major oil companies may defer payment of admission charges as well as concession purchases. Monthly bills are mailed to patrons by the various theatres under the new plan.

Jacksonville

The heavy influx of visitors here for year-end Gator Bowl festivities led six drive-ins and five indoor theatres to stage midnight shows on New Year's Eve. . . . Top prize money of \$500 went to Bob Greenleaf, manager, Brentwood, in the eight-week candy carnival contest conducted by Bob Harris, confection sales manager, Florida State Theatres. . . . Among those holding New Year's parties for friends were the Bob Andersons, Main Street Drive-In; Harvey Reinstein, Buena Vista; and the Roy Smith Company. . . . Newest distributor to establish a branch office here is Howco, 122 East Bay Street, which opened last week under the management of Charlie Jordan. . . . WOMPI members were busy planning a charity dance on St. Valentine's Day. . . . Carroll Ogburn, Warners branch manager, Atlanta, came in for the holidays. . . . T. P. Tidwell, 20th-Fox branch manager, departed for national sales meetings in New York. . . . Tim Crawford, San Marco manager, had J. Arthur Rank's "Romeo And Juliet" as the fourth in a series of art pictures backed by the Art Museum. . . . Industry figures took a leading part in entertaining Joe DiMaggio when he came for the Gator Bowl events televised by CBS.

Milwaukee

Vern Touchette, formerly with Fox-Wisconsin Amusement Corporation, now president, E. Z. Paintre Company, was injured in an automobile accident and was recuperating at his home in Elm Grove Wis. . . . Andy Kenny, MGM office manager, is hospitalized with leukemia. . . . Angelo Provinzano, the Pix and the Highway 15 Out Door, will open the closed Greendale, Greendale, Wis., this month as a de luxe run. . . . George Andrews is the new manager, Standard's Raulf, Oshkosh, Wis., replacing Roger Garot. . . . Charles Nygard is now manager, Unity's Prairie, Sun Prairie, Wis. . . . Angelo Provinzano, Wisconsin Allied head, was named March of Dimes chairman. He appointed Harold Pearson to work as secretary on the exhibitors' committee. . . . Helen Engstrom, Paramount, moved to Denver to become booking secretary. Allied Artists. . . . Joe Imhof was recovering from a virus infection at Mount

Sinai Hospital. Imhof, United Artists branch manager, finished in the top three of the first place winners of the Max E. Youngstein "Coats Off" drive.

Warners made several personnel changes. Jerry Wechsler replaces Frank Rimers as branch manager. George Hutcheson is the new office manager, and Buzz Herbert, former Columbia booker, is now in the same spot at Warners. . . . Theatre Candy Company, operated by Irving Mirisch, has opened its new warehouse on East Meinecke Avenue. . . . E. P. Kissinger is now manager, Palace, Waupaca, Wis. . . . John McKay announced that the new manager, Lake, Pewaukee, Wis., is Harold McGowan, Waukesha, Wis. . . . Ted Romig, projectionist, Gilman, Wis., purchased the house from Frank Kinas. . . . Don Swartz, Independent Distributors of Minneapolis and Milwaukee, returned from an American Releasing Corporation sales convention.

Minneapolis

Edward F. Swanson, 67, manager, Auditorium, Red Wing, Minn., died recently. At one time he managed the Pantages here. A Red Wing resident since 1935 he is survived by his wife, a daughter, a brother, and two sisters. . . . A group of Duluth, Minn., businessmen is buying the Garrick, Duluth, Minnesota Amusement Company's second "A" house, and the theatre will be converted into a parking ramp. The house is now in operation and the circuit will continue to run it for several months. MACO also operates the Norshor, its top "A" house, and the Lyric, Duluth. . . . Donna Stinson, booking stenographer, Paramount, is engaged to Flying Officer Robert Smith, Victoria, B. C. . . . Gerald Hillary is the new assistant manager, RKO Orpheum, St. Paul, Minn., replacing James Feney, resigned. . . . Sam Gorelick, RKO district manager, was in on routine business. . . . Chick Evens, 20th-Fox Midwest exploiter, was in for "The Lieutenant Wore Skirts," State, and for the exchange's holiday party at Culbertson's.

New Haven

As of Jan. 13, the RKO exchange here will operate on a curtailed setup. The office staff has been given its notice that services will be terminated as of that date. Shipping of film is expected to continue from New Haven, but the inspection and shipping was reported to be shifted to the National Film Service. Rosen is local agent for same. Booking of film will be from the New York RKO office and John DeSanti is expected to be transferred there for that work. Branch manager Barney Pitkin and salesman William Canelli remain on in their same capacity to handle the business details for the territory. . . . Delores Travers, United Artists, resigned last week to be married. . . . Congratulations were in order to Doug Amos, Lockwood and Gordon executive, who was promoted to circuit general manager. . . . Mike Carroll, American, Bridgeport, Conn., was recuperating from a fractured heel at home. . . . Off the illness list are two Loew Poli managers, Matt Saunders, Bridgeport, and Lou Cohen, Hartford.



Maurey L. Ashmann, president, Film-Art Corporation, is one of the most active and well-known members of civic and charitable organizations in and around Miami. He is chief barker, Variety Tent 33, a Shriner, a director of Variety's Children's Hospital, a director of the Better Business Division, Miami-Dade County Chamber of Commerce, among many other noteworthy activities.

HARTFORD, CONN., NEWS—Lou Gordon, Lockwood and Gordon Theaters, anticipates an early spring reopening of the Strand, Winsted, Conn., which was knocked out of operation during the floods of last summer. . . . Jack Bronstein, president, Bronstein Drive-In Enterprises, was in Scranton, Pa., and Trenton, N. J., supervising construction details on the new Bronstein drive-in ventures. Both units, with 1,000-car capacity, are expected to open by early spring. . . . Harry Feinstein, zone manager, and James M. Totman, assistant, were in town, meeting with Jack Sanson, Stanley Warner Strand.

New Orleans

E. L. Kizzar reopened the Gay, Heidelberg, Miss., which had been closed since the death of previous owner, Otto Gaders, a few months ago. . . . Ed Ortte asked Tranway to suspend service to Hi-Way Drive-In, Bay St. Louis, Miss., due to closing for a short, but indefinite, period. . . . John Caldwell, owner, Kay, Farmersville, La., reopened it after several months closing by the previous lessees, Edward Goss and C. L. Jones. . . . Herman and Fred Beiersdorf, Dallas, independent exchange operators, were here to confer with their associates, Harold F. Cohen, Bob Salov, and Roy Nicaud, regarding the newly-formed Majestic Distributing and Producing Company. . . . Exhibitors' Co-operative Booking Service moved to new quarters on the third floor in the 218 Film Building. Their old office was in the War-

Frank Succeeds Hewitt As Fox-Wisconsin Exec

MILWAUKEE—Albert P. Frank last fortnight was named general manager, Fox-Wisconsin Amusement Company. Frank took charge of the circuit's office here in November, succeeding Gordon C. Hewitt, who was transferred to Los Angeles.

Previously, Frank was Fox-Wisconsin district manager, Fond du Lac, Wis., his native city. He started as an usher for National Theatres there in 1940.

Drive-In Purchased By McElroy Circuit

SHREVEPORT, LA.—Purchase of the Barksdale Drive-In, north of the Barksdale Air Force Base, by McElroy Theatres, Inc., was announced by Tom McElroy, head of the company.

The situation was purchased from Mrs. Lillian Lutzer, Dallas, for an undisclosed amount and brings the company's circuit of theatres to a total of nine. McElroy announced that his company assumed control of the theatre immediately.

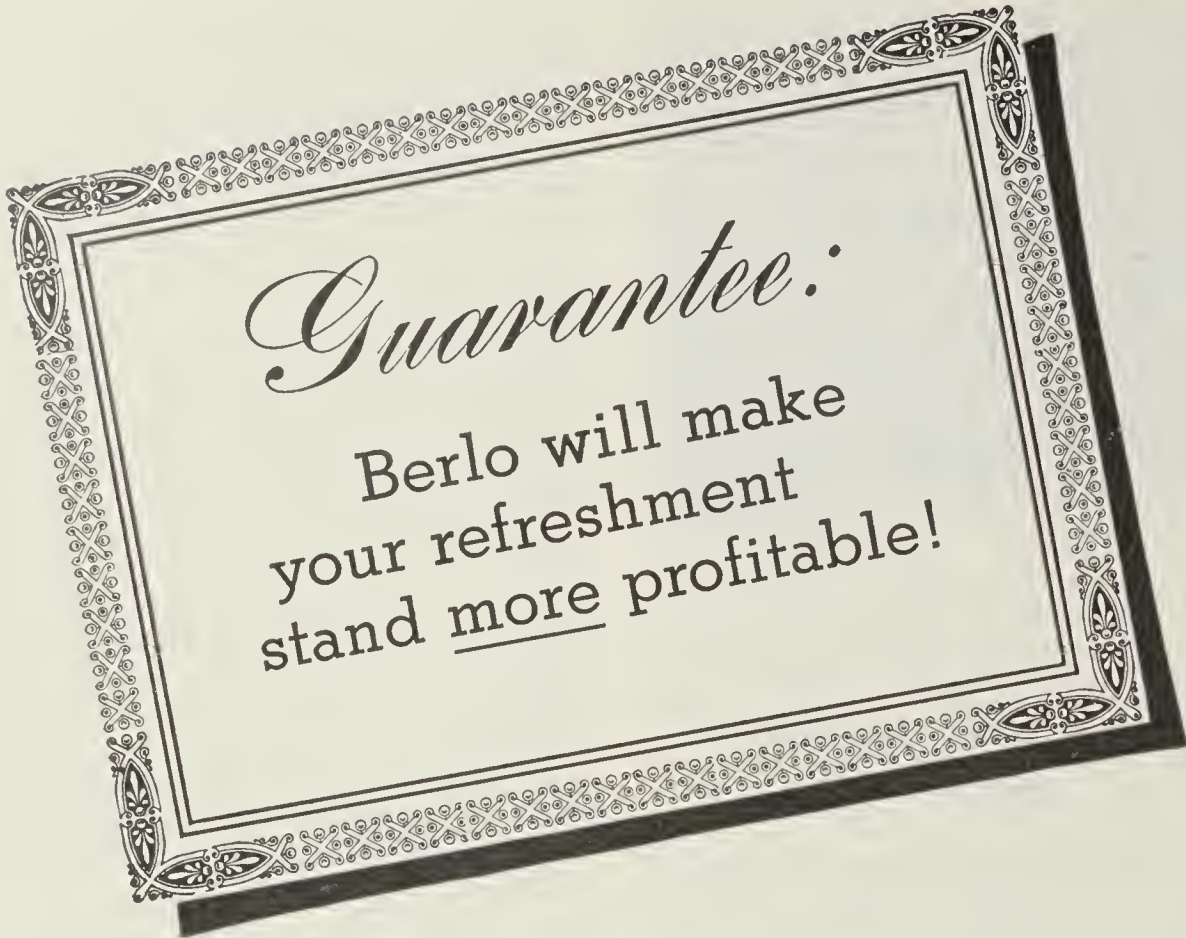
The Barksdale is one of the most complete drive-ins in this part of the country and it is in excellent condition, McElroy said. Charles Gower, manager, has been retained in that post. No additions or changes to the existing physical plant are contemplated.

McElroy now owns the Don, the Broadmoor, the Rex, Centenary, Glenwood, and Venus in Shreveport, and the Davis, the Don Drive-In, and the Barksdale Drive-In, Bossier City, La.

wick. . . . Jack O'Quinn, head, Joy-Oke Theatres, operating theatres in Kaplan, Gueydan, and Welsh, La., purchased E. Elias' half interest in the Essanee and Colonial indoor theatres in the latter city. . . . The trade title of Lippert Pictures of Louisiana, which designated Harold F. Cohen's interest in distribution, passed into oblivion Jan. 1. The new corporate title is Harold F. Cohen's Enterprises, with Cohen as president, Bob Saley vice-president, and Sarah Brown Cohen secretary-treasurer. Cohen stated that they have already completed their plans of distribution during 1956, which include eight new features, eight new westerns, and 24 reissues. . . . Ideal weather, early arrivals for the Sugar Bowl classic, school holidays, and the presentation of diversified top pictures effected a healthy box-office upswing in virtually every first-run theatre and in many neighborhood and drive-in theatres.

Philadelphia

"The Rose Tattoo" was screened at Variety Club, Tent 13, courtesy of Paramount. . . . William Madden, MGM branch manager, left on the Nieuw Amsterdam for a Mediterranean cruise. . . . The Daniel Webster Literary Society is now being reorganized with Jack Beresin as president. Beresin was a former debater in the society. . . . A. R. Boyd Enterprises has purchased the Colonial, Lancaster, Pa., from the estate of the late Charles F. Widmyer, who operated the theatre for many years before his death last March. Charles R. Koerner, manager for the past 10 years, and executor of the Widmyer estate, will be retained in his present position. Plans do not call for a change of name of the theatre, but renovations may be considered in the near future. The theatre was built in 1912. . . . Albert A. and Jeanette E. Moffa, owners and operators, 19th Street and Towne, Allentown, Pa., have added the 600-seat Ritz, Coplay, Pa., to their group of houses. The Moffas also lease the Sauconia, Hellertown, Pa., which, in turn, is subleased to another operator. Closed since last April, the Ritz is to reopen by Feb. 1. The



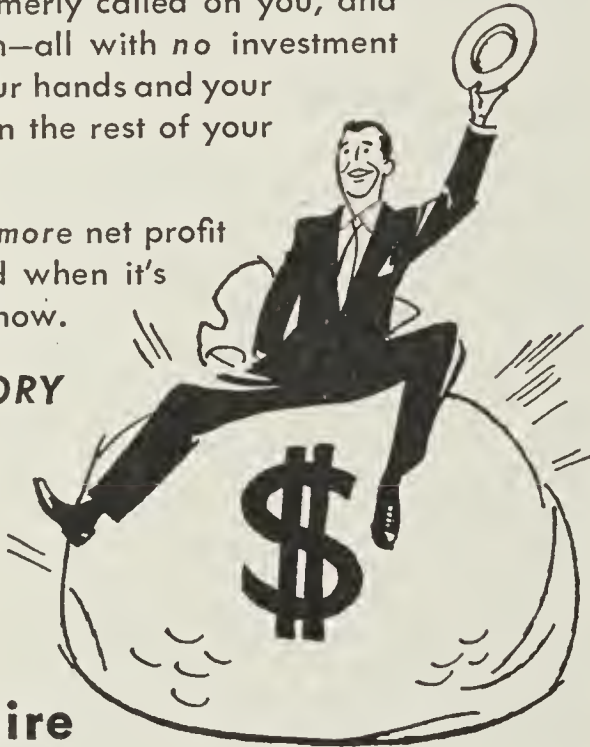
Whether you operate an indoor or drive-in theatre . . . in a busy metropolitan area or restricted neighborhood section . . . you'll earn more actual net profit when Berlo operates your refreshment stand than you can earn running it yourself!

Berlo takes over every problem you have: Hires and trains your sales people—and supervises them. Berlo also does all the bookkeeping, talks to all refreshment suppliers who formerly called on you, and keeps your stocks tasty-fresh—all with no investment on your part. Berlo leaves your hands and your capital completely free to run the rest of your theatre FULL TIME.


And, you will still earn more net profit from your refreshment stand when it's Berlo-operated than you do now.

**WE CAN PROVE OUR STORY
IN 10 MINUTES**


**America's
Best
Concessionaire**



Write or call collect NOW! PEnnypacker 5-5966
OFFICES EVERYWHERE (Philadelphia)



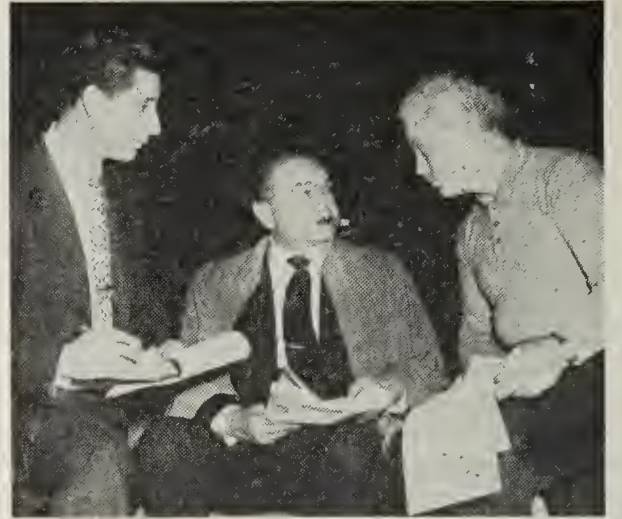
BERLO



VENDING COMPANY

A Division of A. B. C. Vending Corp.

333 S. BROAD STREET, PHILADELPHIA 7, PENNA.



Edward G. Robinson, co-star, Warners' "Hell On Frisco Bay," recently appeared at Convention Hall, Philadelphia, in a pageant sponsored by the local committee for the sale of State of Israel Bonds. He is seen with Ed Preston, left, who staged the show, and Sam Elber, who directed it.

house is to be modernized with Cinema-Scope equipment. . . . Harry Blumberg became a grandfather for the third time when a seven pound son, Teddy, was born to Frances Blumberg Miller at University Hospital recently. . . . Samuel Diamond, 20th-Fox branch manager, in a letter to area exhibitors, called attention to Audience Awards Poll victories for 20th-Fox's Jennifer Jones and "Love Is A Many Splendored Thing." He urged theatremen to take advantage of this in their promotions for "Good Morning, Miss Dove." "A Man Called Peter," another 20th-Fox attraction, he noted, also scored in the Poll, indicating that repeat engagements are in order for both.

READING, PA., NEWS—J. Lester Stallman, manager, Astor, has been named chairman of the theatre division, Reading-Berks general committee for the 1956 March of Dimes. Larry R. Levy, formerly manager, Loew's Colonial, will be public relations chairman of the general committee. . . . The Majestic, Mt. Penn, Pa., and the Laurel, Laureldale, Pa., both closed recently for a brief period, have reopened under new managements. The Majestic will feature a number of major foreign features, it is understood. It has been redecorated throughout. . . . This area starts 1956 with three theatres still dark, the modern Penn, in West Reading; the Plaza, part of the Masonic Temple building, and the Ritz. Reports say that
(Continued on page 35)



Bernard J. Bispeck, manager, Senate, Harrisburg, Pa., recently made an effective tie-up with a local model agency, obtaining attractive models to help exploit Paramount's "Artists And Models," as shown above.

CANDYDLY SPEAKING

EVERY THEATREMAN owes his customers the best in goods and services that it is in his power to provide. This includes all things from the best possible show he can arrange to comfortable rest-rooms facilities and an attractive concession operation. Such provisions will insure customer satisfaction in these days when competition for the amusement dollar is heavier than ever before, and the good will engendered will result in increased profits for exhibitors.

IT IS EASY TO SEE, therefore, that the problems of sanitation in theatre operations can be reduced to the very practical dollar and cents level. It is possible that in many cases theatremen are expending considerable amounts of money for sanitation facilities without getting commensurate results. This is understandable. The ordinary exhibitor is no more a sanitation engineer than he is a food expert.

THE FABULOUS GROWTH of the concession end of the motion picture industry, however, has brought about a situation where such things as pest and rodent control, prevention of food spoilage, and general cleanliness, particularly where food stuffs are involved, are vital.

JUST AS TRAINED personnel are available for consultation on the setting up and operation of an efficient concession area, so are equally expert sanitation specialists available to theatremen. Some of the dangers are present only on a seasonal basis, while others require year-round attention. Chances are that individual operations will present individual problems. Know what they are and how to combat them. It is the only way the paying customer can be served properly.

THE EXTRA PROFITS division of theatre operation has certainly not yet reached its zenith. It is an exciting and profitable adjunct to a great industry; in many cases, returns make the difference between year-end profit and loss. Vigilance, cleanliness, and the understanding and application of basic sanitation rules can stimulate further growth.

YOU OWE IT to yourself! You owe it to your customers!

Merlin W. Paul, manager, Hunt's Casino, Wildwood, N. J., and a bearded friend is seen with Tommy Mitchell, who recently won a bike for collecting 1,173 popcorn boxes. This not only increased concession sales, but helped keep the theatre floor free of empty popcorn boxes.

Candy is Delicious Food
ENJOY SOME EVERY DAY!

Cooperating with THE COUNCIL ON CANDY OF THE NATIONAL CONFECTIONERS' ASSOCIATION

Popcorn Is A Nutritious Food

Cooperating with the
POPCORN AND CONCESSIONS ASSOCIATION

Dedicated to serving the popcorn
and concession industries.

EXTRA PROFITS



50,000,000 times a day . . .

IT'S A MATTER OF PREFERENCE —

Coca-Cola is the most asked-for soft drink among people "on the job"*



1. As they work, Americans drink more Coca-Cola than all other soft drinks combined.



2. After work, these same people fill your theatre.

REFRESHMENTS



3. Their preference is your profit when you feature Coca-Cola.

*1954 surveys by Alfred Politz Research, Inc.



4.

Of theatres handling beverages more than 3 out of 4 sell Coke!

Theatres, Drive-Ins Pose Sanitation Problems

by **EMMETT CHAMPION**
 Director of Sanitation
 Arwell, Inc., Waukegan, Ill.

THEATRES and drive-ins are vulnerable to many and varied sanitation problems, which can become very costly unless we are able to anticipate them and plan a program of preventive control. Wherever food is handled, prepared, dispensed, stored or manufactured, we must be prepared to cope with insect, rodent, and related sanitation problems.

For the purpose of this discussion, we will attempt to highlight some of the factors involved in fly control, rodent control, insect control, and other sanitation problems encountered in theatres and drive-ins, with particular regard to the operation of food, beverage, and candy concessions. Adequate coverage of the basic fundamentals of any one phase of these problems requires far more time than this presentation permits. Obviously, therefore, only a very condensed and simple review of insect and rodent control factors can be presented.

By far the most important factor in the control of pests is sanitation. Without sanitation, any program is doomed to failure from the start. Actually, sanitation directly affects every phase of pest control.

Let us begin with fly control. The mere spraying of insecticides, at best, will only afford temporary relief. First, breeding must be prevented. Flies can breed much faster than you can kill them! Satisfactory fly control cannot be attained without basic sanitation, and that means clean up of food scraps, elimination of breeding media, proper garbage and refuse disposal, and exclusion through screened windows and doors. In order to intelligently plan effective control measures, we must know something about the variances in the characteristics and breeding, resting, and feeding habits of the common species of house flies, blow flies, stable flies, and vinegar gnats or fruit flies. Then, too, we must know how to choose and apply the proper insecticides for outside control and inside use.

Mosquito control is still another troublesome and expensive problem. Here, too, the solution is not a simple one. If you



The Trail Drive-In, Houston, Tex., gets a thorough spraying, particularly in those areas near the concession stand, to insure insect-free performances.

don't use the proper insecticide formulation for larvaciding and adulticiding, your dollars will go "down the drain." Often, a professional survey by a consulting firm will save you money by locating the sources of breeding, recommending the most suitable equipment, materials, and outlining a program to follow.

Fly control is only one phase of insect control. What about the control of such common insects as German, American, Oriental, and brown-banded roaches, waterbugs, silverfish, ants, and similar household pests? What about roach resistance? That is, roaches that have become immune to normal control measures, a serious and costly problem. Resistant roaches will almost assuredly require professional treatment.

Other insect problems you will be faced with are the stored product insects, the many species of weevils, confused flour beetles, saw-toothed grain beetles, Indian meal moths, Mediterranean flour moths, and the chocolate moth.

Sanitation is also a prerequisite of insect control. Good housekeeping is the backbone of every sanitation program. Food spillage, scraps, and dormant insect-supporting residues must be removed, not only to deny insects food but also to allow effective application of insecticides.

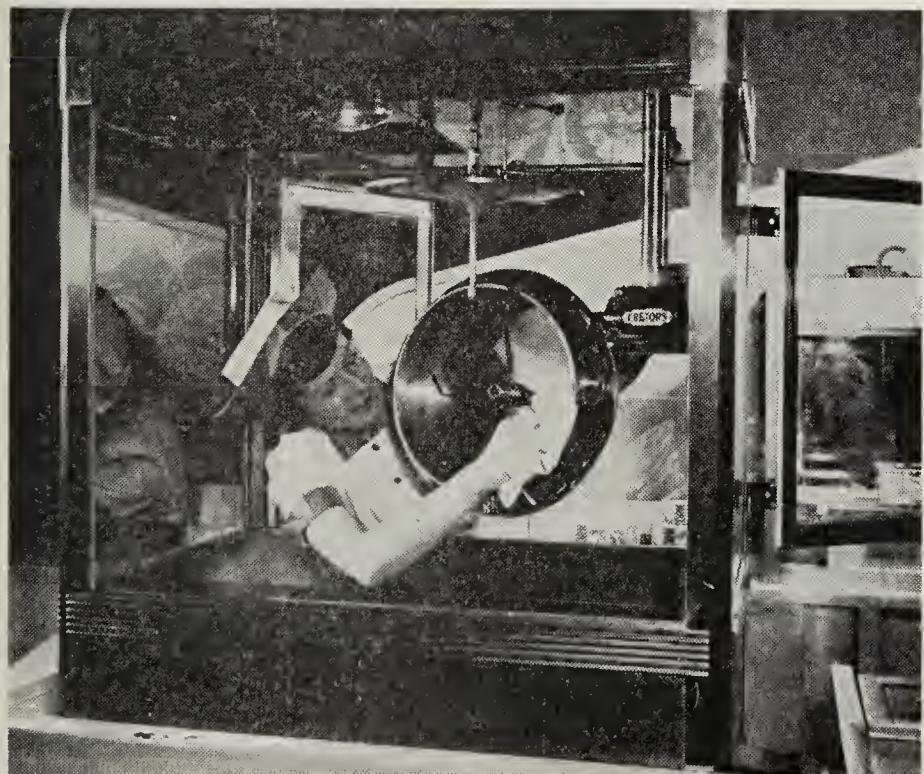
What about such fabric pests as clothes moths, carpet beetles, etc., that attack, damage or destroy rugs, clothing, and such upholstered materials as theatre seats, couches, chairs, and draperies? And then, we have structural pests like termites, powder post beetles, and carpenter ants that may seriously weaken or even destroy wooden floors, beams, and building foundations!

And how about rodent control? Do you know that one single pair of rats, unmolested, and with their offspring, can give rise to 1500 rats in a year's time? And do you realize these same rats will destroy, contaminate, and consume \$15,000 worth of food annually? Do you know that mice are often more difficult to control than rats because they can live, breed, and develop several generations within a 10 to 20 foot radius of their harborage? Rodents present a serious filth contamination problem. There are over 100 million rats and over one billion mice in this country today. One single pair of mice will deposit 672 droppings in a week's time. One single pair of rats will void 980 droppings as well as 224 cubic centimeters of urine in a week's time.

Sanitation is also an absolute must in rodent control. Rodents must be denied food and shelter. Proper garbage disposal, elimination of harborages, both inside and outside, good storage practices, rodent-proofing of doors and other avenue of entry, these are all integrated factors in successful rodent control.

Now this all adds up to quite a problem, fly control, mosquito control, insect control, rodent control, sanitation. What can we do about it? Hire professional pest control services? Buy insecticides and

(Continued on next page)



Concession equipment must be kept clean, and here a cheerful popcorn attendant puts into practice one of the most fundamental sanitation rules, good old elbow grease.



The area near a concession stand is one where principles of sanitation must be applied most vigorously. Here, a sanitation expert checks for insect or rodent signs.

"Happy Popcorn Boy" Boosts Sales With His Appetite-Appealing Look

CHICAGO—The "Happy Popcorn Boy," with his wide-eyed, lip-licking antics, is doing such a good job moving popcorn in the nation's movie houses that this animated display, produced by The Popcorn Institute, is going through its third printing. Popcorn is an impulsive item, and a moving display draws the immediate attention of the concession customer. The Popcorn Institute has proved that their youngster's happy smile and moving eyes and tongue effectively remind theatre patrons that popcorn is delicious and they'd better buy some.

The boy's appetite-appealing look is



Do You Sometimes Need 2 Heads and 4 Hands?

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REFRESHERETTE®

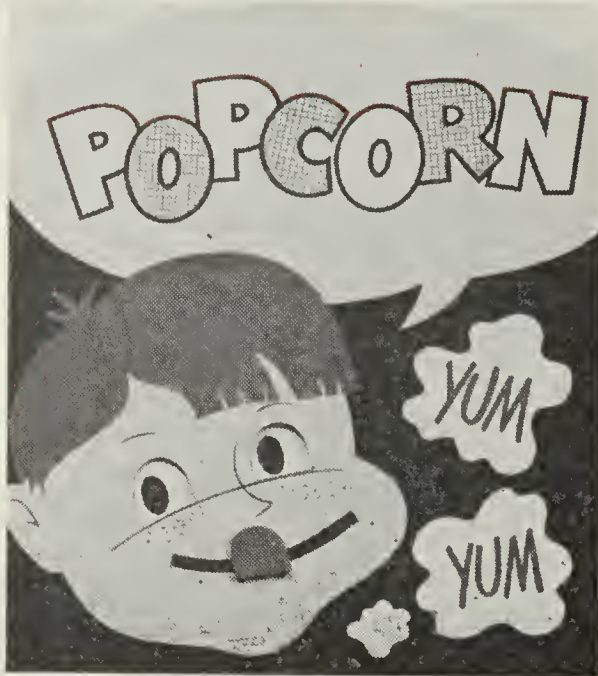
SOLVE YOUR PROBLEM

Two of the biggest sellers in your concession are hot dogs and cold drinks — at least they should be if you can serve them fast enough! Well, here's the machine you've been looking for. One machine that does the work of two. It's the new Manley REFRESHERETTE. A combination hot dog and cold drink machine that speeds up service, speeds up sales and makes profits soar.



The Refresherette occupies only 14 sq. ft. of floor space and dispenses thirst-quenching cold drinks and delicious hot dogs . . . fast.

Don't wait any longer! Write today for full details on the Manley Refresherette and find out how you can make more sales . . . more money. Address: Manley, Inc., 1920 Wyandotte St., Kansas City 8, Missouri. Dept. EX-156.



directed not only toward children. Adult buyers, too, are attracted by his rotating head and the glowing red, yellow, and blue colors of the piece. Across the top of the display is lettered, simply and suggestively, "POPCORN." This one word and the contented look of the "Happy Popcorn Boy" are a meaningful symbol to people already geared to a few hours relaxation. His offer of added pleasure fits in exactly with their mood to enjoy themselves.

Customers are not the only ones attracted to this moving display piece. Theatre and concession operators, too, are highly pleased with this striking promotional piece for popcorn, their top profit concession item. The attention-getting "Happy Popcorn Boy" is increasing the sale of popcorn in many theatres by as much as 20 per cent, it is claimed.

The "Happy Popcorn Boy" is die-cut in heavy cardboard, 12 by 14 inches in dimension, and is powered by an impulse motor and a dry cell battery that keep the head moving nearly 168 hours without requiring a new battery replacement. This display operates anywhere without electricity.

Profit-wise operators let the "Happy Popcorn Boy" promote popcorn not only at the concession stand, but also near the water fountain, boxoffice, and stub box. Repeated use of the piece exposes the public's appetite to popcorn many times, instead of merely once. All "the boy" needs to catch the eye and appetite is a reasonably well-lighted spot.

Theatre and concession operators anxious to boost popcorn sales with this quality animated display can obtain the "Happy Popcorn Boy" from their local popcorn supplier or processor or directly from The Popcorn Institute. They are priced at \$4.50 plus shipping charges, actually less than production costs, and arrive packed in a sturdy corrugated carton.

New Agency For Dad's

CHICAGO—As the first step in its more aggressive promotional and sales program for 1956, Dad's Root Beer Company announces the appointment of The Martin Company as advertising agency.

Theatres, Drive-Ins

(Continued from preceding page)

spraying equipment? Yes, of course, we can do all these things, but professional services and the use of insecticides are only a partial solution to the problem. Sanitation is the axis around which a successful program revolves. Sanitation spells the difference between mere reduction of insect and rodent problems and preventive control.

So you can readily see that sanitation is the key to pest problems. Now sanitation requires organization. You must have a program, and your program must be complete in every respect. If your program is not complete, it will nullify much of the good work that has been done and you will not derive optimum returns from your sanitation expenditures.

Now that brings us to the subject of costs! What does sanitation cost? What does sanitation cost you? Are you deriving adequate protection and optimum returns from your sanitation expenditures?

Most people have no idea of the actual cost of sanitation! We can tell you this, however. The cost of pest control is "peanuts" compared to the overall cost of sanitation, or the cost of poor sanitation. Actually, good sanitation costs far less than poor sanitation.

To illustrate my point, each year you spend a substantial amount of money for pest control, for fly control, for mosquito control, for washroom sanitation, for cleaning services, for labor, supervision, materials, and equipment.

If, after these substantial expenditures, you do not have a completely sanitary operation, then sanitation becomes very costly.

Now, let's look at sanitation costs from another angle. How much does it cost you in the loss of good will if your customers find washrooms dirty, disorderly, and odorous?

How much will it cost you in terms of customer losses if rats or mice are seen on the premises? How much will you lose through the depredation of rats and mice if they destroy or pollute your foods and supplies? Or if weevils infest your confections?

How many customers are offended or lost by the presence of flies or roaches crawling over food counters? How many customers are annoyed or driven away by mosquitoes? How much do you lose from food spoilage?

How much could you lose if improper protection and refrigeration of food should result in food poisoning cases? Did you know that roaches can carry and transmit salmonella food poisoning organisms?

And what about losses sustained through penalties and fines levied for violations of local health ordinances, state and federal food and drug laws? Think of the cost of the adverse publicity which always attends regulatory action. A food dispenser was recently fined \$100 for having too many flies on the premises.

The magnitude and complexity of these problems are usually beyond the scope of the average layman. Assuredly there is no magic formula for their solution. However, your sanitation program can be either a definite liability or a tangible

(Continued on page EP-6)

Vending Industry Hit New High In 1955

NEW YORK—With sales of cigarettes, candy, and soft drinks still leading the field, the \$1¾ billion automatic merchandising industry made giant strides in 1955 as added consumer acceptance hiked milk vending sales; larger capacity, more compact vending machines were produced; and vendors found their way into more and more factories to help feed employes, Robert Z. Greene, president, Rowe Manufacturing Company, and chairman of the executive committee, Automatic Canteen Company of America, reported in a year-end review.

In 1955, the year which saw cigarette sales climb out of their 18 month slump and start upward again, some 500,000 machines sold approximately \$735 million worth of cigarettes, an increase of \$45 million over 1954, Greene stated.

Moreover, he reported, machines took on a new look with built-in illuminated "showcases," which for the first time let the purchaser see what he's buying. Marking a radical departure in vendor design, these showcase machines stimulate impulse buying by point-of-purchase displays, Greene said.

Soft drinks (with vending sales at \$450 million) and candy (sales at \$215 million) continued to rank in second and third place in sales volume, with vending machine sales accounting for one out of every six packs of cigarettes, two out of every 10 candy bars, and one out of every four soft drinks sold.

Automatic milk vending, practically a "baby" in the vending machine world,

Popcorn Box Cleanup Chore Solved By Coloring Contest

VANCOUVER—Barney Regan, Famous Players booker, came up with a suggestion and one that has worked, for the elimination of messy, empty popcorn boxes on the floor of the theatre after Saturday matinees. When Regan managed a theatre, he used to run a popcorn box coloring contest, so that the kiddies took the boxes home with them, colored them, and were awarded prizes the following Saturday for the best ones.

A three fold purpose is served by the Regan plan. More popcorn is sold, a service is being done for the evening customers, and the staff is being saved the time it normally would take to clean out the house. It also keeps the kids coming back week after week to try for the prizes. It's a good deal, and one anyone can use, unless he has a better one; if so, we'd like to hear about it.

jumped from \$22.5 million to a \$39 million market in the past year, as it helped the dairy industry fight the milk surplus problem, Greene said. Spurred by the convenience, housewives, he said, are driving up at all hours of the day and night to "mechanical milkmen" at gas stations, bus stops, and suburban street corners for that "extra quart."

In the years ahead, the industry pioneer predicted, technological advances plus broadening of vending operations into new fields (notably in-plant feeding and food selling) will boost vending sales to \$5 billion, and give other industries mil-

Helmco-Lacy Names Steiner To Sales Post

CHICAGO—The appointment of R. A. (Al) Steiner as assistant general sales manager, Helmco-Lacy food and fountain products, was announced recently by F. R. Lacy, Jr., executive vice-president, Helmco, Inc.



STEINER

Steiner has been a member of the firm for more than 15 years, and prior to his new appointment was service manager, city sales manager, and coordinated dealer advertising policies.

Over the years, Helmco has pioneered the development of fast food, beverages, and ice cream service accessories including the Lacy electric hot cups, counter-service "soup kitchens," hot chocolate dispensers, fudge warmers, fountainettes, and many other similar items.

Steiner will assist F. R. Lacy, Jr., in directing the expanding national sales program of Helmco-Lacy products.

lions of dollars in sales now lost annually because products aren't available at the right time and the right place.

It is interesting to note the increased use of vending machines in theatres, with great strides in this direction also made during 1955. Where exhibitors previously had been satisfied with a single drink vendor and candy vendor, it has become practice to increase the number.

Nestlé's delivers wide screen performance for a big profit picture!



WONDERFUL NEW COCONUT

It packs 'em in for that rich milk chocolate that's crammed with fresh toasted coconut. Available in 10¢ size only.



MILK—the all time favorite with the rich Nestlé's flavor that sets the standard for all milk chocolate.



ALMOND—Nestlé's exclusive blend of milk chocolate and fresh roasted almonds.



CRUNCH—all ages go for this surprise bar with its milk chocolate flavor and crisp, crunchy texture.

MILK, ALMOND AND CRUNCH AVAILABLE IN 5¢ AND 10¢ SIZES PACKED 100 BARS TO THE CASE. 5¢ SIZE NOT AVAILABLE ON WEST COAST.

The Nestlé Company, Inc., 2 William St., White Plains, N.Y.

Cole Cup Vending Machines Invade Foreign Market With German Deal

CHICAGO—An intensive penetration of the foreign market has been announced by Cole Products Corporation with the disclosure by Albert Cole, president, that



COLE

arrangements have been completed for the manufacture of Cole-Spa automatic cup vending machines in western Germany by one of Europe's largest industrial firms.

The new Cole affiliate is Schwelm Eisenwerk-Muller and Company, known internationally as Schwelm, in Schwelm, Germany.

One of the largest of European manufacturers, Schwelm produces such heavy equipment as gasoline pumps for Standard Oil Company, as well as tractors, tanks, equipment for the chemical and pharmaceutical industries, milk tanks, and all types of industrial and building equipment. They occupy several plants and employ many thousands of people. Schwelm facilities and engineering staffs are ideally suited to the manufacture of the Cole Cup line.

Present production plans call for deliveries by February of 1956 of the machines, to be known as "Cole-Spa-Schwelm." In the meantime, deliveries are being made from America, since intensive sales work is now under way all over Europe. Volume deliveries of Cole equipment from the U. S. have been made throughout the past year to Germany, France, Belgium, Holland, and Switzerland. Richard Cole, vice-president, reports that sales offices have been established in Antwerp, Belgium, and Lausanne, Switzerland, with more to follow.

As a further aid to foreign distribution, a combined educational and promotional campaign has been started throughout the European countries involved, aimed primarily at pointing out the need for automatic vending equipment wherever people congregate or work.

"We are fully aware of the importance of educating the European public to the use of vending equipment," states Cole's president. "We are prepared to spend as much time as is necessary in sales training and promotion to achieve our goal, which is to make the Cole-Spa as popular abroad as it is in America."

Personnel from both the engineering and sales divisions of Schwelm Eisenwerk-Muller and Company are at present undergoing training in this country, both at the Cole manufacturing plant in Mayville, Wis., and at the Cole general offices in Chicago.

Theatres, Drive-Ins

(Continued from page EP-4)

asset. This will depend largely upon your active interest, your ability to recognize and understand the problems involved, the necessary "know how" for establishing corrective measures, employe training and cooperation, adequate supervision, and



Albert Cole, president, Cole Products corporation, and Arnold Cortell, Ameropa Trading and Shipping Company, in charge of Cols-Spa export, are seen upon their recent arrival in Schwelm, Germany, to complete arrangements for the manufacturing of Cole-Spa Cup Vending equipment.

New Dixie Cups Offered

EASTON, PA.—The introduction of a new series of gaily colored Dixie Theatre Design Cups, designed to make drinks look better and sell faster, has been announced by the Dixie Cup Company.

Dixie's new Theatre Design Cups come in five sizes and five colors. Unusually attractive two-tone designs in lavender, green, red, blue, and brown help speed service and provide theatre operators with an easier system of checking all drinks sold. All six, seven, nine, 12, and 15 ounce sizes in the series are printed with messages promoting movie attendance.

Dixie is also offering a new Dixie Popcorn Design Cup attractively printed in brown and yellow. Easy to fill, with no set-up time needed, this new Dixie Popcorn Design Cup resists absorption of butter, shortening, margarines, and oils.

your ability to plan, organize and sustain a truly effective program.

Now the question arises, how and where can we acquire all the necessary knowledge and "know-how" to successfully administrate a preventive sanitation program? The Arwell organization, through its consulting staff, has been instrumental in developing several industry-sponsored sanitation programs. This is a relatively new approach and has been practiced with a high degree of success in the dairy, confectionery, and baking industries for a number of years.

And so in conclusion, the principal thought we wish to project is the advantage of an industry-sponsored program. It is also our considered opinion that a sanitation manual covering all phases of insect and rodent control and related sanitation problems is the most practical instrument for imparting the knowledge and techniques so necessary in controlled sanitation. Such a sanitation manual, designed to fit your specific and individual sanitation and pest problems, would not only set up standards for the industry but would also serve as an authentic and approved reference guide. In addition, the public relations aspects are great.

Quality, Not Quantity, New Popcorn Quest

CHICAGO—Popcorn sales at the concession stand in the next few years are going to show a greater increase than in any previous period in history, Jim Blevins, president, Blevins Popcorn Company of Tennessee and Illinois, predicted in a talk before concessionaires attending a recent International Popcorn Association (now Popcorn and Concessions Association) meeting.

"In my opinion," Blevins said, "the agronomists at Purdue and Ames have parent seed stocks which can be put into early commercial production that will give us the finest-tasting, best-eating product we have ever had. Utilization of these highly-developed seed stocks has been delayed because of the concession buyers' demand up to now for popcorn with higher and higher expansion, and also because higher ratios of popping expansion have been a more dramatic sign of progress. The demand for higher popping expansion has been fulfilled, and the thinking concessionaires and buyers are realizing that the future progress of our industry now depends on improving the quality, the taste, and the palatability of the corn we pop.

"It is fortunate," Blevins continued, "that while the commercial demand and emphasis has been centered on what is essentially a production feature, the two leading scientists engaged in the development of popcorn seed have also interested themselves in developing strains with better eating qualities. I am reliably informed that there are parent seed stocks in the laboratories at Purdue and Ames that can be used to produce finished and popped corn that will almost melt."

EXTRA PROFITS

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Philadelphia

(Continued from page 28)

the Plaza ownership is considering plans for alterations, possibly for conversion for business purposes. . . . One of the closing acts of the old city administration here was the formality of reenacting the 10 per cent ticket tax on all amusement and sports events.

WILMINGTON, DEL., NEWS—Walter D. Sullivan was elected secretary, Projectionists Local 473, IATSE-MPMO, at the organization's annual meeting. Philip Jones was returned as president for his 19th term. John Raymond Waller, business agent, and Frank Eckert, treasurer, were reelected for their 17th terms. Robert Hughes was elected vice-president and Leonard Wright, Sr., sergeant-at-arms. Named to the executive board were John Maisel, Samuel Ferrara, Leon McCarns, and Francis Eckert, and, as delegates to the Central Labor Union, Jacob Riley, Eckert, and Francis M. Paolo.

Pittsburgh

Louis Indo, projectionist, is very ill with a throat ailment. . . . The MGM Pep Club has elected Francis Drake its new president. Other new officers are Rose Marie Ferrazzano, vice-president; Margaret McGeever, secretary; and Audrey Mackin, treasurer. . . . Township of Lower Yoder, Cambria County, Pa., re-enacted its 10 per cent amusement tax, which provides that drive-ins pay \$1.40 per year per parking space. . . . Esther Cianchetti, formerly of the Screen Guild office, now is assisting Frank J. Thomas at the new office of Pittsburgh Film Service, Atlas Theatre Supply Building. . . . Two youths were rifling the desks of the Eastwood at 3 a.m. recently when the janitor reported for work. They ordered him to stand facing the window and then departed, taking approximately \$120. Rudy Navari, owner and manager, said two of the young men are being held for trial. . . . William Zinn has been named manager of the Dixie, Grafton, W. Va. . . . At Bedford, Pa., Judge Richard C. Snyder affirmed the results of a vote recount which will permit the showing of Sunday films in Everett, Pa. The recount board found that 35 ballots had been spoiled and 61 were missing in the election, and that the issue of Sunday shows had not been defeated



Fred R. Greenway, Loew's Poli Palace, Hartford, Conn., recently sent a guitar singing couple, through the downtown section in a new convertible promoted from a local dealer as bally for RKO's "The Treasure Of Pancho Villa."

by two votes but that it had been approved, 415 to 404. Theodore Grance, owner of Everett's theatre, said he would start Sunday shows shortly.

Mr. and Mrs. Sam Yakish, Auto Open Air, Titusville, Pa., having ended their outdoor theatre season, returned to their home at Coverdale, Pa. . . . Clayton Moore, "The Lone Ranger" of TV and in the new Warners feature, will be here late next month in the interest of the recently completed film. In February, it is expected that Lucille Ball and Desi Arnaz will come to town to introduce their new picture, MGM's "Forever Darling." . . . Jim Alexander was welcomed back to his RCA office after an absence of several months, during which time he underwent an operation. . . . David Kimelman, Paramount branch manager, while undergoing treatment for ulcers, reported back at his office for short visits. Meanwhile, Bob Weber, Philadelphia, was here directing operations. . . . Grace Benitz, Paramount, was home ill. . . . Abe Joseph had to stay close to the Triangle, East Liberty, Pa., for several weeks while his brother-in-law and partner, Jack Goldstein, served on jury duty here. . . . Blatt Brothers Theatres in tieups with civic and fraternal groups, staged free holiday shows for kiddies. . . . Republic had a first-run multiple booked into a dozen theatres starting last week, "Flame Of The Islands" and "Fighting Chance." . . . A two-story building adjoining the Capitol, Nanty Glo,

Albert P. Way Marks 60th Industry Year

DUBOIS, PA.—Albert P. Way, 87-year-old showman believed to be the eldest active theatre owner-manager in the entertainment world, celebrates his 60th anniversary in the industry this month.

Way entered the theatre business in 1896 at the Academy of Music, Curwensville, Pa. The following year, he held under lease the Pierce Opera House, Philipsburg, Pa., and two years later he started his career here at the Fuller Opera House. In 1900, he leased the Marlin Opera House, Brookville, Pa., and later acquired the Belvedere Opera House there. At this time, too, he leased the Jefferson, Punxsutawney, Pa. Prior to the advent of motion pictures, Way's offerings were stage shows. Later, Way's Avenue here was built in 1902, and six years later the Carlton was erected. Another theatre, the Elks, was operated here by Way for 23 years.

When moving pictures were introduced commercially early in the 20th Century, one of the pioneers in this business was Way. Ever progressive, when outdoor auto theatres became popular he built the Hi-Way Drive-In Theatre here. Active in civic affairs throughout his life, he has served several terms in the Pennsylvania general assembly.

Pa., was gutted by fire, but there was no damage at the theatre other than that caused by smoke and dirt. The screen was rendered useless, however, and a new screen will be installed as soon as it is delivered.

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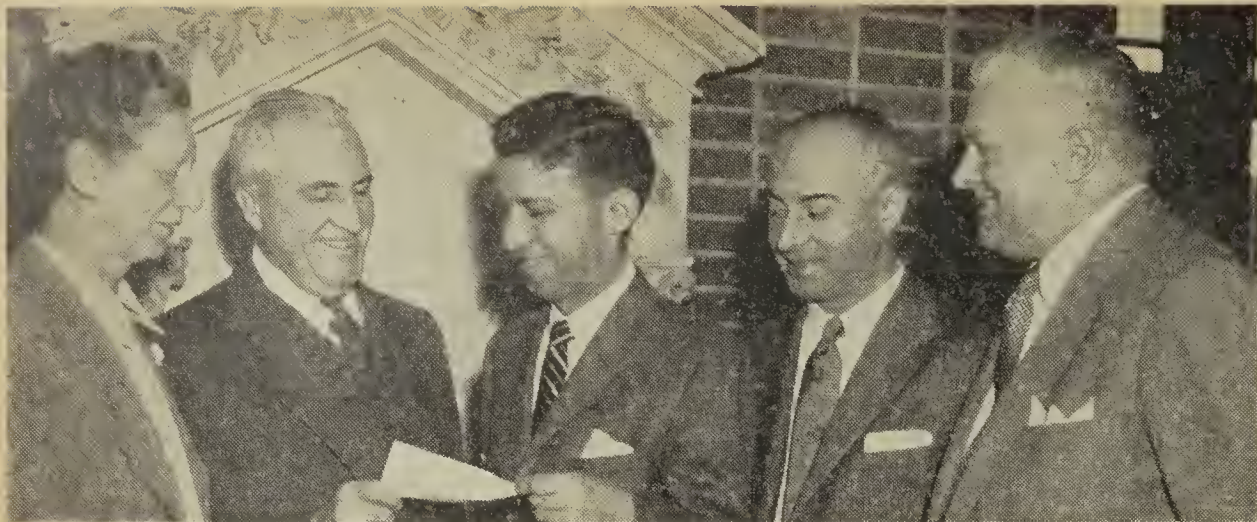
JACK HAYES SEATING SERVICE BOX 212 CATO, N. Y.



Frank Sinatra, starred in the title role of Otto Preminger's "The Man With The Golden Arm," UA release, and Judy Garland were among the scores of Hollywood headliners attending the west coast opening of the film at the Fox Beverly, Los Angeles. At left is telecast M.C.



Pert Caroline O'Donnell, gun-toting bally belle for UA's "Man With The Gun," recently drew a bead on manager Bill Zeiler, Loew's Penn, Pittsburgh, before her invasion of the shopping district to trigger excitement for the Samuel Goldwyn, Jr., production.



The Variety Club of Washington recently presented to Children's Hospital a check for \$3,755.28, the proceeds of a "Cinerama Holiday" benefit at the Warner. Seen, left to right, are Edith Torkington, administrator of the hospital; Judge J. Edgar Murdock, president, hospital; Alvin Q. Ehrlich, chief barker, Tent 11; Morton Gerber, chairman, VC welfare committee; George A. Crouch, vice-chairman, VC welfare committee, and zone manager, Stanley Warner Theatres.

Portland

Theatres here reported record business over the Christmas and New Year's holiday with "Guys And Dolls" in top position at J. J. Parker's Broadway. . . . Allen Burt, Theatre Exchange, leaves for an African big game hunt Jan. 14. He travels by air via New York, Paris, and key cities in Africa before joining the safari. . . . Stan Smith, Irvington, purchased the Egyptian from William Graeper. . . . Stubby Kaye, Mr. Nicely-Nicely of "Guys And Dolls," was a Portland visitor. Allan Weider, MGM, introduced the actor to exhibitors and the press. . . . Doug Forbes, John Hamrick booker, was in town to confer with Will Hudson, city manager on forthcoming product. . . . Russ Brown, Fox-West Coast advertising and publicity chief, was here for Christmas. Brown was Oregon district manager, Evergreen, before his promotion. Oscar Nyberg, former manager, Fox, assumed the position.

St. Louis

A certificate of incorporation has been issued to the Blue Ridge Amusement Company, Hickman Mills, Mo., authorizing it to own and operate amusement places, and to issue up to 100 shares of \$10 par value stock. The incorporators were listed as: C. L. Rogers, and M. E. Rogers. J. H. Greene, Jr., attorney, handled the incorporation papers. . . . The Strand, Popular Bluff, Mo., has been purchased by Mr. and Mrs. Clifford Rosamond Dunlap from Charles Whittenburg, who had been operating the theatre since August. Whittenburg is concentrating his activities at the Jewell, which he reopened in November. . . . Police are seeking six young ruffians who attacked two ushers at Loew's State. Apparently it was a repeat performance. The youths were creating a disturbance on a stairway and usher Robert Lee Christner, 16, ordered them to leave the theatre. Instead of complying, they attacked him. They ranged in age from about 16 to 18. John Clay Smith, 17, another usher went to Christner's aid. Officials of the theatre told the police the same group had previously created a disturbance at Loew's State. . . . Charles Dee, Jr., took over the operation of the Norton, Mascoutah, Ill., and changed the name to the Gem. It formerly was operated by Mr. and Mrs. Fred Young. . . .

The Ava, Ave, Ill., which had been dark for many months, recently was taken over by Leonard Midyett. . . . John Dugan, IFE representative, has had Omaha and Des Moines added to his territory, which also includes Kansas City and St. Louis.

San Antonio

Funeral services for Virgil W. Gates, 64, father of actress Nancy Gates, were held at Denton, Tex. His son, Pete, is also employed in the industry. . . . The Parkway, Forth Worth, Tex., celebrated its 20th birthday with seven of its original staff members invited to attend a special showing. . . . The Tascosa Drive-In, Amarillo Tex., is featuring a special ring in the drive-in where cowboys in the area may come in with their horses and tie up to see the current attraction. Heaters are being provided for the cowboys to mount on the saddle horns during the winter months. . . . Theatres at Paris, Tex., made a substantial contribution to the success of Greater Paris Days, a community promotion program. Some 700 free show tickets were given out during the three-day event by Truman Riley, manager, Grand Plaza, and the Air Port Drive-In, Interstate units; Sam Ginsberg owner, Lamar and Main; and Elmer Bell, Henry Bell, and Allen Poole, owners, 271 Drive-In.

Kirk Douglas paid a surprise visit here following visits to Dallas and Houston on behalf of his latest film, "The Indian Fighter," released through United Artists. While here Douglas visited patients at Brooks Army Medical Center. . . . Eddie Reyna, Frels Theatre Circuit, announced that the Venus, Victoria, Tex., hit by fire, has been placed back in operation. Estimated fire damage was set at \$1,000. . . . Audrey Cox, owner, Majestic, Palace, and the Yucca Drive-In, Lamesa, Tex., died at his home. He suffered a heart attack several months ago while on a business trip to Dallas, and had been released from the Baylor Hospital after a gradual recovery. . . . A local author, Jim savage, who wrote an adventure novel while in prison at Monterrey, Mexico, has sold the motion picture rights to Republic. Title of the movie will be "North-east of Borneo." . . . Walter Raymond Tinney, Sr., 58, projectionist, Texas, for several years, and a member of IATSE, Local 407, died here. He was popular in the local projectionists' circle.

Picture People In Pictures



Manager Sam Salwitz, Mayfair, New York, recently greeted a contingent of Hopi Indians, who helped publicize the premiere of UA's "The Indian Fighter."



The famous German Obernkirchen children's choir, right, recently attended the American premiere engagement of UA's "Heidi and Peter," Little Carnegie, New York. At left is guest of honor Fred Gygax, Swiss Consul General in New York, and his family.



Spyros S. Skouras, president, and Frank Bryan, vice-president and treasurer, Skouras Theatres Corporation, New York, recently accepted a citation from Donald W. Fraser, state sales director, U. S. Treasury Department, for cooperating with the Government to the extent that 56 per cent of the corporation's full-time employees are now systematically saving under the Payroll Plan.

ALLIED ARTISTS

Dig That Uranium (5541)

COMEDY
61M.

ESTIMATE: Better than average Bowery Boys entry.

CAST: Leo Gorcey, Huntz Hall, Bernard Gorcey, Mary Beth Hughes, Raymond Hatton, Harry Lauter, Myron Healey, Richard Powers, Paul Fierro, David Condon, Bennie Bartlett, Carl Switzer. Produced by Ben Schwalb; directed by Edward Bernds.

STORY: Confidence man Carl Switzer sells Bernard Gorcey a uranium mine in Nevada and the latter departs with the Bowery Boys, Leo Gorcey, Huntz Hall, Bennie Bartlett, and David Condon, in a jalopy to claim the fortune. In a town near the mine, they arouse the interest of greedy hotelkeeper Harry Lauter, a waitress, Mary Beth Hughes, and two strongarm men, Frank Loomis and Joe Hody, who plan to seize the mine when the Boys have located it. The Boys soon realize they have been hoodwinked, but their slapstick behavior in distress convinces the local connivers that they have found the ore, and a chase ensues. An old prospector, Raymond Hatton, helps them to locate a real mine but they are overtaken by Lauter and his men; a free-for-all ensues and the Boys emerge victorious only to discover that the land and the uranium is the property of an Indian tribe on whose reservation it is located.

X-RAY: Bowery Boys fans probably will find this to be one of their more amusing adventures. The usual nonsense and so-called comedy is present in abundance, and the story is sufficiently involved to casually interest the viewer. Performances, direction, and photography are average for the material. The screen play is by Elwood Ullman and Bert Lawrence.

AD LINES: "The Bowery Boys At Their Hilarious Best As They Invade The West"; "Up To Their Necks In Trouble And Fun!"; "The Bowery Boys In A Funloving Saga Of The Wild And Woolly West."

Paris Follies Of 1956 (5534)

MUSICAL
73M.

(Color by DeLuxe)

ESTIMATE: Uneven programmer.

CAST: Forrest Tucker, Margaret Whiting, Dick Wesson, Martha Hyer, Barbara Whiting, Lloyd Corrigan, Wally Cassell, Fluff Charlton, James Ferris, William Henry, the Sportsman, Frank Parker. Produced by Bernard Tabakin. Associate producer A. E. Houghton, Jr. Directed by Leslie Goodwins.

STORY: When seemingly wealthy industrialist Lloyd Corrigan agrees to put up the needed money, producer Forrest Tucker gets a chance to put on an American version of the Paris Follies at a lavish restaurant in California, with Margaret Whiting as the star. She agrees to play in the show seeing romantic possibilities in Tucker, but he has fallen for scenic designer Martha Hyer. Others in the vicinity include Dick Wesson, who acts as general assistant to Tucker, and Barbara Whiting, stage struck cigarette girl. Everything seems fine for the opening until Corrigan's son, James Ferris, shows up with the news that his father has escaped from a sanatorium and that he likes to play wealthy industrialist but really is broke. The show goes on and the first half is a hit, but Whiting refuses to go on again when she learns of the romance between Tucker and Hyer. Tucker tries to get her sister to go on, but she is too frightened. Whiting relents, the venture

MOTION PICTURE

EXHIBITOR

SERVISECTION

The original Pink Section evaluations of features and shorts

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SECTION TWO
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is successful, and everybody winds up happy.

X-RAY: There are a number of angles that can be utilized in the selling and on the whole it's a pleasant little musical with some talent that could prove attractive. The film is choppy put together with some fineness of detail missing. The cast is adequate, the direction fair, and the production average. It should fit the supporting slot. The familiar story and screen play are by Milton Lazarus. Songs include "Have You Ever Been To Paris?"; "I'm In A Mood Tonight"; "Can This Be Love?"; "The Lady's Name Is Paris"; "I Love A Circus"; "The Hum Songs"; and "Lonely Gal."

AD LINES: "Have A Gay Time At The Paris Follies Of 1956"; "They Dance, Sing And Romance In This Americanized Version Of The Paris Follies"; "A Frenchy Song And Beauty Treat!"

Sudden Danger (5540)

MYSTERY MELODRAMA
65M.

ESTIMATE: Interesting programmer.

CAST: Bill Elliott, Tom Drake, Beverly Garland, Dayton Lummis, Helene Stanton, Lucien Littlefield, Minerva Urecal, Lyle Talbot, Frank Jenks, Pierre Watkin, John Close, Ralph Gamble. Produced by Ben Schwalb; directed by Hubert Cornfield.

STORY: Tom Drake, although blind, is suspected of murder when his mother is found asphyxiated. Detective Bill Elliott learns that Drake's blindness-inducing accident was caused by his mother. Drake's need for an eye operation with his mother's money is added reason for the detective's suspicion. Drake's mother was partner in a firm with Dayton Lummis. When a suicide note is found, written on the firm's typewriter, Drake's girl friend, Beverly Garland, who works for Lummis, is questioned. Drake has his eye operation, which turns out successful but, determined to capture the killer of his mother, he does not reveal the fact that he can see. Lummis' attorney is found murdered, Drake finds a shortage in company funds, and discovers that Lummis is having an affair with model Helene Stanton. The guilt points to Lummis, who realizes the game is up and tries to shoot his way to safety. He is caught and imprisoned for the double murder.

X-RAY: This entry has moments of suspense and maintains interest throughout. It contains a well-paced original story that is satisfactorily handled in direction and performances. The film should be acceptable as part of the program for general audiences. The story was written by Daniel B. Ullman.

AD LINES: "A Murder Rap Was Hanging Over His Head . . . He Must Find The Real Killer Or Else"; "A Daring Race Against Time . . . A Running Battle With The Law"; "A Murder Mystery With A Difference."

BUENA VISTA

The Littlest Outlaw

DRAMA
75M.

(Technicolor)

(Filmed in Mexico)

ESTIMATE: Good Disney live action entry.

CAST: Pedro Armendariz, Joseph Calleia, Rodolfo Acosta, Andres Velasquez, Pepe Ortiz, Laila Maley, Gilberto Gonzales, Jose Torvay. Produced by Larry Lansburgh; directed by Roberto Gavaldon.

STORY: Mexican army general Pedro Armendariz expects much from his famed horse, Conquistador, who is trained by Rodolfo Acosta, stepfather to Andres Valesquez, stable-boy. Acosta gets involved in bets on the horse and is determined to force him to jump over brick hurdles of which he is afraid. Instead the horse fails in the race. When Armendariz' daughter, Laila Maley, is injured when she tries to get him to jump, the general orders the horse destroyed. Unable to inform on Acosta, Valesquez runs away with the animal and despite the reward on their heads, he is helped by bandits and priest Joseph Calleia, who gives them sanctuary. The boy and the animal are separated and the horse is sold by some gypsies to be used in the bull ring. The boy and priest arrive in time to see Conquistador's rider unseated and Valesquez gets on him. They leap over a huge hurdle to get out of the ring and away from the raging bull. The feat is witnessed by Armendariz, who permits the boy to keep the animal and gives it a place in his stable.

X-RAY: The adventures of this young boy and horse should prove particularly attractive to the younger set, and it has much to offer the older segment of theatre audiences. The story is interesting and is made all the more attractive via the filming of the Mexican countryside and some customs of the people. The cast is good, as is the direction and production. It should make up well as part of the program. The name of Walt Disney tacked onto the production should prove of assistance in the selling. The screen play is by Bill Walsh, based on an original story by Larry Lansburgh.

AD LINES: "A Boy And A Horse Encounter Numerous Adventures In Mexico"; "They Had Orders To Shoot On Sight . . . But A Small Boy Led Him To Safety"; "Thrills Galore For Young And Old Alike In This Walt Disney Presentation."

Song Of The South

(Disney)
(Technicolor)

FANTASY
94½M.

ESTIMATE: Reissue should do okay.

CAST: Ruth Warrick, Bobby Driscoll, James Baskett, Luana Patten, Lucille Watson, Hattie McDaniel, Eric Rolf, Glenn Leedy, Mary Field, Anita Brown, George Nokes, Gene Holland, Nickodemus Stewart, Johnny Lee. Produced by Perce Perce. Cartoon director, Wilfred Jackson; photoplay director, Harve Foster.

X-RAY: When first reviewed in THE SERVICESECTION of November, 1946, it was said: "A novelty in that it combines live action and cartoons, this will satisfy all types of audiences. While there are no marquee names to attract, the blending of cartoon with live action makes a combination that offers a field day for the exploitation boys. Disney followers may want more of the cartooning, but they will be pleased with the way the production has been handled. Everyone in the cast turns in a splendid performance. This is based on the 'Uncle Remus' stories, with the action on a plantation down south. Songs heard are 'Zep De Da De Da', 'That's What Uncle Remus Said,' and 'How Do You Do.'" This was originally released through RKO.

AD LINES: "A Tender Story And Some Laughable Cartoons Tend To Make This A Must See Picture"; "Brought Back For You To Enjoy Again"; "Walt Disney Mixes His Greatest Work With A Human Story In One Of His Finest Pictures."

COLUMBIA

The Houston Story (821)

MELODRAMA
79M.

ESTIMATE: Average programmer.

CAST: Gene Barry, Barbara Hale, Edward Arnold, Paul Richards, Jeanne Cooper, Frank Jenks, John Zaremba, Chris Alcaide, Jack V. Littlefield, Paul Levitt, Fred Krone, Pete Kellett, Leslie Hunt, Claudia Bryar. Produced by Sam Katzman; directed by William Castle.

STORY: Oil field worker Gene Barry is ambitious and, armed with a scheme to steal oil from the fields on a large scale, he contacts Barbara Hale, former chorine in with the big mob, who arranges for him to meet club manager Paul Richards, who introduces him to area syndicate head Edward Arnold. Arnold is impressed. Meeting with head John Zaremba, he introduces the scheme. Zaremba okays it. A company is set up with Barry's not-too-bright friend, Frank Jenks, as president, and they swing oil deals with foreign governments. The plan is further expanded when Barry plans to install his own pipelines and eliminate slower trucking. He warns Richards that there must be no killing when the needed pipes are hijacked, but this advice is disregarded and an oil worker is killed. Zaremba is angered and when Barry proves Richards exceeded his orders, Richards is banished from the organization with his ultimate fate left to Arnold. One of Richard's men tries to kill Barry but is himself killed. Barry furthers the crumbling of the crime regime and Arnold is killed by the police when he tries to escape, while Richards is jailed. Barry waits for Zaremba to turn

the territory over to him, but instead Zaremba orders him exterminated. He gets word of the move and attempts to run way with Hale, but she is caught and killed. Barry kills the gunmen and is himself wounded, surrendering to the police when they surround him.

X-RAY: Another alleged expose of big city crime operations, this entry shapes up as okay for the program where a supporting feature is needed. The story is on the involved side with interest fairly well held, while performances, direction, and production are average. The story and screen play are by James B. Gordon. A song "Put The Blame On Mame," is heard. This bears a Legion of Decency "B" rating.

TIP ON BIDDING: Program rates.

AD LINES: "Terror Over Texas As Organized Crime Moves In"; "Steaming Hot Drama Out Of The Screaming Headlines"; "The Hi-Jack Mob Moves In On The Lone Star State."

MGM

Ransom! (617)

MYSTERY DRAMA
104M.

ESTIMATE: High rating entry.

CAST: Glenn Ford, Donna Reed, Leslie Nielsen, Juano Hernandez, Robert Keith, Richard Gaines, Mabel Albertson, Alexander Scourby, Bobby Clark, Ainslee Pryor, Lori March, Robert Burton, Juanita Moore, Mary Alan Kokanson. Directed by Alex Segal; produced by Nicholas Nayfack.

STORY: It looked like just another day for the family consisting of wealthy executive Glenn Ford, his attractive wife, Donna Reed, and their son, Bobby Clark, who was headed for school after extracting a promise from Ford to come home early and help him build a fort in the back yard. He does wind things up at the office early only to find that Clark is not home from school. The school calls to check, informing the parents that a nurse picked the boy up early in the day and took him away. A check with doctor Alexander Scourby shows he had no part in the summons, and the conclusion is made. Keith's men install phone recording equipment. The ransom demand does come through, a half million dollars, with agreement to the demands signalled via Ford's television program. An attempt to trace the call results in a vacant phone booth. All of Ford's assets are put up and bank officials work day and night to amass a half million dollars in small denominations. Then with some straight talk from Keith and Nielsen, Ford realizes that the odds on his getting the boy back alive are the same whether or not he pays the demand. He shows up at the television station with the currency. With the money in front of him, he coldly declares that no ransom will be paid. Instead, if harm comes to the boy, he promises that every cent will be used as a reward to apprehend the kidnappers and that they will be safe nowhere with such a sum on their heads. Public reaction is mostly against Ford. Reed is so shocked that she leaves home to stay at his brother's house. At the last moment, with even Ford giving up, Clark puts in an appearance, having been freed by the kidnappers who saw the odds were against them.

X-RAY: A peak in dramatic entertainment is reached here. Audiences will sit enthralled and entertained until they can barely stand the dramatic suspense. They will grieve with a heartbroken mother and sympathize with a strong-willed father, and they will weep because it's so realistic and heart-touching. The pres-

entation is made all the more believable by the extremely able performance by Glenn Ford, who has consistently shown that he is one of the industry's top performers. Were the entry released in time, his characterization would have surely been considered for an award. Then, too, the others in the cast must come in for their share of praise, particularly Donna Reed, Leslie Nielsen, Juano Hernandez, and Robert Keith. Not a small part of the success of the venture must be credited to director Alex Segal, a relative newcomer to films, for he does wonderfully with the material at hand. The screen play was written by Cyril Hume and Richard Maibaum.

TIP ON BIDDING: Higher rates.

AD LINES: "Is A Little Boy Worth \$500,000 Dead Or Alive?"; "See This Powerful Drama . . . Can You Say How You Would Have Acted Under The Same Circumstances?"

20TH-FOX

The Lieutenant Wore Skirts (601)

COMEDY
99M.

(CinemaScope)

(Color by DeLuxe)

ESTIMATE: Highly amusing comedy.

CAST: Tom Ewell, Sheree North, Rita Moreno, Rick Jason, Les Tremayne, Alice Reinheart, Gregory Walcott, Joan Wille, Sylvia Lewis, Edward Platt, Jacqueline Fontaine, Arthur Q. Bryan. Produced by Buddy Adler; directed by Frank Tashlin.

STORY: Tom Ewell, World War II air force hero, is a successful TV writer and is married to former WAF lieutenant Sheree North. He gets a letter instructing him to report for possible re-induction. North, assuming he will be accepted, reenlists at her old grade and is accepted. Complications ensue when Ewell is rejected because of a trick knee. North is sent to Hawaii and Ewell follows, jealous of attention being paid her by Captain Rick Jason. He asks her to arrange quarters on the base for him which she is reluctant to do until he hires an attractive housekeeper and cook. More jealousy ensues with other male officers concerned over attentions being paid Ewell by their wives. Ewell's agent, Les Tremayne, suggests he get North out by having her think she is losing her mind. He tries a number of tricks but the base psychiatrist sees through his scheme and North refuses to see him. He tries to get things patched up and is accepted by the Air Force when he tries enlisting again. North is to be transferred when she learns she is to have a baby which reconciles them, Ewell's knee acts up again. Some months later, all is status quo with both home and with a baby complete their family and happiness.

X-RAY: Lots of pretty girls, lots of fun and humorous situations, competent performances, better direction and production, and a colorful presentation in CinemaScope and color are to be found in this latest release earmarked for enjoyment by all who view it. The result should prove a neat follow-up to "The Seven Year Itch" in a number of respects, and selling angles can capitalize on Ewell's appearance in both, his involvement with attractive females in both, the fun to be found in both, etc. Both Ewell and North do well by their assignments, with North impressing in both the look and talent departments. Despite the simple yarn, the entry should do okay in entertaining as well as boxoffice-wise. The screen play is

by Albert Beich and Frank Tashlin, based on a story by Beich. There is a song, "Rock Around The Island," to be heard here.

TIP ON BIDDING: Higher bracket.

AD LINES: "He Recently Had A 'Seven Year Itch' And Now For More Fun And Laughs He's Got 'A Lieutenant Who Wore Skirts'"; "Got Problems? . . . Laugh Them Away With This Run-Filled Farce"; "Fun For All . . . Short Or Tall . . . This Tale Is Told . . . For Young And Old."

WARNERS

The Life Of Emile Zola (550)

DRAMA
116M.

ESTIMATE: Names should help class reissue.

CAST: Paul Muni, Gale Sondergard, Joseph Schildkraut, Gloria Holden, Donald Crisp, Erin O'Brien Moore, John Littel, Henry O'Neill, Morris Carnovsky, Louis Calhern, Ralph Morgan, Robert Barrat, Vladimir Sokoloff, Grant Mitchell, Harry Davenport, Robert Warwick, Charles Richman, Gilbert Emery, Walter Kingsford, Paul Everton, Montagu Love, Frank Sheridan, Lumsden Hare, Marcia Mae Jones, Florence Roberts, Dickie Moore, Rolla Gourvitch. Directed by Walliam Dieterle.

X-RAY: When first reviewed in *THE SERVICESECTION* of August, 1937, it was said: "Impressive celluloid document dealing with the life of Zola, this embraces the early life struggle for recognition, his fight for justice until day of his death. Highlight is the battle he wages for justice, freedom of Captain Alfred Dreyfus, victim of army intrigue, incarcerated on Devil's Island. This is an artistic achievement with certain entertainment values plus the draw of Paul Muni. Best performance of the piece is registered by Joseph Schildkraut, excellent in the role of Dreyfus. A prestige picture that will appeal to class audiences, this is well mounted, capably directed."

TIP ON BIDDING: Better reissue price.

AD LINES: "The Best The Cinema Can Accomplish"; "Brought Back By Popular Demand"; "Paul Muni And Joseph Schildkraut In Two Of The Screen's Greatest Characterizations."

The Lone Ranger (511)

WESTERN
86M.

(WarnerColor)

ESTIMATE: Well-made action entry has angles.

CAST: Clayton Moore, Jay Silverheels, Lyle Bettger, Bonita Granville, Perry Lopez, Robert Wilke, John Pickard, Beverly Washburn, Michael Ansara, Frank de Kova, Charles Meredith, Mickey Simpson, Zon Murray, Lane Chandler. Produced by Willis Goldbeck; directed by Stewart Heisler.

STORY: Territorial Governor Charles Meredith asks Lone Ranger Clayton Moore and his Indian buddy, Tonto, played by Jay Silverheels, to investigate unrest in his territory between Indians and whites, with wealthy rancher Lyle Bettger in the middle. Bettger wants to prevent the territory from becoming a state and he accuses the Indians of all kinds of things engineered by his own cutthroats. This is denied by the government Indian agent who can't disprove the stories. Moore checks with Indian chief Frank de Kova who denies the accusations but admits his braves are filled with

unrest. Bettger is having trouble with wife Bonita Granville because he is bringing their daughter, Beverly Washburn, up as a tomboy. Bettger's men steal cattle and kill the sheriff's father as well as a man planted by Moore to spy on Bettger's activities. Silverheels is almost lynched but is rescued by Moore. The latter also rescues Bettger's daughter when she is kidnapped by the Indians after battling would-be chief Michael Ansara. He also discovers Bettger wants to drive the Indians off of their reservation so as to acquire a mountain made of almost pure silver. Moore and Silverheels hold the whites and the Indians at bay with dynamite until the cavalry arrives. His foreman kills Bettger and tries for a getaway but is captured by Moore. Washburn and Granville plan to carry on and make the area a decent place in which to live, as Moore and Silverheels ride off amid a cloud of dust and a hearty "Heigho, Silver, Awa-a-ay."

X-RAY: There is no doubt that there is a ready-made audience awaiting this release not only in the youngsters of today but in those who were young yesteryear and recall this adventure they used to hear on radio. The story has enough packed into it to keep interest of viewers on high throughout, and there is enough action, gunplay, and intrigue as well. The cast does well with Moore and Silverheels making a fine pair. The direction and production is good, even though the story is lengthily told. So much for the credit side. On the other side of the ledger is something that must be considered by exhibitors. For a number of years now, television viewers have had at their weekly disposal the adventures of the Lone Ranger and Tonto in half-hour versions for free. The screen play is by Herb Meadow.

TIP ON BIDDING: Higher program rates in many situations.

AD LINES: "This Lone Ranger Rides The Big Screen To Action And Adventure"; "The Lone Ranger And Tonto Is A Completely New Action Adventure"; "Action . . . Riding . . . Gunplay . . . Crushing Fists Follow The Lone Ranger And Tonto."

FOREIGN

Letters From My Windmill

COMEDY-DRAMA
118M.

(Tohan)

(French-made) (English titles)

ESTIMATE: Entertaining Marcel Pagnol import for art and specialty houses.

CAST: Henri Vilbert, Daxely, Yvonne Gamy, Keller, Viviane Mery, Clara Michel, Rene Sarvil, Rellys, Robert Vattier, Christian Lude, Fernand Sardou, Guy Alland, Joseph Riozet, Jean Toscane, Roger Crouzet, Pierrette Bruno, Delmont, Arius, Luce Dassas, Breols. Produced and directed by Marcel Pagnol.

STORY: The film is composed of three independent tales. "The Three Low Masses" is the first. Daxely, a church sexton, loses a bet to the devil, Daxely, who is disguised as a beggar. The devil takes his body and heads for the church where he dresses and helps chaplain Henry Vilbert prepare for the Christmas Eve masses. Vilbert is a gourmet, and the devil tricks him into speeding through the masses in order to prevent the Christmas dinner from being overcooked. For his crime of gluttony, the chaplain is condemned to haunt the church every Christmas for 100 years. The second tale, "The Elixir Of Father Gaucher," deals with a French abbey. The Fathers, impoverished

and desiring to help the children of the poor, manufacture, bottle, and sell a liqueur. Difficulty arises when their chief tester, Rellys, becomes intoxicated from his labors and proceeds to sing off-color songs. The monks search for a solution as they weigh the revenue from the sale of the liqueur against the salvation of Rellys' soul. A compromise is reached. Rely will continue testing and getting intoxicated, and the other monks will pray for his salvation. "The Secret Of Master Cornille" is the story of a miller, Delmont, who is accused of evil due to his secrecy in running his windmill. A writer, Roger Crouzet, and Delmont's granddaughter, Pierrette Bruno, learn the truth. Delmont has not had any grain to grind for years. The farmers are told of the deception and they respond by bringing their grain to Delmont's mill.

X-RAY: This entry contains light humor that will best be appreciated by specialty audiences. The film is well made and maintains its gaiety throughout. Performances and direction are good. The film is based on the book by Alphonse Daudet. The screen play was written by Marcel Pagnol.

AD LINE: "A Rollicking Display Of French Humor"; "A Great French Masterpiece That You Must See"; "A Film Import Of Distinction Filled With Charm And Wit."

Picasso

DOCUMENTARY
50M.

(Van Wolf-Api Productions)

(Filmed in France and Italy)

(Ferraniacolor)

(English narration)

ESTIMATE: Top documentary for art houses.

CREDITS: Produced by Sergio Amidei; directed by Luciano Emmer. Commentary by Rolf Tasna.

STORY: The life and works of Pablo Picasso are traced in this film. Picasso's masterpieces and his paintings that signify phases in his career are shown. Picasso was born in Malaga in 1881. His early years were devoted to paintings of his family, these sketches shown in black and white. His life in Paris resulted in the "Blue Period," when his paintings were predominated by tints of silver and blue. The next stage in Picasso's artistry was devoted to carnival life, these illustrations noted for their pink shades. Picasso next departed from the conventional and devoted himself to the Cubist movement. His paintings now depart from the literal and become more symbolic. After a time, Picasso again takes up realistic drawing. But this period gives way to the Surrealistic phase, when the artist's figures take on grotesque distortions. The Spanish Revolution led Picasso to deal with scenes of war, destruction, and despair. This mood gave way to one of hope, which predominated his paintings for a time. Picasso then branched out into other art forms and worked with clay and pottery. He is shown designing vases and plates. In 1952 Picasso started work on his famous mural, War and Peace. He is seen working at a potter's colony.

X-RAY: Art house audiences will find this entry highly interesting. The film skillfully narrates the story of the artist's life, and includes full color glimpses of his works, which are captured with excellent photography. The scenario was written by Pablo Picasso and Sergio Amidei.

AD LINES: "The Life And Works Of One Of The Greatest Artists Of Our Time"; "A Must For All Who Are Well-Informed."

ALPHABETICAL GUIDE

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GHOST TOWN—75m.—UA	4079		
GIRL IN THE RED VELVET SWING, THE—109m.— 20th-Fox	4047		
GIRL RUSH, THE—85m.—Paramount	4024		
GOOD MORNING, MISS DOVE—107m.—20th-Fox	4067		
GREEN BUDDHA, THE—61m.—Republic	4071		
GREEN DOLPHIN STREET—141m.—MGM	4037		
GUN THAT WON THE WEST, THE—71m.—Columbia	4022		
GUY NAMED JOE, A—149m.—MGM	4061		
H			
HEADLINE HUNTERS—70m.—Republic	4055		
HEIDI AND PETER—89m.—United Artists	4071		
HELEN OF TROY—118m.—Warners	4080		
HELL ON FRISCO BAY—98m.—Warners	4081		
HELL'S HORIZON—80m.—Columbia	4065		
HILL 24 DOESN'T ANSWER—100m.—Continental	4073		
HOLD BACK TOMORROW—75m.—U-I	4050		
HONKY TONK—105m.—MGM	4061		
HOUSTON STORY, THE—79m.—Columbia	4086		
I			
I DIED A THOUSAND TIMES—109m.—Warners	4050		
I'LL CRY TOMORROW—119m.—MGM	4078		
ILLEGAL—88m.—Warners	4027		
INDIAN FIGHTER, THE—88m.—United Artists	4079		
INSIDE DETROIT—82m.—Columbia	4069		
IT'S ALWAYS FAIR WEATHER—102m.—MGM	4024		
IT'S A DOG'S LIFE (See Bar Sinister, The)			
J			
JAIL BUSTERS—61m.—Allied Artists	4053		
JOHNNY STOOL PIGEON—74½m.—U-I	4062		
K			
KILLER'S KISS—67m.—United Artists	4039		
KISMET—113m.—MGM	4078		
KISS OF FIRE—87m.—U-I	4026		
KISS THE BLOOD OFF MY HANDS—79m.—U-I	4062		
L			
LADY GODIVA—89m.—U-I	4050		
LAST FRONTIER, THE—98m.—Columbia	4077		
LAST OF THE DESPERADOS—71m.—Associated	4077		
LAY THAT RIFLE DOWN—71m.—Republic	4026		
LAWLESS STREET, A—78m.—Columbia	4065		
LEFT HAND OF GOD, THE—87m.—20th-Fox	4026		
LETTERS FROM MY WINDMILL—118m.—Tohan	4087		
LIEUTENANT WORE SKIRTS, THE—99m.—20th-Fox	4086		
LIFE OF EMILE ZOLA, THE—116m.—Warners	4087		
LITTLEST OUTLAW, THE—75m.—Buena Vista	4085		
LONE RANGER, THE—86m.—Warners	4087		
LONESOME TRAIL, THE—73m.—Lippert	4023		
LORD OF THE JUNGLE—69m.—Allied Artists	4033		
LOVER BOY—85m.—20th-Fox	4067		
LUCY GALLANT—104m.—Paramount	4046		
M			
MADDELENA—90m.—I.F.E.	4023		
MAN ALONE, A—96m.—Republic	4034		
MAN FROM LARAMIE, THE—104m.—Columbia	4022		
MAN WITH THE GOLDEN ARM, THE—119m.— United Artists	4079		
MAN WITH THE GUN—83m.—United Artists	4047		
McCONNELL STORY, THE—107m.—Warners	4027		
MUSIC LAND—69m.—RKO-Disney	4066		
MY SISTER EILEEN—109m.—Columbia	4033		
MYSTERY OF THE BLACK JUNGLE—72m.—Republic	4071		
N			
NAKED SEA—70m.—RKO	4054		
NIGHT HOLDS TERROR, THE—86m.—Columbia	4022		
NIGHT MY NUMBER CAME UP, THE—94m.— Continental	4081		
NIGHTMARE ALLEY—111m.—20th-Fox	4039		
NO MAN'S WOMAN—70m.—Republic	4071		
O			
OKLAHOMA!—143m.—Magna-Todd-AO	4051		
ONE STEP TO ETERNITY—94½m.—Ellis	4074		
ONE WAY TICKET TO HELL—65m.—Eden	4081		
P			
PARIS FOLLIES OF 1956—73m.—Allied Artists	4085		
PHILADELPHIA STORY, THE—112m.—MGM	4037		
Q			
PICASSO—50m.—Van Wolf-API	4087		
PICNIC—115m.—Columbia	4069		
PRISONER, THE—91m.—Columbia	4070		
R			
QUEEN BEE—95m.—Columbia	4045		
QUENTIN DURWARD—101m.—MGM	4045		
S			
SAMURAI—93m.—Fine Arts	4074		
SECOND GREATEST SEX, THE—87m.—U-I	4039		
SECRET VENTURE—70m.—Republic	4071		
SEVEN CITIES OF GOLD—103m.—20th-Fox	4034		
SHACK OUT ON 101—80m.—Allied Artists	4069		
SHADOW OF THE EAGLE—93m.—United Artists	4026		
SIMBA—98½m.—Lippert	4033		
SINCERELY YOURS—115m.—Warners	4056		
SINS OF POMPEII—70m.—Visual Drama	4040		
SONG OF THE SOUTH—94½m.—Buena Vista	4086		
SPECIAL DELIVERY—86m.—Columbia	4023		
SPOILERS, THE—84m.—U-I	4072		
SQUARE JUNGLE, THE—86m.—U-I	4072		
STORM FEAR—88m.—UA	4080		
SUDDEN DANGER—65m.—Allied Artists	4085		
SVENGALI—82m.—MGM	4037		
T			
TALL MEN, THE—122m.—20th-Fox	4039		
TARANTULA—80m.—U-I	4063		
TARGET ZERO—92m.—Warners	4067		
TECKMAN MYSTERY, THE—90m.—Associated Artists	4027		
TEEN-AGE CRIME WAVE—77m.—Columbia	4045		
TENDER TRAP, THE—111m.—MGM	4034		
TENNESSEE'S PARTNER—87m.—RKO	4038		
TEXAS LADY—86m.—RKO	4066		
THIEVE'S HIGHWAY—94m.—20th-Fox	4039		
THIRTY SECONDS OVER TOKYO—139m.—MGM	4061		
THREE STRIPES IN THE SUN—93m.—Columbia	4053		
TO CATCH A THIEF—106m.—Paramount	4025		
TOP GUN—73m.—United Artists	4072		
TOUGHEST MAN ALIVE—72m.—Allied Artists	4061		
TREASURE OF PANCHO VILLA, THE—96m.—RKO	4038		
TRIAL—105m.—MGM	4024		
TROUBLE WITH HARRY, THE—99m.—Paramount	4046		
TWINKLE IN GOD'S EYES, THE—73m.—Republic	4047		
TWO-GUN LADY—79m.—Associated	4077		
U			
ULYSSES—104m.—Paramount	4025		
UMBERTO D.—89m.—Harrison-Davidson	4074		
V			
VANISHING AMERICAN, THE—90m.—Republic	4066		
VIEW FROM POMPEY'S HEAD, THE—97m.—20th-Fox	4055		
W			
WALK A CROOKED MILE—91½m.—Columbia	4065		
WARRIORS, THE—85m.—Allied Artists	4037		
WHITE CHRISTMAS—120m.—Paramount	4046		
WILDFIRE—(See Bar Sinister, The)			
Y			
YOU'RE NEVER TOO YOUNG—102m.—Paramount	4025		

(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

The Shorts Parade

TWO REEL

Novelty

SMALL TOWN IDOL. Warners—Classics Of The Screen. 20m. When first reviewed in THE SERVIEWSECTION of February, 1939, it was said: "This rehash of an old time comedy is tops. It is the story of Ben Turpin, who leaves his home town, becomes a cowboy star in pictures—yep, a singing buckaroo. Seen, among others, are Ramon Novarro, Charlie Murray, Louise Fazenda, Phyllis Haver, Mack Sennett bathing beauties, etc. The humor is not only the slapstick, but the contrast with today's films. EXCELLENT." (3101).

ONE REEL

Color Cartoons

BONE, SWEET BONE. Warners—Blue Ribbon Hit Parade Reissues. 7m. When first reviewed in THE SERVIEWSECTION of May, 1948, it was said: "A geologist, working

over a dinosaur, is constantly plagued by his tiny dog's instinctive love of bone. The prof, missing an important bone, sends the mutt after a huge ferocious bull dog whom he thinks has stolen it. Too late, he discovers the piece in his pocket while the poor pet proceeds to use his wits to recover the bone. The small dog finally gets one and then goes quite mad when he discovers all his efforts have been in vain. FAIR." (3306).

Novelty

TEENAGERS ON TRIAL. RKO—Screenliner. 8m. An average town wakes up one day and realizes that it has a juvenile delinquency problem on its hands. Instead of sitting back and accepting it, they go to work and discover some causes of the ragings of youth. They find schools are crowded, under-manned, sports are disorganized and unsupervised, liquor is sold to minors, housing and family life are inadequate. It is resolved to clear up the problems and the troubles with juveniles should also be resolved. GOOD. (64204).

Sport

CANADIAN CARNIVAL. RKO—Sportscope. 8m. When its carnival time in

Quebec it's also time for racing with sled dogs, horse drawn sleighs, hockey competition, the carving of statues of ice, obstacle races by the youngsters, and fireworks, to say nothing of the selection of a queen of the carnival. FAIR. (64303).

HEADPIN HINTS. RKO—Sportscope. 8m. A modernized bowling alley in Newark, N. J., is the setting for youngsters to see what they can do with bowling ball and pins. When their efforts aren't good enough, some older experts in the persons of champions Sylvia Wene and Lee Juglard take over and show them some regulation as well as some trick shots. Naturally, this has more interest where the bowling fever runs high. FAIR. (64305).

THRILLING CHILLS. Columbia—World Of Sports. 10m. Bill Stern handles the narration as the camera reviews winter sports in the Laurentian Mountains of Canada. The International Dog Sled Derby features the husky canines in an interesting race. Alex Foster, international ski star, does some fancy footwork while racing down the snow. At the McGill Winter Carnival, mile-a-minute ski jumping is featured. GOOD. (8802).

Pictures in order of release, with principal players, are placed in the month of release. All dates are subject to change. Series westerns are indicated by a W following the title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

ALLIED ARTISTS	ASSOCIATED	COLUMBIA	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS												
DECEMBER Shack Out On 101 T. Moore, F. Lovejoy, K. Wynn Sudden Danger B. Elliott, T. Drake, B. Garland	DECEMBER The Crooked Web F. Lovejoy, M. Blanchard, R. Denning A Lawless Street R. Scott, A. Lansbury, J. Parker (Technicolor) Hell's Horizon J. Ireland, M. English, B. Williams Walk A Crooked Mile (Reissue)	DECEMBER I'll Cry Tomorrow S. Hayward, R. Conte, E. Albert (Special engagements only) Billy, The Kid Honky Tonk (Reissues) Kismet H. Keel, A. Blyth, V. Damone (Eastman Color) (CinemaScope) Diane L. Turner, P. Armendariz (Eastman Color) (CinemaScope) Ransom G. Ford, D. Reed	DECEMBER Artists and Models D. Martin, J. Lewis, S. MacLaine (Technicolor) (VistaVision) Naked Sea Allen H. Miner Documentary Music Land (Walt Disney) (Revised Re-issue)	DECEMBER The Fighting Chance R. Cameron, B. Cooper, J. London The Rains Of Ranchipur L. Turner, R. Burton, M. Rennie (DeLuxe Color) (CinemaScope)	DECEMBER The Indian Fighter K. Douglas, E. Martinelli, W. Matthau (Technicolor) (CinemaScope) (Bryna) Top Gun S. Hayden, W. Bishop, K. Booth (Fame) Heidi and Peter E. Sigmund, H. Gretler (Technicolor) (Praesens)	DECEMBER Running Wild W. Campbell, K. Case, K. Wynn Tarantula J. Agar, M. Corday, L. G. Carroll The Second Greatest Sex J. Crain, G. Nader, B. Lahr (Technicolor) (CinemaScope) Kiss The Blood Off My Hands Johnny Stool Pigeon (Reissue)	DECEMBER The Court Martial of Billy Mitchell G. Cooper, R. Bellamy (WarnerColor) (CinemaScope) Target Zero R. Conte, P. Castle	JANUARY Paris Follies of 1956 F. Tucker, M. and B. Whiting Dig That Uranium Borewory Boys The Deadliest Sin S. Chaplin, J. Bentley, A. Dalton (English-made)	JANUARY The Spoilers J. Chandler, R. Calhoun, A. Baxter (Technicolor) The Square Jungle T. Curtis, P. Crowley, E. Borgnine All That Heaven Allows J. Wyman, R. Hudson, A. Moorehead (Technicolor)	JANUARY Hell On Frisco Bay A. Ladd, J. Dru, E. G. Robinson (WarnerColor) (CinemaScope)	JANUARY The Man With The Golden Arm F. Sinatra, E. Parker, K. Novak (Preminger) Three Bad Sisters M. English, K. Hughes, S. Shane (Bel-Air) Storm Fear C. Wilde, J. Wallace, D. Duryea (Theodora)	JANUARY The Lieutenant Ware Skirts T. Ewell, S. North, R. Moreno (Color by DeLuxe) (CinemaScope) Bottom Of The Bottle V. Johnson, J. Cotten, R. Roman, J. Carson (Color by DeLuxe) (CinemaScope)	JANUARY Jaguar Sabu, Chiquita, B. MacLane Flame Of The Islands Y. DeCarlo, H. Duff, Z. Scott (Tricolor) Track The Man Down K. Taylor, P. Clarke	JANUARY The Lieutenants G. MacRae, S. Jones, C. Mitchell (Color) (By DeLuxe) (CinemaScope) The Man Who Never Was C. Webb, G. Grahame (Color by DeLuxe) (CinemaScope)	JANUARY Glory M. O'Brien, W. Brennan, C. Greenwood (Technicolor) (Superscope) Postmark Far Danger T. Moore, R. Beatty, W. Sylvester Cash On Delivery S. Winters, P. Cummins, J. Gregson	JANUARY The Trouble With Harry E. Gwenn, T. Forsythe, S. MacLane (Technicolor) (VistaVision) The Rose Tattoo B. Lancaster, A. Magnani, M. Pavan (VistaVision)	JANUARY Forever Darling L. Ball, D. Ararnaz, J. Mason (Eastman Color) (CinemaScope) The Last Hunt R. Taylor, S. Granger, A. Bancroft (Eastman Color) (CinemaScope) The Three Musketeers The Stratton Story (Re-releases)	JANUARY The Rose Tattoo B. Lancaster, A. Magnani, M. Pavan (VistaVision) The Brain Machine P. Barr, E. Allan, M. Reed (English-made)	JANUARY Slightly Scarlet J. Payne, R. Fleming, A. Dahl (Technicolor) (Superscope) The Brain Machine P. Barr, E. Allan, M. Reed (English-made)	FEBRUARY Invasion Of The Body Snatchers K. McCarthy, D. Wynter (Superscope) No Place To Hide D. Brian, M. Hunt (DeLuxe Color)	FEBRUARY There's Always Tomorrow B. Stanwyck, F. MacMurray, J. Bennett The Benny Goodman Story S. Allen, H. James, D. Reed (Technicolor)	FEBRUARY Helen Of Troy R. Podesta, J. Sernas, Sir C. Hardwicke (WarnerColor) (CinemaScope) (Made in Italy) The Lone Ranger C. Moore, B. Granville (WarnerColor)

HOLIDAYS

Feb. 12—Lincoln's Birthday

14—Valentine's Day

15—Ash Wednesday



They're All From Missouri!

So show 'em!

Nobody wants to buy a pig in a poke...
and you don't build boxoffice on people
who haven't heard about your shows.

You've got to show 'em and tell 'em if
you're going to sell 'em! Show your stars
and your scenes...the action, color and
glamor of your shows...with the tools
of showmanship. They're as near as your
N.S.S. Branch!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY



MOTION PICTURE

EXHIBITOR

JANUARY 18, 1956

VOLUME 55

NUMBER 12

IN TWO SECTIONS

• THIS IS SECTION ONE



Majors Promise Regular Release

(page 8)

TOA Prepares For Senate Date

(page 9)

AND FEATURING: STUDIO SURVEY

← William German, active in a host of industry philanthropic efforts, was honored last week as retiring chief barker, New York Variety Tent 35, at a dinner.

ON ITS WAY TO FAME AND FORTUNE!

HONORED!

LIFE:

"Realistic M-G-M movie, the latest and best of Hollywood's biographies. Susan Hayward superb!"

LOOK:

"Susan Hayward bids for an Academy Award."

WOMAN'S HOME COMPANION:

"Picture of the Month."

REDBOOK:

"Picture of the Month."

AMERICAN WEEKLY:

"Salutes Susan Hayward."

COSMOPOLITAN:

Louella Parsons—"Susan Hayward, Best Female Performance."

★
M-G-M presents

"I'LL CRY TOMORROW"

Starring

SUSAN HAYWARD

RICHARD CONTE · EDDIE ALBERT
JO VAN FLEET · DON TAYLOR

RAY DANTON

Screen Play by HELEN DEUTSCH and
JAY RICHARD KENNEDY

Based On the Book "I'll Cry Tomorrow" by
Lillian Roth, Mike Connolly and Gerold Frank

Directed by DANIEL MANN

Produced by LAWRENCE WEINGARTEN

★
(Available in Perspecta Stereophonic or
1-Channel Sound)



Susan Hayward in the role of Lillian Roth, a performance to remember!

FIRST TWO DATES ARE YOUR TIP-OFF!

CHICAGO: Tops every M-G-M picture including "GWTW" at United Artist Theatre.

LOS ANGELES: Breaks every record in the entire history of the 4-Star theatre.

NEXT: Sensational opening at Radio City Music Hall
Long run forecast!



EXHIBITOR



JANUARY 18, 1956
VOLUME 55 NUMBER 12

THE U.A. PRODUCTION-FUND PYRAMID

IT NOW SEEMS pretty clear that the former failures of United Artists as a film distributor stemmed from their policy of acting as a distributor only, and not participating in the profits or losses resulting from the production effort. It is even known that, under the contracts with some of their more important former producers, the distribution percentage kept dropping in relation to the gross income, so that an extremely successful international gross could bring with it an extremely big loss to United Artists, in everything but prestige.

During the last five years, the Arthur Krim management "team" of Krim, Benjamin, Heineman, Youngstein, and Picker has changed all that, and with dramatic results. Prestige was desirable, and just dandy, but if a profit couldn't be made on the distribution effort it was not enough. To aid the volume of distribution, nearly 100 per cent financing of independent production effort became a standard practice. To aid the dollar return from distribution, modern merchandising methods followed each production from its inception to the final release. And, confident in its ability to produce profit,

"the team" tried at all times to retain an interest and be a partner in the ultimate financial result.

The above policies, plus adequate banking connections, attracted many strong production personalities to the United Artists banner. Grosses soared from \$18,000,000 in 1951 to \$55,000,000 in 1955, and to \$65,000,000 forecast for the bigger and more important lineup planned for 1956. And United Artists has taken its place "on the first team" as an important product source.

While such pyramiding grosses must be accompanied by a corresponding pyramiding in production funds, "the team" seems to have few banking worries. A principal reason could be that no member of the partnership has taken a penny out of the company in dividends, no partner salaries have been raised, and all earnings have been plowed back into production and expansion, right since the 1951 start. This is the kind of pyramiding that gives bankers confidence. This is a pyramiding of "the team's" confidence in itself. And in the future of this business!

Congratulations to "the team" of United Artists!

JUST TO REFRESH SOME MEMORIES

MUCH THAT WAS CONTAINED in the so-called Consent Decree has been retained as a continuing distribution policy of this business long after the termination of the Decree itself. In some cases, distributors seem to have found that in actual practice certain regulations worked to their advantage, so they want to keep them that way. In other cases, distributors seem to know that any reversion to pre-Decree methods would bring the Department of Justice and the Federal Courts down on their necks. A real exception seems to be the attitude of some distributors, and only in some territories, toward the pre-release trade screening of their feature product.

As we recall it, the purpose of the compulsory advance trade screening in the Consent Decree was not only to wipe out the practice of "blue-sky" selling of pictures that had not yet been made, but to make certain that all theatre buyers, whether negotiating or bidding, had a chance to see all pictures that were available to their purchase. There was no reference to whether the theatre buyer was a "big shot" with a screening room and projectionist in his suburban mansion, or with a screening room and projectionist in his circuit offices, so that only a print was necessary; or to whether the theatre buyer was a "little shot" who needed to come running in to the exchange center on the screening day from his theatre 200 miles or more "up-state." There was also no reference to whether or not theatre buyers attended the

trade screenings or not; but only to whether or not the trade screenings were available.

The actual wording was as follows: "*III TRADE SHOWS: No consenting defendant engaged in the distribution of motion pictures shall license or offer for license a feature motion picture for public exhibition within the United States of America at which an admission fee is to be charged, until the feature has been trade shown within the exchange district in which the public exhibition is to be held. Every trade showing shall be preceded by a notice, published in a trade publication having general circulation among exhibitors in such exchange district, which shall state the title of the picture and the date and the time when, and the place or places where, it will be trade shown.*"

Now, while MOTION PICTURE EXHIBITOR had the "top" circulation among exhibitors in the rich 13-state metropolitan East, it was seldom if ever used for such advertising of trade screenings, so we can't be accused of any selfish interest in them. But letters from readers across the country, drawing attention to bidding notices without any opportunity to inspect the picture that is out for bid, still persist. This is a manifest unfairness that can only breed trouble.

Possibly the above reprinting will refresh some memories . . . before the Department of Justice does!

Jay Emanuel

Ads in **220**
NATIONAL MAGAZINES
AND WEEK-END
NEWSPAPERS with a
combined circulation
of 72,138,460
will PRE-SELL



* 30 National Magazines Blanketing
190 Weekend Newspapers covering
That's the tremendous total of all paid
the greatest National Pre-selling A



Goodman Story

the nation!
 183 Individual Cities!
 advertising space...
 Campaign ever... for any Universal Picture!

in these 183 cities:

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Baltimore Sun
 Birmingham News
 Boston Herald
 Charlotte Observer
 Chicago Daily News
 Cincinnati Enquirer
 Cleveland Plain Dealer
 Dallas News
 Des Moines Register
 Detroit News
 Houston Post
 Indianapolis Star
 (Jacksonville) Florida Times-Union
 Los Angeles Times
 Memphis Commercial Appeal
 Miami News
 Milwaukee Journal
 Minneapolis Tribune
 New Orleans Times-Picayune
 New York Herald Tribune
 Norfolk Virginian-Pilot and Portsmouth Star
 Philadelphia Bulletin
 Phoenix (Arizona) Republic
 Pittsburgh Press
 Portland Oregon Journal
 Providence Journal
 Richmond Times-Dispatch
 Rochester Democrat & Chronicle
 St. Louis Globe-Democrat
 Salt Lake Tribune
 San Antonio Express
 San Francisco Chronicle
 Spokane Spokesman-Review
 Washington Star
 Wichita Eagle

PARADE

Akron Beacon Journal
 Albuquerque Journal
 Allentown Call-Chronicle
 Augusta Chronicle
 Baton Rouge (La.) Advocate
 Beaumont Enterprise
 Boston Post
 Bridgeport Post
 Charleston (W. Va.) Mail
 Chicago Sun-Times
 Columbus (Ga.) Ledger-Enquirer
 Columbus (Ohio) Citizen
 Denver Rocky Mountain News
 Detroit Free Press
 El Paso Times
 Erie Dispatch
 Evansville Courier & Press
 Fort Wayne Journal-Gazette
 Fort Worth Star-Telegram
 Greenville (S. C.) News
 Harrisburg Patriot-News
 Hartford Courant
 Indianapolis Times
 Jackson (Miss.) Clarion-Ledger Daily News
 Knoxville News Sentinel
 Little Rock Arkansas Gazette
 Long Beach (Calif.) Independent-Press-Telegram
 Long Island Press
 Macon Telegraph & News
 Madison Wisconsin State Journal
 Newport News-Hampton-Warwick Daily Press
 Newark Star-Ledger
 New Bedford Standard-Times
 Oakland Tribune
 Pasadena Star-News
 Peoria Journal-Star
 Portland (Me.) Telegram
 Roanoke (Va.) Times
 St. Louis Post-Dispatch
 St. Petersburg Times
 San Diego Union
 Scranton Scrantonian

Sioux Falls (S. D.) Argus-Leader
 Syracuse Herald American
 Tucson Star
 Washington Post and Times-Herald
 Wheeling News-Register
 Youngstown Vindicator
 San Bernardino Sun-Telegram

MISSISSIPPI:
 Greenville Delta
 Democrat-Times
 Tupelo Journal
 Vicksburg Post-Herald

MISSOURI:
 Jefferson City Capital
 News Post-Tribune

FAMILY WEEKLY

ALABAMA:
 Anniston Star
 Dothan Eagle
 Florence Times and Tri-Cities Daily
 Huntsville Times
 Tuscaloosa News

ARKANSAS:
 El Dorado News
 Hot Springs Sentinel Record

CALIFORNIA:
 Sacramento Union
 Santa Barbara News Press
 Monterey Peninsula Herald

COLORADO:
 Colorado Springs Free Press
 Grand Junction Sentinel
 Pueblo Star Journal & Chieftan

CONNECTICUT:
 New Haven Register

FLORIDA:
 Daytona Beach News Journal
 Fort Myers News-Press
 Gainesville Sun
 Sarasota Herald-Tribune
 Tallahassee Democrat
 Tampa Times
 West Palm Beach Post-Times

GEORGIA:
 Albany Herald
 Rome News Tribune

IDAHO:
 Boise Statesman
 Idaho Falls Post Register
 Pocatello State Journal

ILLINOIS:
 Bloomington Daily Pantagraph
 Champaign-Urbana News Gazette
 Danville Commercial News
 La Salle News-Tribune
 Quincy Herald-Whig
 Springfield State Journal & Register

INDIANA:
 Marion Chronicle-Tribune
 New Albany Ledger & Tribune

IOWA:
 Council Bluffs Nonpareil
 Davenport Democrat & Times
 Dubuque Telegraph-Herald
 Waterloo Courier

KENTUCKY:
 Bowling Green Park City News
 Paducah Sun-Democrat

LOUISIANA:
 Bogalusa News

MASSACHUSETTS:
 Lowell Sun

MICHIGAN:
 Grand Rapids Herald

MINNESOTA:
 Albert Lea Tribune

NEVADA:
 Las Vegas Review Journal
 Reno State Journal

NEW JERSEY:
 Asbury Park Press
 New Brunswick Times
 Trenton Times-Adver.

NEW MEXICO:
 Santa Fe New Mexican

NEW YORK:
 Binghamton Press
 Elmira Sunday Telegram
 Utica Observer-Dispatch

NORTH CAROLINA:
 Concord Tribune
 Salisbury Post

NORTH DAKOTA:
 Fargo Forum

OHIO:
 Athens Messenger
 Canton Repository
 Coshocton Tribune
 Lima News
 Zanesville Times-Signal

OKLAHOMA:
 Duncan Banner

PENNSYLVANIA:
 Lancaster Sunday News

SOUTH CAROLINA:
 Florence News

SOUTH DAKOTA:
 Huron Huronite & Daily Plainsman
 Rapid City Journal

TENNESSEE:
 Kingsport Times-News

TEXAS:
 Abilene Reporter-News
 Austin American-Statesman
 Big Spring Herald
 Denison Herald
 Denton Record-Chronicle
 Galveston News
 Greenville Herald
 Kilgore News Herald
 Lufkin News
 Marshall News-Messenger
 Midland Reporter-Telegram
 Paris News
 Port Arthur News
 San Angelo Standard-Times
 Snyder News
 Texarkana Gazette
 Tyler Courier-Times-Telegraph
 Victoria Advocate
 Waco Tribune-Herald

UTAH:
 Ogden Standard Examiner
 Provo Herald

VIRGINIA:
 Danville Register
 Lynchburg News

WASHINGTON:
 Pasco-Kennewick-Richland Tri-City Herald
 Wenatchee World

WEST VIRGINIA:
 Beckley Raleigh Register

WISCONSIN:
 Racine Journal-Times-Bulletin

WYOMING:
 Casper Tribune-Herald and Star
 Cheyenne State Tribune & State Leader

COLOR BY
TECHNICOLOR

COMING!

THE
ULTIMATE
IN
MOTION
PICTURE
ENTERTAINMENT!

DEEPER!
RICHER!
CLEARER!

CINEMASCOPE
55
THE NEW DIMENSION IN SIGHT AND SOUND

More Than
Your Eyes
Have Ever
Seen!

Reduced to
35mm prints

*No changes required
in the booth for
theatres equipped for
Stereophonic Sound!*



BROADWAY GROSSES

(As of this Monday)

Openings Aid Boxoffice

NEW YORK—The lines were back at some of the Broadway first-runs last weekend, with the Roxy, Radio City Music Hall, Astor, and Victoria clicking merrily at the boxoffices. At other spots it seemed to be a case of show shopping.

According to usually reliable reports reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"Artists And Models" (Paramount). Paramount was down to \$30,000 for the fourth week.

"The Lieutenant Wore Skirts" (20th-Fox). Roxy, with Sonja Henie ice show on stage, reported \$81,511 for Wednesday through Sunday, with \$98,000 anticipated for the opening week.

"I'll Cry Tomorrow" (MGM). Radio City Music Hall, with a stage show, hit \$97,000 for Thursday through Sunday, and the first week sure to top \$150,000.

"The Court Martial Of Billy Mitchell" (Warners). Criterion held up nicely with \$21,500 reported for the fourth week.

"Guys And Dolls" (Goldwyn-MGM). Capitol anticipated the 11th week at \$38,000.

"Shack Out On 101" (Allied Artists) Globe opened to a \$10,200 week.

"The Indian Fighter" (UA). Mayfair was heading toward \$13,000 for the fourth week.

"The Rose Tattoo" (Paramount). Astor held up for a \$34,000 fifth week.

"The Man With The Golden Arm" (UA). Victoria also held nicely with \$35,000 announced for the fifth week.

"Diane" (MGM). Loew's State announced that the opening week would reach \$16,000.

Technicolor Names Shattuck

NEW YORK—David Shattuck, treasurer. Technicolor Motion Picture Corporation, since July 1936, last week also was named treasurer, Technicolor, Inc., succeeding Lester G. Clark, Dr. Herbert T. Kalmus, president and general manager, announced.

Clark remains on the board of directors of both organizations. Shattuck is also a member of the board of directors of Technicolor, Inc.

The appointment of B. J. Bird as public relations and advertising director, Technicolor Motion Picture Corporation, was also announced. Bird joins Technicolor after four years as staff executive, National Association of Manufacturers, Los Angeles. He is education committee chairman, Advertising Club of Los Angeles.

Exhibitor, Accountant Sentenced

NEW YORK—Jean Ansell, operator of Spanish-language theatres, and her accountant, Irving A. Rosenblum, were sentenced last week in Federal Court by Judge Vincent L. Leibell, following their conviction in September on charges of filing false admission tax reports. Miss Ansell received a two-year prison sentence and was fined \$21,000; Rosenblum was sentenced to a year and a half and fined \$21,000. Ten theatre corporations involved in the charges were fined \$105,500.



Variety Clubs International Convention to be held at the Waldorf Astoria, New York City, on May 9-12, was planned at a recent meeting held at New York's Tent 35. Seen, seated left to right, are Ira Meinhardt, chairman of operations; Martin Levine, general convention chairman; and Harold Klein, Chief Barker, Tent 35; and, standing, left to right, Edward Emanuel, international property master and convention co-ordinator, and Jerry Sager, publicity chairman.

NEW YORK By Mel Konecoff

A GOODLY TURN-OUT of about 225 members marked the annual installation of officers of Variety Tent 35 at Toots Shor's last week as well as to pay tribute



KONECOFF

to retiring chief barker William German. Bob Coyne, executive director of COMPO, acted as toastmaster and presented German with an inscribed plaque noting his service to humanity, the club, and its membership.

German accepted on behalf of his fellow officers and also took

the opportunity to hit at the lack of enthusiasm shown by the area's industryites for the club and its activities. He urged all to support the international convention to be held here in the spring and paid tribute to incoming chief barker Harold Klein, wishing him well in his year in office.

Ralph Pries swore in the new slate of canvassmen and also inducted Klein. The latter noted German's achievements, also urging greater participation in regular activities as well as in those relating to the forthcoming convention.

George Hoover, international chief barker, was principal speaker. Aboard the dais were Fred Schwartz, George Weltner, Hoover, German, Coyne, Pries, Ed Fabian, Klein, and Ed Lachman.

Canvassmen sworn in were Charles A. Alicoate, George W. Brandt, Sydney H. Eiges, Alan W. Finley, Moe Fraum, Carl Haverlin, David A. Levy, Martin Kornbluth, Charles L. Okun, Harold J. Rinzler, Burton E. Robbins, Jack Rosenfeld, Morris Sanders, Silas F. Seadler, Cy Seymour,

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CAN NEWS

(Trade Headlines Of The Issue)

Deaths

Mother of Geoffrey Shurlock PCA administrator, dies (page 21).

Distribution

AB-PT's Leonard Goldenson and Edward Hyman report that distributors have assured an orderly release pattern for 1956 (page 8).

Charles Boasberg gets Paramount sales supervisory post (page 10).

Todd-AO's "Around The World In 80 Days" will be released by UA (page 10).

20th-Fox meeting discusses expanded release schedule (page 20).

Financial

Varied activities boom Disney earnings to \$2.07 per share (page 10).

Commerce department reports rosy outlook for industry through record foreign earnings (page 14).

International

Odeon Circuit personnel is shuffled (page 15).

Fashion and beauty contests to highlight "Helen Of Troy" international premieres (page 15).

Legal

Keyport, N. J., decision appealed by Snaper house (page 14).

Legislative

Pennsylvania censorship crippled by budget cut (page 8).

Mel Konecoff

New York Variety Club honors William German; Andre Hakim and wife Susan Zanuck discuss their independent production plans; and other highlights are up for comment (page 7).

Organizations

Despite President Eisenhower's message, COMPO will press its fight on the admissions tax (page 8).

TOA members to answer questionnaire guiding organization's actions at Senate hearing (page 9).

Production

Perry Lieber quits RKO publicity post to join 20th-Fox (page 9).

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Majors Promise Orderly Release Schedule

Goldenson, Hyman, AB-PT Executives, Sees Gains In 1956 As Result Of Distribs Eliminating Product Valleys

NEW YORK—It was announced last week that production and distribution have bowed to the demands of exhibition and will release quality product in an orderly fashion in 1956 so as to insure a continuing flow of product the year around instead of concentrating at holiday periods when grosses are regularly high. Exhibitors Leonard Goldenson and Edward Hyman, president and vice-president, American Broadcasting-Paramount Theatres, were given these assurances by all the distributing companies.

At a meeting with the press in the company offices, Goldenson reported that theatre business since Christmas has been going very favorably compared to last year and estimated that 1956 could be as prosperous as any year in history. Said he, there is real quality available. It was estimated that some 332 pictures would be released in 1956, of which 80 will be triple "A" quality.

Goldenson opined that the last five or six years have seen the business go through numerous changes, but it should not be forgotten that essentially it is a business of enthusiasm and drive, with the public waiting to be sold on glamour and subjects they want to see. He noted that every branch of the business has allowed TV to take the ball away as far as publicity is concerned, with the opposition winding up on the front pages everywhere. He urged the industry to regain its proper position in the papers.

The industry should properly sell its value to housewives as well as the juvenile market, the audience of the future. It has been estimated that each year four-and-a-half million children reach the age of 12 and since the bulk of theatre attendance is made up of 15 to 30 years of age, more attention should be paid to keep their interest. This can be accomplished by introducing youthful stars they can grow up with, a fact that some producers have recognized. Reactivating the contract players list might prove of value, using the theory that there must be a minor league to deliver major league stars.

Hyman hit at the age-old custom of releasing bigger pictures during holiday seasons and leaving other periods barren. For instance, he thought that the period of May-June, which has been passed up by distributors generally, could prove to be one of the biggest periods of the year businesswise if some quality films were shown. This is generally the time when the bigger TV shows go off the air and proper films well merchandised can show bigger returns.

The problem of successful all-year selling must be assumed by all segments of the industry, with exhibition making terms attractive to distribution and increased advertising and publicity activities. There is a definite need for the re-birth of showmanship which has deteriorated in the last few years, it was said.

Budget Cut May End Censorship In Penna.

HARRISBURG, PA.—The Pennsylvania Board of Censors may be doomed to oblivion by a cut of \$235,000 in the appropriation normally allotted to it in the budget for the State Department of Public Instruction for the period 1955 to 1957. Governor George M. Leader indicated that the Board, charged with disapproving films of a sacrilegious, immoral, or obscene nature, may be dropped because the lack of funds would make the operation of the agency very difficult.

The constitutionality of the Board's function has been questioned in a case before the Pennsylvania Supreme Court. It is composed of three members and 18 employes, with the chairman receiving \$6,000 per annum, and the two other members \$5,000 each.

The Governor further noted that the Senate refused to approve the nominations to the Board which he made last winter when he sought to replace the membership, composed of Mrs. Edna R. Carroll, chairman, Mrs. Beatrice Z. Miller, and Mrs. Jewel M. Frank. The governor's nominees are Mrs. Louise H. John, Mrs. Helen K. Massock, and Mrs. Clara S. Black.

It was later reported that the budget cut had resulted in the dismissal of 12 censorship officials, leaving five persons in the Philadelphia office, and one in Pittsburgh.

The following companies were listed as cooperating to varying degrees depending on resources and availability: Warners agreed to set bigger pictures during slack periods; Paramount has endorsed the program; MGM has always released pictures as soon as available and specific pictures in line with the program will be announced after coast conferences; 20th-Fox has endorsed the orderly distribution of product with a recent home office sales conference agreeing on many of the points voiced by Goldenson and Hyman; Columbia subscribes to the plan and will release pictures as they have two months after they are ready, which is the time needed to institute a proper campaign; United Artists officials concur with the plan and will have a top quality feature minimum ready for release each month of the year; U-I will fall in line as much as possible; Republic releases for the first six months have been revised so as to conform with the program; RKO's expanded production will permit participation once they get rolling; Buena Vista will try to arrange its schedule to fit the suggested program; Allied Artists will go along to the best of its ability.

Other points of a potential program discussed were a program to equalize advertising rates and see that ads are not overshadowed by TV; A reappraisal of the effectiveness of trailers in various forms; try to recapture female audiences through better public relations.

COMPO To Press Tax Repeal Effort

NEW YORK—Commenting on President Eisenhower's State of the Union message, Robert W. Coyne, COMPO governing committee, last fortnight issued the following statement:

"We have the greatest respect for President Eisenhower's judgment and we realize he is beset by many grave problems. We cannot believe, however, that his position in respect to excise taxes is so inflexible that, if we prove our need, it will be impossible to obtain relief from the conditions now confronting our industry.

"We intend, therefore, to press forward with our campaign for complete elimination of the federal admission tax, confident that when they have been acquainted with the facts both the Congress and the Executive will see the necessity for giving our industry tax relief.

"It must be remembered that in getting the first session of the 81st Congress to pass the Mason Bill, which was later vetoed by President Eisenhower, we did an educational job that made it much easier at the next session to obtain special relief that was not accorded any other industry. Moreover, we found in the first session of the 81st Congress that most Senators and Representatives did not agree with the Treasury's position on the admission tax, even though that Congress was controlled by the Administration's party. In this session, conditions are entirely different, and since this is an election year it would be unwise to believe that every recommendation in the President's message will prevail.

"We are completely confident that when the Congress and the Administration are told the facts about our industry's present condition we shall be accorded the tax relief we seek."

IFE Names Horowitz

NEW YORK—Siegfried Horowitz has been appointed Philadelphia sales manager for IFE Releasing Corporation, it was announced last week by Manny Reiner, IFE general sales manager.

Horowitz, who gives up the position of U-I sales manager in Philadelphia to take his new post, has had a long career in film sales. He began with the Columbia sales force, spending some 25 years with that organization before joining Universal in 1954. Irving Shiffman, former IFE Philadelphia representative, is ill and will be transferred to IFE's Boston office upon his recovery.

Goldwyn Suit Postponed

SAN FRANCISCO—Trial date of the anti-trust action brought by Samuel Goldwyn Productions against Fox West Coast Theatres Corporation last week was postponed for the convenience of counsel by Judge Edward P. Murphy in the U. S. Circuit Court of Appeals. No new date was set.

Films, Radio, TV Set To Entertain GI's

WASHINGTON—Film producers and broadcasters agreed last fortnight to take over the functions of the Hollywood Coordinating Committee, which was headed by George Murphy and forced to abandon its program of providing entertainment for the armed forces at the end of the year because of a lack of funds. Returning here from the coast, Colonel Joseph F. Goetz, of the Pentagon's entertainment branch, said that arrangements with film and radio and television companies, which will act independently, will fill the void created by the withdrawal of the HCC.

With the change, it is expected that there will be greater emphasis on commercially sponsored radio and television programs, with promotional material inserted, directed toward the armed forces. Colonel Goetz pointed out, however, that it has been a popular misconception in the past that shows broadcast to camps carried no commercial message except the name of the sponsor. He cited a cigarette manufacturer and a soft drink bottler as examples of long run programs with unabridged commercials.

Stock Trading Light

WASHINGTON—Industry stock trading by officers and directors was unusually light in November, it was revealed in the latest Securities and Exchange Commission report last fortnight.

Among the transactions recorded were 3,000 shares RKO Pictures common, bought by J. B. Walker, boosting his holdings to 6,000 shares, and 500 shares National Theatres common acquired by Peter Colefax, for total holdings of 2,000 shares.

Holding companies controlled by Elmer Rhoden bought 300 shares of National Theatres common, increasing Rhoden's personal holdings to 35,800, and to 47,525 shares through holding companies. W. T. Kilborn bought 100 shares common of American Broadcasting-Paramount Theatres, increasing his investment to 300 shares, and Earl E. Anderson sold 1000 shares AB-PT five per cent preferred in October, reducing his holdings to 800 shares.

Moses Gets Bel-Air Post

NEW YORK—Charles A. "Chuck" Moses has been appointed director of advertising, publicity, and exploitation for Bel-Air Productions, it was announced last fortnight by Aubrey Schenck and Howard W. Koch, executive producer and producer of the film-making company.

Moses was for two years United Artists European publicity supervisor, with headquarters in Paris. The new publicity director for Bel-Air Productions held major publicity posts with Eagle-Lion Films and RKO Radio Pictures before joining United Artists international publicity department. He was also one of the leading figures in the establishment of Radio Free Europe in Germany.

Gold Ups Gips

NEW YORK—Robert E. Gips, formerly production supervisor, Mel Gold Productions, Inc., has been elected vice-president in charge of production and a director, it was announced last week by Melvin L. Gold, president.

TOA Members To Guide Executives As To Action Before Senate Unit

Four Part Exploitation Plan Proposed By Texas COMPO

DALLAS—A four part exploitation program to increase theatre attendance will be conducted by Texas COMPO during the year, it was announced last fortnight by Kyle Rorex, executive director, who said that the campaign will be of the public-participation category. Theatre passes, evidently the most popular movie contest prizes, will be awarded in most cases.

In the first quarter of the year, audiences will vie to predict the Academy Award winners in "The Oscar Race"; after that comes "Teacher Of The Year" balloting, in which various Texas communities will vote their own favorite; then follows Drive-In Theatre Week, celebrating the 23rd anniversary of ozoners; and, finally, managers will be called upon to exert more pressure in recommending films and refunding admission to any patron not "fully satisfied."

Lieber Leaves RKO; Joins 20th-Fox

NEW YORK—Perry W. Lieber has resigned his post as national advertising-publicity director for RKO Radio Pictures, effective Feb. 1, it was announced last week.



LIEBER

Hollywood in a new venture.

At the time Lieber was summoned to New York, Mervin Houser was named studio publicity director.

It was later announced that Lieber is joining the 20th-Fox publicity department in Hollywood. He will handle special assignments on the studio's top product in line with the company's expansion of future production to 34 pictures yearly.

Altschuler Heads MPA A Unit

NEW YORK—Richard W. Altschuler, vice-president and director of world wide sales, Republic, has been unanimously elected chairman, sales managers committee, Motion Picture Association of America, it was announced last fortnight. He succeeds Morey Goldstein, general sales manager, Allied Artists.

In announcing the election of Altschuler, the MPA A group also unanimously commended Goldstein for his "outstanding service" as chairman of the committee.

NEW YORK—In a move to secure an accurate impression of the memberships opinion concerning the industry problems to be aired next month before the Senate Small Business Subcommittee in Washington, Theatre Owners of America last week forwarded personal and confidential questionnaires to exhibitors, asking them to reply in detail to queries under main headings. Signed by general counsel Herman Levy, a letter with the questionnaire emphasized that the forthcoming hearings might be the last opportunity theatremen will enjoy for some time to air their grievances with distribution in a public forum, and states that the TOA representatives will be guided by the "advice and counsel" of the members.

Specifically, the questionnaire seeks the exhibitor's views on government regulation of the industry, and film rentals in particular; on the so-called product shortage, whether it is the "number one" problem, and the opinion of the theatremen on the clearance status of divorced circuits; on the principal of industry arbitration and its possible effectiveness in solving certain problems; and on trade practices, from the viewpoint of whether certain ones have forced an increase in admission prices, the rental of one film predicated upon another, mandatory extended playing time, advanced prices as a condition of rental, certain features available only long after customary clearances, and, if certain practices are considered unfair, the names of the companies indulging in such practices.

The questionnaire further elicits a point of view concerning competitive bidding in cases where it exists, whether it was requested by, or forced upon the situation, and what features of it are unfair; on the expansion of divorced circuits; on the campaign for the elimination of the federal admission tax, and whether the reduction of same in 1954 resulted in any gains for exhibition; and, finally, invites comments of a general nature on the condition of the industry and what can be done to better it.

Following a meeting of TOA officers, president Myron Blank expressed great concern over Columbia and RKO film sales to television and the concomitant effect on the theatrical boxoffice, with the result that some theatres will be forced to close because of "the greed of some distributors to pick up a fast buck." He reemphasized the TOA position that Federal legislation regulating the industry is undesirable, but stated that the officers will be guided by the opinions expressed in returned questionnaires.

The TOA head revealed at the same time that three representatives have been named to appear before the Senate Subcommittee, Al Forman, president, Oregon Theatre Owners Association; George Kerasotes, Illinois Theatre Owners head; and Richard Kennedy, president, Alabama Theatre Owners. Blank and Levy will be present also.

Other announcements by Blank included that of a quest for a qualified TOA executive director.

Disney Profit Soars To \$2.07 Per Share Through TV, Movie Earnings

LOS ANGELES—Consolidated net profit of Walt Disney Productions in the fiscal year ended Oct. 1, 1955, was \$1,352,576, equal to \$2.07 a share on the 652,840



ROY DISNEY

shares of common stock outstanding, president Roy O. Disney said last week in the annual report to shareholders. This compared with a profit of \$733,852, or \$1.12 a share, in 1954 fiscal year. Provision for income taxes was \$1,150,000 in 1955 and \$840,000 in 1954.

Gross income in 1955 rose to \$24,638,652 from the \$11,641,408 reported for the preceding year. Substantial grosses on two feature-length motion pictures, "20,000 Leagues Under The Sea" and "Lady And The Tramp," accounted for much of the increase, Disney said. Other important factors were gross revenues from television and from the theatrical release of "Davy Crockett, King Of The Wild Frontier." Disney pointed out that gross film rental income for the past year is not strictly comparable with that of prior years because of the adoption during the year of the policy of distributing all pictures in the United States and Great Britain through wholly-owned subsidiaries.

The impetus of television also was credited with increase in revenues from character merchandising and two wholly-owned music publishing subsidiaries, Walt Disney Music Company and Wonderland Music Company.

Disney said several major activities launched during the past year had added strength and diversification to the company's over-all operations. He mentioned the weekly one-hour ABC television show, "Disneyland"; the wholly-owned subsidiaries Buena Vista Films Distribution Co., Inc. (U. S. A.) and Walt Disney Film Distributors, Ltd. (Great Britain); a new series of television programs, "The Mickey Mouse Club"; and Disneyland, the 160 acre amusement park at Anaheim, Cal. In the park's first fiscal year, which will end July 31, 1956, it was expected that earnings would absorb the year's depreciation and all pre-opening expenses, leaving a small net profit after taxes. It was estimated that Disneyland would earn back its original cost in five to seven years.

The company's new activities drew heavily on working capital, which decreased by \$1,630,858 during the year. This was due principally to an additional investment in Disneyland, Inc., of \$2,358,800, in addition to a stock investment of \$500,000, and the writing down of the inventory of television programs in process by \$2,026,800, to value it at the amount of the fixed commitment payable to the company by American Broadcasting Company. This latter amount, however, was substantially offset by revenue from the theatrical distribution of the

Boasberg To Supervise Sales For Two Paramount Epics

NEW YORK—Completing the top echelon organization of Paramount's domestic sales force, George Weltner, in charge of world wide sales for the company, last fortnight announced the appointment of Charles Boasberg to the newly created post of supervisor of sales for Cecil B. DeMille's production of "The Ten Commandments" and the Ponti-DeLaurentiis production of "War And Peace."

Boasberg came to Paramount in September, 1955, as special assistant to Weltner following almost 30 years of executive distribution posts with MGM and RKO-Radio Pictures. In his new capacity, Boasberg will work directly with Weltner.

Todd-AO's "80 Days" To Be UA Release

NEW YORK—Michael Todd last week announced that he has signed an agreement with Arthur B. Krim, president, United Artists, for world-wide distribution of the multi-million dollar Todd-AO production, "Around The World In Eighty Days."

In announcing the agreement with United Artists, Todd issued the following statement:

"After careful consideration of the numerous attractive offers from different motion picture companies interested in releasing 'Around The World In Eighty Days,' I decided to throw in my lot with United Artists. I made this decision on the basis of that company's brilliant record of achievement in the five years since the vigorous new management group headed by Mr. Krim took over.

"I have been extremely impressed by the dynamic methods of operation displayed by UA's youthful top echelon. Each film receives hand-tailored sales and promotional treatment. The success of this highly effective approach is reflected in United Artists' rapidly increasing grosses in the highly competitive domestic and world film markets."

"Around The World In Eighty Days" is based on the popular adventure classic by Jules Verne. The film was made on a global scale, scenes shot in all the countries visited by the leading characters in Verne's famous story.

Davy Crockett feature film originally shown on television.

Disney stated that a prime objective for the coming year is to take steps to replace a substantial portion of the short term borrowing with long term financing to secure a substantial improvement in the working capital position. With earnings for 1956 expected to equal or exceed those of 1955, it is planned that payment of dividends will be made when the re-financing has been accomplished.

TESMA, TOA Agree On Trade Show Plan

NEW YORK—The new directors of TESMA, meeting here last week, determined to "internationalize" the 1956 trade show and to hold the 1957 trade show at the Hotel Sherman, Chicago, Sept. 8-12. They delayed temporarily action on a proposal to hold the annual trade exhibit in the spring, instead of the fall, starting possibly in 1958.

The TESMA directors held a luncheon meeting with Theatre Owners of America directors in the Sheraton-Astor Hotel, and contracts were formalized for joint participation in this year's trade show, scheduled for New York's Coliseum, Sept. 19-25. The documents were signed by TOA head Myron Blank and TESMA president Lee Jones, after approval by both organizations. The Popcorn and Concessions Association and TEDA also are expected to take part.

Invitations to participate in the Coliseum activities will be extended to manufacturers and dealers in Europe and the Orient. The decision to include the overseas representatives was reported to have been reached with the idea of improving the position of American manufacturers in the foreign market by giving evidence of reciprocity.

Attending the TESMA board meeting in the Times Tower Building were C. S. Ashcraft, Larry Davee, W. A. Gedris, J. A. Fetherston, A. E. Meyer, V. J. Nolan, Jack F. O'Brien, M. H. Stevens, Thomas LaVezi, and Merlin Lewis, in addition to Jones, who presided.

U-I Exercises Warrants

WASHINGTON—Universal-International directors have been acquiring common stock options, as well as the stock itself, according to a report filed last fortnight with the Securities and Exchange Commission, with the result that both the outstanding common shares and warrants were reduced last year.

During 1955, the report revealed, U-I purchased 56,650 common shares for \$1,759,574. As of Dec. 21, there were 968,919 shares outstanding, exclusive of 174,725 in the treasury, compared with 998,349 shares, exclusive of 118,075 in the treasury, at the end of 1954. Last year, 27,220 common shares were issued against warrants.

The report further showed that in November and December, 12,687 warrants to purchase were acquired by U-I for \$263,255, while 4,280 shares were issued on the exercise of warrants. At the end of the year, outstanding warrants totaled 10,176, exclusive of 25,487 in the treasury.

Fleetwood Action Dismissed

NEW YORK—On Dec. 27, 1955, an order was signed by Judge Lawrence E. Walsh in the United States District Court for the southern district of New York, dismissing with prejudice an action brought under the anti-trust law by the operator of the Fleetwood, Bronx, against various distributors and J. J. Theatres, Inc., to recover \$450,000 in treble damages.

John F. Caskey represented the defendants on the motion to dismiss.

Destined to spearhead
the parade of hits coming
from the new **RKO**



THE
CONQUEROR

The new **RKO** will grow stronger in 1956,
release after release...when these fine pictures hit the
screens...each backed by an advanced-type of pre-selling

JANUARY 11 RELEASE

GLORY

MARGARET O'BRIEN • WALTER BRENNAN • CHARLOTTE GREENWOOD

SUPERSCOPE
Print by
TECHNICOLOR

JANUARY 18 RELEASE

POSTMARK *for* DANGER

TERRY MOORE • ROBERT BEATTY • WILLIAM SYLVESTER

JANUARY 25 RELEASE

CASH ON DELIVERY

SHELLEY WINTERS • PEGGY CUMMINS • JOHN GREGSON

FEBRUARY 8 RELEASE

SLIGHTLY SCARLET

JOHN PAYNE • ARLENE DAHL • RHONDA FLEMING

SUPERSCOPE
Print by
TECHNICOLOR

FEBRUARY 15 RELEASE

The Brain Machine

PATRICK BARR • ELIZABETH ALLAN • MAXWELL REED

FEBRUARY 22 PRE-RELEASE • MARCH 28 GENERAL RELEASE

HOWARD HUGHES presents

THE CONQUEROR

JOHN WAYNE • SUSAN HAYWARD

CINEMASCOPE[®]
PRINT BY
TECHNICOLOR

MARCH 7 RE-RELEASE

Rebecca

DAVID O. SELZNICK presents

LAURENCE OLIVIER • JOAN FONTAINE
GEORGE SANDERS • JUDITH ANDERSON

MARCH 14 RELEASE

The Bold and the Brave

WENDELL COREY • MICKEY ROONEY • DON TAYLOR • NICOLE MAUREY

SUPERSCOPE

MARCH 21 RE-RELEASE

ONE MINUTE TO ZERO

ROBERT MITCHUM
ANN BLYTH

APRIL 4 RELEASE

GREAT DAY IN THE MORNING

VIRGINIA MAYO • ROBERT STACK • RUTH ROMAN

SUPERSCOPE

Print by
TECHNICOLOR

APRIL 11 RELEASE

THE WAY OUT

MONA FREEMAN
GENE NELSON

APRIL 18 RE-RELEASE

THE BIG SKY

KIRK DOUGLAS • DEWEY MARTIN
ELIZABETH THREATT • ARTHUR HUNNICUTT

APRIL 25 RELEASE

While the City Sleeps

DANA ANDREWS • RHONDA FLEMING • IDA LUPINO • GEORGE SANDERS • THOMAS MITCHELL • SALLY FORREST

and that's only the beginning...from the new

RKO

Record Foreign Earnings Paint Rosy Picture For Film Industry

WASHINGTON—Dollar remittances of more than \$200 million from the foreign market last year set a new industry mark, it was disclosed last week in a summary issued by Commerce Department film department head Nathan Golden, who said that American films were never more popular with theatregoers abroad. He predicted at the same time that foreign business for U. S. films will remain at high levels this year, unless unforeseen legislative barriers appear.

Golden went on to state that the industry can review with pride the expansion in the foreign market and its success in solving the various problems with which it was confronted in distribution abroad. He noted that new film agreements of one year's duration were negotiated with the United Kingdom and with France and that a new three-year agreement was reached with the Italian government. Remittances from such major markets as Canada, Brazil, Germany, Italy, and Australia were comparatively free during the period, he added, recognizing that disputes are still pending with Denmark and Spain.

The main problem in foreign trade has changed, Golden said, from one of securing free dollar remittances to one of getting the films into foreign countries in the first place. Import or playing time quotas, rental ceilings, excessive taxation, censorship, and import licensing regulations have replaced in importance concern over exchange restrictions. An important factor in the growth of the American industry abroad under these conditions has been the increase in foreign theatre facilities. Golden stated, pointing out that U. S. films, according to a survey a year ago, occupy 68 per cent of the screen time in theatres of the free world. The most important factor, however, has been the increasing number of top quality features exported, he declared.

Three Suits Settled

BOSTON—Three anti-trust cases have been settled for an undisclosed sum of money in the U. S. District Court of Rhode Island. Filed in February, 1949, the cases were settled by dismissal of all actions and counter claims after eight days of trial before a special master. It is understood that payment was made in the anti-trust actions only.

The plaintiffs were Narragansett Pier Amusement Company, operating the Casino; Aircraft Pictures, Inc.; and Meyer, Joseph, and Max Stanzler.

The defendants were eight majors and Republic and Monogram, as well as two defendant exhibitors, Loew's Theatres and Realty Corporation, and RKO Rhode Island Corporation. The suits were filed from the offices of George S. Ryan and W. Bradley Ryan.

MM Back In Fold

NEW YORK—Marilyn Monroe will make four pictures for 20th-Fox in the next seven years. The signing of this new non-exclusive contract with the Marilyn Monroe Productions, Inc., was announced by Darryl F. Zanuck.

Keyport Appeals Decision Denying Intervention Rights

NEW YORK—A move described as one to determine the rights of exhibition to intervene and be heard in court on the applications for expansions by divorced theatre circuits was made last week when an appeal was filed from Judge Sidney Sugarman's recent ruling denying the Keyport Theatre Corporation the status of intervenor in opposition to the application of Loew's to acquire a drive-in near Raritan, N. J. Judge Sugarman, while refusing intervenor status did, however, permit Keyport owner Wilbur Snaper, past National Allied and New Jersey Allied head, to testify as an objector when the hearing was held on the Loew's application. The appeal filed by his counsel, Monroe Stein, will be heard in the U. S. Court of Appeals.

Theatres Rally For MGM Week

NEW YORK—Eight of the 38 MGM branches in the United States and Canada have already reported booking an MGM subject in every single theatre in their territory for the week of Feb. 5 to Feb. 12, which has been designated "MGM Week," according to reports reaching the company's home office. Other branches have already reported from 80 to 99 per cent of all theatres in their respective areas signed up for at least a short subject, newsreel, or feature attraction during that week.

Similar reports have reached the company's headquarters from South Africa and Israel.

"Marty" Wins Award From NBR Committee

NEW YORK—"Marty" was chosen as the best motion picture of 1955 by the Committee on Exceptional Films, National Board of Review. The Board's list of 1955's 10 best also includes (2) "East Of Eden"; (3) "Mister Roberts"; (4) "Bad Day At Black Rock"; (5) "Summertime"; (6) "The Rose Tattoo"; (7) "A Man Called Peter"; (8) "Not As A Stranger"; (9) "Picnic"; (10) "African Lion."

The Board chose "The Prisoner" as the best foreign film shown during 1955. The Board's other choices for the best foreign films were (2) "The Great Adventure"; (3) "The Divided Heart"; (4) "Diabolique"; (5) "The End Of The Affair."

William Wyler was named the year's best director for "The Desperate Hours." Anna Magnani was chosen as the actress who gave the best screen performance of 1955 for "The Rose Tattoo." Ernest Borgnine was voted the actor who gave the best screen performance of 1955 for "Marty." Marjorie Rambeau was chosen 1955's best supporting actress for her performances in "A Man Called Peter" and "The View From Pompey's Head." Charles Bickford was chosen 1955's best supporting actor for his performance in "Not As A Stranger."

The Board also cited for special commendation the aerial photography in "Strategic Air Command."

Hawkins Takes GPE Ad Post

NEW YORK—Barry J. Hawkins has been appointed advertising manager, General Precision Equipment Corporation, a newly-created post. Hawkins joins GPE after associations in the advertising and sales divisions of Potter Instrument Corporation, Fairchild Camera and Instrument Corporation, and Sittler Corporation.

Robert T. Rinear, vice-president, will continue to supervise all advertising and public relations of the corporation.

This Was The Week When

Paramount unveiled "Anything Goes" at simultaneous, invitational previews in 32 exchange cities for the industry. . . . Continental Distributing head Frank Kassler announced the new Alec Guinness comedy, "The Ladykillers," for an American premiere in New York's Sutton shortly. . . . The directors of U-I declared a quarterly dividend of \$1.06¼ a share on cumulative preferred stock, payable Mar. 1 to holders of Feb. 15. . . . Fred MacMurray and June Haver started a nationwide tour in Chicago on behalf of Allied Artists' "At Gunpoint." . . . RKO's "Glory," following a premiere in the Kentucky, Lexington, Ky., was set to open in 240 houses in the Cincinnati, Cleveland, and Indianapolis areas. . . . The New York premiere of Warners' "Helen Of Troy" in New York's Criterion, Jan. 25, was slated to honor the Overseas Press Club. . . . The annual Mark of Achievement luncheon, sponsored by the Federation of Jewish Philanthropies, was scheduled for Jan. 13 in the Sheraton-Astor Hotel, New York, to honor Kim Novak and Elia Kazan.

Buena Vista announced the completion of arrangements for Walt Disney's "Fantasia" to open its reissue engagement at New York's Normandie, Feb. 9, as an exclusive first showing. . . . Parents' Magazine honored Warners' "Helen Of Troy" with its February Special Merit Award. . . . John Wayne left for Europe to make personal appearances on behalf of Howard Hughes' RKO release, "The Conqueror." . . . Cecil B. DeMille received the 1956 Citation for Outstanding Service from the California State Society, Daughters of the American Colonists, in ceremonies at the Paramount studio. . . . Clayton Moore, as the Lone Ranger, arrived in San Antonio for the opening of the Warners' feature, the beginning of a six-week tour of 37 cities. . . . Arthur Greenblatt, Allied Artists sales executive, started a tour of 31 domestic exchanges to implement the March of Progress Drive. . . . National Theatres directors declared a quarterly dividend of 12½ cents a share on common stock, payable Feb. 2 to holders of record Jan. 19.

The International Scene

Canada

Odeon Personnel Is Shuffled In Shakeup

TORONTO—Realignment of supervisory personnel of Odeon Theatres in Ontario was announced here by Frank Fisher, vice-president, with the key change being the appointment of Steve McManus as Ontario district manager for all Odeon houses. McManus was formerly Ontario district C theatre supervisor based at Hamilton.

Paul Hanner, manager, Odeon-Hyland, Hamilton, was appointed assistant to McManus. He will operate from the head office. Succeeding McManus in Hamilton will be Wannie Tyers, who will be Hamilton city supervisor and manager, Odeon-Hyland.

In the new appointment, Odeon places the circuit into three sections, with district managers responsible directly to the head office. They are, besides McManus, Gerry Sutherland, district manager for B.C., with Earle Hayter as theatre supervisor, and Art Bahen, Quebec district manager.

Fisher also announced managerial promotions and transfers at the same time, all to take effect coincident with the announcement. Barry Cannon took over the Odeon-Hyland, transferring from the Odeon-Fairlawn, while Chris Holmes, former theatre supervisor for Ontario district A, becomes manager, Odeon-Fairlawn, Toronto. Bob Harvey, formerly theatre supervisor, Ontario district B, was appointed manager, Capitol, Niagara Falls, whose former manager, Lindsay Martyn, was appointed manager, Odeon, Sarnia. Leo Goodchild, former manager in Sarnia, becomes manager, Christie, Toronto, in another change.

Canadian Comment

The Daily Times Journal, Fort William, Ont., in a recent editorial, threw its support behind the Famous Players Teeners' Advisory Council, evolved to create "wider interest in movies." The plan, which has taken much of the time of James Cameron, local supervisor for Famous Players, was credited with doing much towards combatting juvenile misbehavior and possible delinquency. Jim works as counsellor to a representative group of about 25 Fort William teeners who have banded together to thrash out their problems among themselves. For the most part, the teeners are those who have shown leadership qualities. In theory, pointed out the newspaper, "The aim of the council is to devise means of letting the older generation know their problems and their thinking, so that a fuller understanding between age groups can be developed. In the fellowship and discussion developing at the meetings, the teeners are expected to find inspiration and a broader outlook, thus developing a deeper appreciation for what is being done for them today."



This "Trojan Horse" was recently built over the entire front of the leading confectionary store in Tokyo, Japan, with neon signs spelling out the Japanese title of Warners' "Helen Of Troy."

CINE CHATTER—In addition to alderman Don Summerville, Toronto City Council, manager, Prince of Wales, and Reeve Charles Cashman, North York, salesman for Photo-Engravers, another industryite holds a civic office, Napoleon Boucher, proprietor, Royal, Hearst. Boucher is mayor of Hearst. . . . Famous Players Canadian Corporation sold its Skyway Drive-In at London, Ont., for an unreported price. The 25-acre parcel is to form part of a site for a huge suburban shopping centre, with construction to begin in the spring. . . . Harry Swartz was elected president, Canadian Picture Pioneers, Manitoba-Saskatchewan branch, Winnipeg. Bad road travel limited attendance to those living in the immediate area of Winnipeg. Other officers elected were Abe Feinstein and D. Wolk. . . . Frank Vaughan officially has been named general manager, J. Arthur Rank Film Distributors (Canada), Ltd. He succeeds Frank H. Fisher, now vice-president in charge of theatre operations, Odeon Theatres (Canada), Ltd. . . . Gordon Lightstone, general manager, Paramount Film Service, will again act as chairman, motion picture committee, Canadian Council of Christians and Jews. Eugene



Clarence J. Schneider was recently appointed assistant manager of the United Artists foreign publicity department. A member of the publicity staff of Columbia Pictures International for many years, he replaces Ben Halpern, who has been named UA manager of advertising, publicity and exploitation for Europe and the Middle East.

Fashion, Beauty Tests Aid "Helen" Premieres

NEW YORK—The first international fashion design and beauty contest ever held is currently underway in connection with the global premiere of Warners' CinemaScope spectacle, "Helen Of Troy," which will take place simultaneously in more than 50 countries on Jan. 26, Warners announced last fortnight.

The world's leading fashion designers, including Pierre Balmain, France; Pompadour, Bombay, India; and Jamandreu, Argentina, are participating in the competition, each creating his own concept of a gown that Helen of Troy might wear if she lived today. Each entry, modeled by a beautiful Helen of Troy from the designer's native country, will be judged on a global basis by a group of United States fashion authorities, including Count Igor Cassini, society editor, New York Journal American; Eugenia Sheppard, women's feature editor, New York Herald Tribune; Diana Vreeland, fashion editor, Harper's Bazaar; and Trudi Taylor, fashion director, Dan River Fabrics.

Throughout Great Britain, an interesting rivalry has sprung up among the English, Scotsmen, the Welsh, and the Irish, with many entries from each area. H.R.H. Princess Margaret, who will honor the London premiere at the Warner with her attendance, will see the winning design from the London area.

Germany has four first-ranking fashion houses in the contest, and a Vienna, Austria, firm has designed several gowns to be entered in the contest.

In Japan alone, more than 1000 designs were submitted by designers to preliminary judging committees in seven key cities, with the winning selections sent to Tokyo where the final entries were chosen. The 15 winning designs are being made into gowns from silk presented to the contest by the Japan Silk Association, with special prizes awarded by various leading merchants. All 15 winners will appear in a fashion revue at the Tokyo premiere of "Helen Of Troy" at the Yuraku Za Theatre.

In Sweden, the contest is being sponsored by leading newspapers in Stockholm, Gothenburg, and Malmo, and the Swedish Air Line (SAS) will fly winning contestants from other cities to Stockholm for the final judging. Sweden's final winner will also be flown by the air line to Hollywood for a visit.

In the United States, a number of cities have entered the contest and the panel of judges will select the best American design in addition to the foreign winner.

Fitzgibbons, Famous Players' TV chief, will head the TV committee. . . . Fire gutted the six-day, 1,050-seat Prince Edward, Charlottetown, Prince Edward Island. It is one of the city's three houses, all operated by the F. G. Spencer organization. Another house destroyed by fire was the 195-seat Paradise, Paradise Valley, Alta. . . . Offices of Independent Theatres, Ltd., in Toronto were among those damaged by fire. Office of Harold Pfaff was destroyed, but the general office, where the records were kept, escaped major damage, with business as usual.

"Get your dates in fast
I'm ready for your best
playing
time
in January"





HERBERT J. YATES
presents

YVONNE DE CARLO

"FLAME OF THE ISLANDS"

TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES

HOWARD DUFF ZACHARY SCOTT

with KURT KASZNAR • BARBARA O'NEIL • JAMES ARNESS • FRIEDA INESCORT

SCREENPLAY BY
BRUCE MANNING

STORY BY
ADELE COMANDINI

ASSOCIATE PRODUCER-DIRECTOR
EDWARD LUDWIG

A REPUBLIC PRODUCTION

Hear
YVONNE
DE CARLO
sing
"Take It
or Leave It"
and
"Bahama Mama"

SHOWMANSHIP SWEEPSTAKES

1955-56 SERIES Finalists In Contest No. 29

George Nonamaker
Editor

Elmer, The Elephant, Steals Show; Canadian Exhib Has \$100 To Stow

PHILADELPHIA—We have been told repeatedly since the advent of SHOWMANSHIP SWEEPSTAKES last July to "give us stunts which will get the kids back into the theatres"; winner of Contest 29, Bill Burke, Capitol, Brantford, Ontario, Canada, comes through this week with another entry along these lines.

WINNING ENTRY

"ELMER, THE ELEPHANT, NEVER FORGETS"

Submitted by Bill Burke
Capitol, Brantford, Ontario, Canada
1618 seats • 85 cents top admission
City first run patronage.

This is the low down on a 10-week series of "Elmer" theatre parties, which stimulated the children's business tremendously in this city.

Theatre Confections, Ltd., Toronto, secured permission from The Toronto Telegram, an important evening newspaper, to use their little symbol of safety, Elmer, the safety elephant who never forgets.

In Brantford we tied up with the local radio station, CKPC, which has a working agreement with the Toronto Telegram, broadcasting Telegram news, etc., daily. The radio station sold two sponsors a half-hour program to be presented at the theatre Saturday afternoons for a period of 10 weeks. The two sponsors pay for everything, the show's air time, they pay for the talent, pianist, etc., and the radio station supplies the prizes for the amateur talent appearing on the show.

The traffic safety division of the Brantford Police Department were much enthused about the idea, and sent a traffic man to the shows. He appears on the show and over the air, and gives a brief talk on safety to the children; and has the children in the theatre read the five Elmer rules with him.

Up to the fifth week of the shows, there was no let up in enthusiasm. The children received a membership card the first week of the series. This card is punched every week for the 10 weeks, and at the end of that period a boy's and girl's bicycle are given away.

Theatre Confections supplied one bicycle as a major prize and a merchant was

"WE'RE NO ANGELS"

PHILADELPHIA—By next week announcement should be made of Paramount's \$500 bonus winner on "We're No Angels."

The playoff was between the previously judged two first prize winners who submitted campaigns on this picture, C. F. Wallace, Four-Star, Scottsville, Mich., and S. L. Sorkin, RKO Keith's, Syracuse, N. Y., both of whom have already received the weekly \$100 prize from MOTION PICTURE EXHIBITOR.

The judges' choice between these two is now being awaited.

talked into giving a girl's bicycle free of charge.

On the fifth week, every child was given an "Elmer" safety crest for their windbreakers, and this gave the half-way mark of the series a shot in the arm.

The radio station is giving dozens of free spots a week, plugging Elmer's theatre parties at the Capitol. Of course, during the stage show and radio broadcast the next week's show is plugged strongly. The theatre front, lobby display with the bicycles, screen trailers, and all routine publicity is also carried out. The Police Safety Department is plugging it on a special radio broadcast each morning, and are also touring the schools in the city and doing a fine job of selling Elmer's parties.

We talked the radio station into taking a half-page ad in the newspaper, which has good circulation here, and the ad was run before the first party. It was a terrific



layout at no cost whatsoever to the theatre.

At the opening show, it was arranged with the local Telegram photographer to attend and take pictures. This resulted in the newspaper running a three-column cut of the traffic officer, some of the kids, and myself, with a story about these special shows.

We dressed up the stage show with colored spot lights and gave it proper production, with a huge picture of Elmer dominating the stage. The local newspaper, the Brantford Expositor, also ran a three-column cut and story on the event.

Each week, Theatre Confections have arranged for a candy firm to supply free samples as giveaways. On the fourth week the personal appearance of TV cowboy entertainer Bill Long proved to be a big hit with the house filled 45 minutes after it opened. Plenty of publicity was attendant upon his appearance.

The beauty of these shows is that the interest is sustained every week, and that regardless of your opposition your children's business remains the same. This is due to the fact that they have a card to be punched every week for the bicycle giveaways; that those competing on the stage show each week are striving for a spot in the semi-finals and finals, and this keeps interest running high. Each week they receive a free gift of candy, comic books, or some items which do not cost anything.

In addition to the regular program, we book in special items for the children, usually six cartoons, and sometimes an Autry or a Rogers. In other words, we are making the theatre the place for children to go on Saturday afternoons; and getting them into the habit of attending our theatre.

Even when this 10-week series of Elmer safety parties is concluded, we have hopes that kid business will stay at its present high level.

RUNNER-UP NUMBER 1 MERCHANTS TIE-IN GETS RESULTS

Submitted by J. M. Mahon
Orpheum, Prince Albert, Sask., Canada
760 seats • 50 cents top admission
Rural and urban patronage.

"The Fall Festival Of Values—Shop, Save and See The Movie Week" was the idea I recently presented to our local retail merchants' association.

The various merchants were to put on a week of sales and specials, while I brought in seven shows, one playing each day of this particular week. Some of the pictures were the top product of five or six years back.

Each participating merchant put up a prize or two, the total value of which was \$500. These prizes were awarded at a drawing held at the theatre on the last day of the drive. To register for awards, the people shopped at the stores, were given cards, signed a stub end, and deposited it in the festival box in the lobby of the theatre. Ten per cent reduction in the price of admission was given to all who turned in the cards at the box-office.

We obtained very good radio and newspaper support. All of the participating

merchants sponsored a four page co-op ad, in which we paid for our own ad. The front page of this four-page insert was printed in two colors and was devoted entirely to an explanation of the Fall Festival, the prizes, and how to participate.

On the radio there were a total of 38 spot announcements, each mentioning the theatre. There were 12 radio programs sponsored by the merchants with a total of 28 commercials each mentioning the Orpheum as the place to drop the entries.

We were very pleased with results.

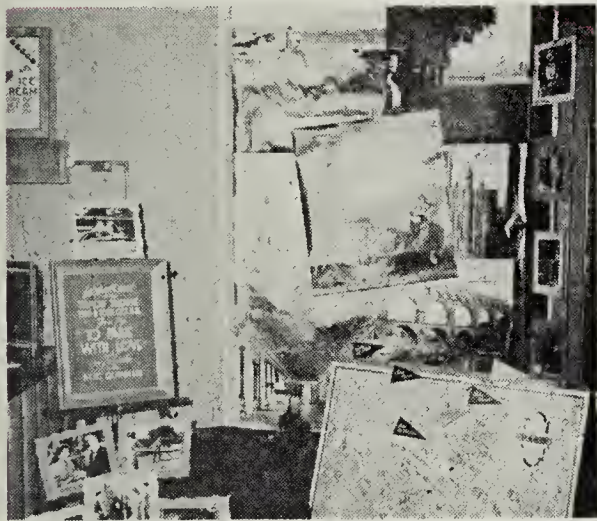
RUNNER-UP NUMBER 2

SELLING A FILM TRIP TO PARIS

Submitted by Leo Raelson

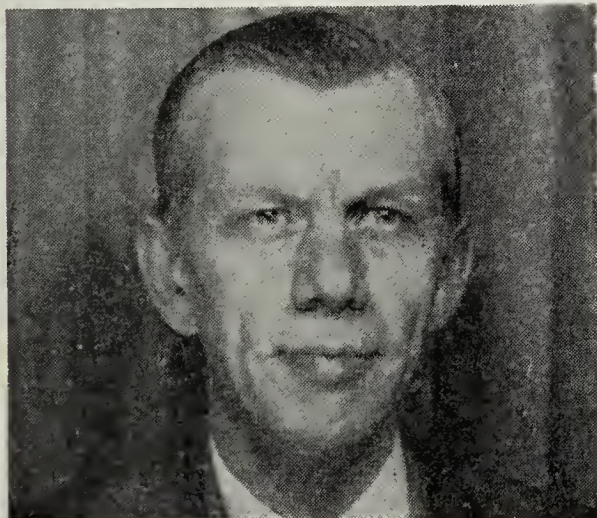
Trylon, Forest Hills, L. I., N. Y.

597 seats • 85 cents top admission
General and semi-art patronage.



We decided recently to sell "To Paris With Love" along decidedly "Frenchy" lines such as "Take A Film Trip To Paris," etc.

Concentrating on window displays we placed a photo in a local florists; photos in two gift shops; and in a drugstore we really went to town. The display was made and built by an aide who attends an art school. The animation and electric set-up were built by assistant manager Hank Solomon, the dressing of the window by Solomon and myself, with background and props promoted from Schiaparelli Cosmetics. The stills and flittered frames were supplied by the theatre. This display was built by the theatre with montage made from lithos supplied from the French Government Tourist office. The Eiffel Tower was loaned from French Air Lines; and all other materials were



Henry G. Boesel, Palace, Milwaukee, recently won SHOWMANSHIP SWEEPSTAKES contest 23 with his entry on UA's "Gentlemen Marry Brunettes."

furnished by the theatre. The unusual display was properly date sniped.

To further insure the success of this film, we mailed programs to local high schools and colleges, asking permission to post our program on French class bulletin boards.

A girl in our lobby two days prior to the opening sprayed women patrons with a sample of Schiaparelli perfume, furnished by Croft Chemists.

In addition, to these special activities, we used our regular house program, newspaper group ad, and additional line-age in The New York Times to plug the engagement.

The over-all campaign cost was little and boxoffice results very successful.

RUNNER-UP NUMBER 3

HOMEMADE FRONTS; OTHER SMALL TOWN STUNTS

Submitted by Bob Walker

Uintah, Fruita, Colo.

221 seats • 44 cents top admission
Small town patronage.

In a theatre, such as mine, naturally the exploitation budget is pretty slim. But this only gives incentive to do things yourself; home-made signs, fronts, etc., and keep that budget way down.

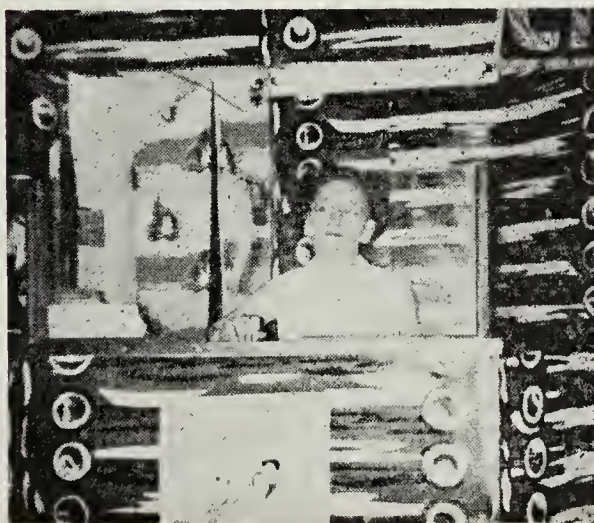
Recently, for "Many Rivers To Cross", I decorated the boxoffice with paper that looked like logs. I cut out shot guns and put them all over the lobby (cardboard shotguns, that is), with copy about a shotgun wedding coming, etc.

I have two nine-year-old youngsters, who love to do things for me in return for passes to the show, and I frequently use them as street bally with home-made sandwich signs on their backs as they walk around town. For this particular film they wore frontiersmen suits and carried rifles.

I also issued a two months' program printed as a movie calendar. This is sent under U. S. postage paid permit to my mailing list. It has a small hole punched in it at the top with the suggestion "Hang Me Up" printed beside it.

Due to a large number of Spanish speaking people in our vicinity, I have reserved Tuesday nights to the showing of Spanish language films. This has proven a profitable move.

I have also found it most profitable publicity-wise to co-sponsor the local baseball team. The small local newspaper gives considerable space to activities of the team; and, of course, the theatre always receives mention.



RUNNER-UP NUMBER 4

ACHIEVEMENT PASSES

Submitted by T. J. Steadman
Colonial, Canton, N. C.

620 seats • 40 cents top admission
Town and rural patronage.

In cooperation with the director of the local YMCA, we are giving "Achievement Passes" to all young boys attending the YMCA Boys' Club.

This is a club of underprivileged boys who attend Sunday School and Church at the YMCA each Sunday; because if the children do not have sufficient or nice enough clothes, they fail to attend the local churches; and each one that attends Sunday School receives one of the Achievement passes.

We are seriously considering broadening the idea, so that through the local public schools the passes may also be awarded providing they are signed by teachers. In this way, we may be able to reach the parents of children so rewarded as the kids are bound to show the achievement passes to their elders.



While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

DISTRIBUTOR CASH PRIZES NOW IN EFFECT . . . are as follows:

REPUBLIC PICTURES CORP.

\$500⁰⁰ on —

"THE LAST COMMAND"

(This Prize Offer expires Feb. 22, 1956)

RKO RADIO PICTURES, INC.

\$500⁰⁰ on —

"The Treasure of Pancho Villa"

(This Prize Offer expires April 11, 1956)



At the recent 20th Century-Fox national sales meeting at the New York home office, plans for the national launching of CinemaScope 55 and "Carousel" and the merchandising and promotion of an amplified production and release program of 34 major CinemaScope attractions this year were evolved. Seen, left to right, are distribution director Al Lichtman; Buddy Adler, producer and aide to Darryl F. Zanuck; Spyros P. Skouras, president; Murray Silverstone, president, 20th-Fox's International Corporation; and W. C. Gehring, executive assistant general sales manager; and, right, Charles Einfeld, vice-president of the company, addressing one of the sessions.

Fashion Tieup Aids "Flannel Suit" Selling

NEW YORK—The Easter holiday launching of Darryl F. Zanuck's personal CinemaScope production, "The Man In The Gray Flannel Suit," is being pre-sold in the largest campaign of national fashion promotion ever set for a 20th-Fox attraction, the company disclosed recently.

The program backing the film version of Sloan Wilson's best-selling novel ranks as the most extensive advance drive of its kind, a four-month promotion in which 12 leading manufacturers of men's apparel and accessories and more than 700 leading department stores have already committed their full resources.

Each of the participating manufacturers will direct its customers, ranging from 2500 stores to a high of 7000 throughout the country, with display material and cooperative advertising funds, and campaigns will be tailored to fit theatre engagements of the picture.

Manufacturers who have already started film-linked campaigns are Eagle Clothes, Excello Shirts, Dobbs Hats, Shields of Fifth Avenue, Weldon Pajamas, Revere Sweaters, Pioneer Belts, Bur-Mil Hosiery, Cavalier Cravats, Wool Bureau, Gruen Watches, and Atlantic Products Luggage.

Indicative of the promotion's scope is the campaign set by Eagle Clothes, leading suitier. Its campaign starts with full-page advertisements in Esquire's Apparel Arts and The Daily News Record, to be followed with mail broadsides, letters, and circulars. Eagle's first consumer commitment will be a full-page ad in Photo-play together with their truck and newsstand posters throughout the nation. Newspaper coverage for Eagle will be extensive, with 1,000 line advertisements in all leading cities in the United States. Window display material will include almost life-sized mounted cutouts of Gregory Peck as a centerpiece. There also will be back-drop posters and other window material as well as die-cut hand tags to be displayed in view of the heavy store traffic.

Eagle further reports the assurances of leading merchants they will tie-in with the showing of "The Men In The Gray Flannel Suit" and that they will contact local theatre managers to arrange strong tie-ins on the local level.

Bert Bacharach, the nation's leading men's fashion authority, is coordinating this promotion for 20th-Fox.

Other promotional efforts are also being planned for the film.

Court Bars Attorney

WASHINGTON—The Supreme Court ruled last week that an attorney who has represented one side in an anti-trust action cannot represent another group with divergent interests in the same case. The tribunal's action came in the denial of writs of certiorari to Laskey Brothers of West Virginia, Inc., versus Warners and 57 other defendants, and Arnold Malkan, who was appealing a Second Circuit Court of Appeals ruling to the effect that he could not represent Laskey because he was once associated as counsel with certain of the defendants, in a case closely allied to the Laskey appeal.

Friedman A Grandpa

TORONTO—Chet Friedman, press representative, MGM Pictures of Canada, Ltd., became a grandfather when his daughter, Arlene, Fort Riley, Kans., gave birth to a baby girl.



Kirk Douglas, in New York recently to spotlight the opening of his Bryna Productions feature for UA release, "The Indian Fighter," announced that he will make at least two pictures next year and plans an annual program of three or four films beginning in 1957.

20th-Fox Releases Discussed By Execs

NEW YORK—Twentieth-Fox will release 24 studio-produced features this year, at the rate of two each month, it was disclosed last fortnight by Al Lichtman, director of distribution, at the opening of a two-day sales conference in the home office. The executive's address stressed more CinemaScope product and additional money per picture to achieve the highest possible quality in the application of \$70 million toward total 1956 production of 34 films. The 12 additional pictures will be outstanding CinemaScope and standard dimension features to be acquired by the company from other sources, to insure the exhibitor of a flow of top product.

President Spyros P. Skouras, who also addressed the conference, reviewed the past year and discussed plans for launching the 55mm. CinemaScope productions of "Carousel" and "The King And I." He urged a dynamic, creative merchandising program as a positive project to meet the needs of theatremen and the company alike. Vice-president Charles Einfeld, assisted by his advertising, exploitation, and publicity staffs, outlined comprehensive programs to pre-sell all 1956 product.

To implement merchandising and promotion plans, a group of 20th-Fox executives from Einfeld's advertising and exploitation staffs have been attending a series of special division meetings. The meetings commenced in Philadelphia, attended by executives of the Atlantic division, headed by Myron Moskowitz. The group was addressed by Alec Moss, advertising executive.

Other conferences followed in Indianapolis, where T. O. McCleaster's central sales division gathered; in Milwaukee, where M. A. Levy's midwest organization heard Eddie Solomon, assistant exploitation manager, speak; Atlanta, where exploitation manager Rodney Bush addressed the southern division, under Harry G. Ballance; and in San Francisco, where western division executives, headed by Herman Wobber, also heard Solomon. The meetings concluded in Boston this week with an address by advertising manager Abe Goodman to Al Levy's northeast sales division.

20th-Fox Shifts Personnel

NEW YORK—Four promotions and changes in 20th-Fox's domestic sales organization were announced by director of distribution Al Lichtman at the first session of a two-day national sales meeting held at the home office.

The promotions see Al Levy going from Boston exchange manager to division managership of the northeast division, which numbers the Albany, Boston, Buffalo, and New Haven offices. He will make his headquarters in Boston.

Succeeding Levy as head of the Boston exchange is Weldon Waters, formerly home office sales representative.

Albert M. Conn, presently Indianapolis branch manager, is being shifted to the company's Chicago exchange where he will work with branch head Tom R. Gilliam. Succeeding Conn in Indianapolis is Ray Schmertz, salesman in the Cleveland office.

Konecuff

(Continued from page 7)

Robert T. Shapiro, Spyros S. Skouras, Wilbur Snaper, Morton Sunshine, Saul Trauner, and George J. Waldman.

BREAKFAST WITH ANDRE AND SUSAN: This section is not to be confused with the popular radio show, but rather it has to do with producer Andre Hakim and his attractive wife, the former Susan Zanuck, who insisted on telling us about their production activities over some breakfast in their hotel suite. It seems they recently completed in CinemaScope and Eastman Color a suspense espionage film based on the best seller, "The Man Who Never Was," in England and Spain, with both governments proving highly cooperative.

The film is the first indie for Hakim, with 20th-Fox releasing and financing part of it and Clifton Webb and Gloria Grahame starred. It's scheduled for February release. Fox officials were pleased with the end result and have signed him to make two more for the company. These are "Sea Wyf And Biscuit," a book by J. M. Scott which will be directed by Ronald Neame, and a TV play, "The Black Wings." Both will be filmed during the summer in England, Jamaica, and Scotland in CinemaScope and color.

He opined that producing abroad was quite different from production in American studios, indicating that the indie producer has to concern himself with every detail, including promoting money, etc., while at a studio much of the detail and especially money matters are handled by someone else. Production expenses are considerably less abroad. A lack of major studio overhead is another factor that keeps costs down. He did note that the indie producer is faced with a big problem in casting, since top and better talent works continuously these days.

Incidentally, Hakim has quite a bit of experience in turning out films for TV, two years ago having made the "Paris Precinct" series, which he termed "the poor man's Dragnet."

THE METROPOLITAN SCENE: When we opened an envelope the other morning out tumbled a bloody dagger with the notation, "Joe MacBeth"—A Columbia Picture. As it lies on our desk, messengers enter and are aghast while several press agents blanched at the sight, thinking this was meant for them. . . . We like Zanuck's comment in Paris to Art Buchwald's question as to why there is a reduction in brutality in American films wherein he stated, "Because, if you want me to be frank, the British are cutting our films to pieces." Sort of a tea party in reverse. . . . Annual movie attendance in Japan totals 830 millions, United Press tells us, while television, a comparative newcomer, operates via five stations and 82,724 receivers. . . . Okay pressbooks are out on "The Lieutenant Wore Skirts," "The Naked Sea," and "The Trouble With Harry."

Levy Heads Philatelists

NEW YORK—At a meeting of the Cinema Stamp Collectors, Jack Levy, National Screen Service, was elected president for 1956.



Plans for the gala benefit world premiere of 20th-Fox's "Carousel," New York's Roxy, were set at a meeting at New York's Medical College which will receive proceeds from the Feb. 16 event. Seen left to right are Dr. Ralph Snyder, dean of the college; Robert Rounseville, star of the film; Dr. J. A. W. Hetrick, president of the college; and Claramae Turner.

Capitol Record Album To Boost "Carousel"

NEW YORK—Preceding the introduction of 20th-Fox's filmization of Rodgers and Hammerstein's "Carousel" in February, Capitol Records is issuing a special soundtrack album of musical highlights from the first production filmed in the new 55mm. CinemaScope process.

The album, to be released around the first of February, will contain the celebrated score including "June Is Bustin' Out All Over," "This Is A Real Nice Clambake," "When The Children Are Asleep," "If I Loved You," "What's The Use Of Wondering," and other hit parade songs from the smash Broadway play.

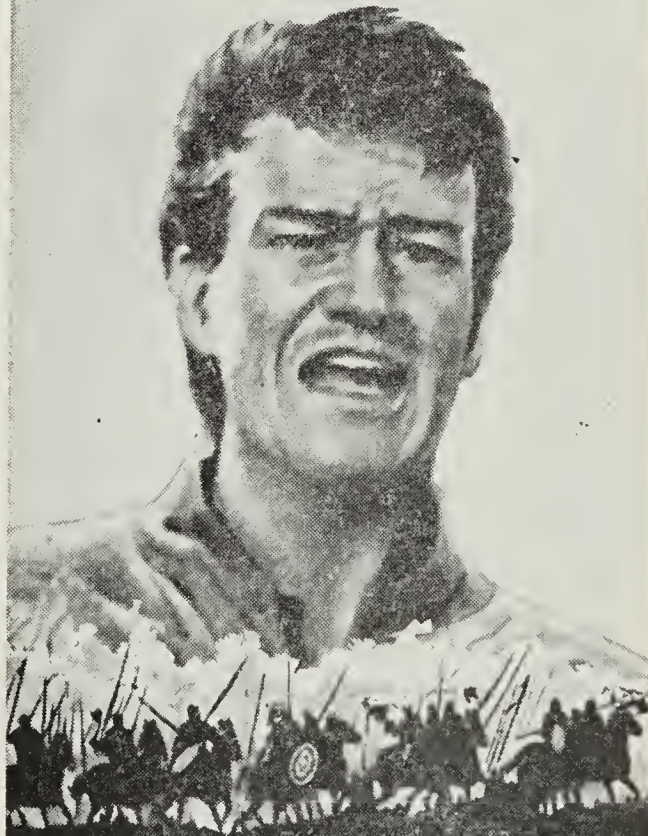
Decorating the front and back covers of the musical package will be art and copy fully crediting the 55mm. CinemaScope production and its stars. A full-scale national and point-of-sale campaign is being blueprinted by Capitol Records to pre-sell the album in association with theatre engagements of the film. Advance word on the drive is going to thousands of record and department store accounts via special letters and other promotional literature.

Release of the "Carousel" album will also be heralded via ads in musical trade publications, consumer newspaper ad insertions and mailings to disc jockeys and juke box operators across the country. To facilitate major local store campaigns, the record concern will make available a roster of attractive promotional accessories for window, counter, and wall displays. Stunts and contests using albums as prizes are planned and all Capitol accounts will be urged to cooperate fully with exhibitors in mapping cooperative promotional campaigns.

Shurlock's Mother Dies

HOLLYWOOD—Mrs. Frances H. Shurlock, mother of Production Code administrator Geoffrey Shurlock, died within a few days of her 100th birthday last fortnight. Services were held at the Hollywood Cemetery Chapel. She is survived also by another son, Allan, and a daughter, Mrs. Olive Sjolander, Stockholm, Sweden.

John Wayne is more John Wayne than ever in THE CONQUEROR



Coming in early 1956

from RKO

R K O RADIO PICTURES

NEWS OF THE TERRITORIES . . .

Industry Interested In Two Pending Bills

ALBANY—Theatres would be affected to an undetermined extent by the enactment of two bills introduced in the Legislature by Senator Pliny W. Williamson, Westchester County Republican, who pushed through last year's extension of daylight saving time from the last Sunday in September to the last Sunday of October and for statewide mandatory fast time. He now proposes that daylight time begin the last Sunday in March, instead of the last Sunday in April. The new bill was referred to the Senate Judiciary Committee, of which Williamson is chairman.

The second measure would create five long week ends annually. Changing the name of Washington's Birthday to George Washington Day, it would be celebrated the third Monday of February. Lincoln's Birthday would be changed to Abraham Lincoln Day, the first Monday of April. Memorial Day would fall the last Monday of May. Veterans' Day would be changed to the first Monday in August, while Columbus Day would be moved to the first Monday of October. It will be noted that the Williamson bill creates holidays in two months, April and August, which presently have none.

Capitol Hill observers believed the chances better for the passage of the daylight saving extension than for the holiday changes.

Albany

Harold I. Tyler, owner, Delphia, Chittenango, N. Y., began his fourth year as a member of the Assembly from Madison County. . . . James Fass, longtime Strand engineer, was hospitalized with a heart ailment. . . . The Hollywood Drive-In, Averill Park, N. Y., reopened, operating on weekends. . . . Elias Schlenger, Fabian division manager, was hit by a cold virus, not serious enough to keep him from his desk. . . . Chris Pope, Schine booker, was in to set dates with various exchanges. . . . Vincent Fay is managing the Royal for Jules Perlmutter. . . . The Variety Club entertainment committee, headed by Jules Perlmutter and including Norman Jackter and Max Zuckerman, staged a dinner and a screening last week.

Atlanta

Merl Hallford, Martin, Thomson, Ga., is conducting a contest to determine the most courteous employe. . . . Mrs. Anna Aiken, honorary charter member, WOMPI, suffered a broken hip in a fall and is hospitalized at Jesse Parker Hospital. . . . Story Theatres is the new owner, Hilan, from former owner Mrs. Kathryn Murray, wife of the late W. T. Murray. The theatre has closed for several months. . . . Hugh Martin, owner, Clearmont, Clearmont, Fla., donated 150 theatre chairs recently removed from the Lake there to the local F and AM Temple. . . . The Rose, Gainesville, Fla., has been fitted with a Cinema-Scope screen. . . . Martin Theatres, Co-



Manager Morris Rosenthal, Loew's Poli, New Haven, is seen with Mrs. Rosenthal and Kirk Douglas at the recent press and radio party held in Boston to publicize UA's "The Indian Fighter."

lumbus, Ga., soon will start a new drive-in near Marietta, Ga. . . . Harris Rogers was appointed manager, Dublin Drive-In, Dublin, Ga. He replaces V. T. Hathaway, who resigned. . . . Lloyd Perkins is now manager, Fair Oak Drive-In, Marietta, Ga.

The Lake, Haines City, Fla., is helping the Haines City High School band raise funds to attend and participate in the Cherry Blossom Festival next spring in Washington. . . . The M and D Corporation, Tampa, Fla., has taken over the Palma-cia, State, and Cinema, Tampa, and the Roxy, St. Petersburg, Fla. . . . C. H. Simpson, State, Chattanooga, Tenn., and Riveria, Knoxville, Tenn., has returned after attending the first convention of the American Releasing Corporation in Los Angeles. . . . A. B. Padgett, booking manager, Wilby-Kincey Theatres, was in the hospital for an operation. . . . Cliff Wilson,, formerly with ABC Booking Service, left for New Orleans to join Paramount-Gulf Theatres. . . . Billie Arp is the new booker, National Screen Service. She replaces Ann Rakeestraw, who resigned. . . . V. D. Dumas, National Screen Service, was in the hospital for an operation.

Schine, Distributors Charged With Monopolistic Practices

ALBANY—Damages of \$200,000 and an injunction are asked in a second anti-trust suit filed in U. S. District Court, Utica, N. Y., by St. Lawrence Investors, Inc., Canton, N. Y., against five Schine defendants and eight major distributors.

Complaint stated that the plaintiff operates the American, Canton and, since October, 1950, has been damaged by monopolistic practices, against which an injunction is demanded. St. Lawrence alleges the distributors have favored the Schine interests in releasing practices.

Defendants named are Schine, Columbia, Loew's, Paramount, RKO, 20th-Fox, United Artists, U-I, and Warners. Attorney Leonard L. Rosenthal, Albany, represents St. Lawrence, headed by Alec Papayanakos.

Court Breaks Out In Anti-Trust Rash

ATLANTA—Two anti-trust suits, asking judgment totaling \$4,200,000, against a number of concerns involved in motion picture distributing, have been filed in U. S. District Court here. They are the fifth and sixth such suits filed in Atlanta in recent months. The other suits, filed in August, have not been decided.

Charles A. Adams, representing the Lakewood, Brookhaven, American, Avon, and Memorial theatres asks \$1,000,000 on each of three counts. Mr. and Mrs. John Carter, owners, Brookhaven Theatre, request judgment of \$400,000 of the same defendants on each of the three counts.

Counts cited in the suit are that the defendants have monopolized film distribution, that they are discriminating against individual operators, and that they have organized to suppress and destroy competition.

The defendants named are Atlanta Enterprises, Inc.; Georgia Theatres Company; Publix-Lucas Theatres, Inc.; Wilby-Kincey Corporation; Rhosed Theatre Operating Company; Evins Amusement Company; Tenth Street Theatre Company; East Point Theatre Corporation; Storey Theatres, Inc.; Evans Theatre Corporation; Paramount, Loew's, 20th-Fox, Warners, RKO, U-I, United Artists, and Columbia.

Three additional anti-trust suits seeking damages totaling \$3,000,000 were filed against motion picture firms in U. S. District Court here a few days later.

They were filed by the Buckhead Theatre Company, which seeks \$1,500,000; the Garden Hills Theatre Company, which asks \$900,000; and the Jet Drive-In, Montgomery, Ala., which claims damages of \$600,000.

Boston

The lease on the Stadium, Woonsocket, R. I., was not renewed by New England Theatres, Inc., when it expired on Dec. 31. The theatre is now being operated by Arthur Darman, who owns the property. . . . Fred MacMurray, starring in Allied Artists' "At Gun Point," came to town for interviews with the film press at a luncheon in the Ritz Carlton Hotel, hosted by Harry Goldstein, AA publicist. A screening of the film preceded the luncheon. . . . Ned Eisner, whose Cameo, Uxbridge, Mass., had been leased for two years, has taken back the operation. Eisner and Bob Atamian own and operate the Quaker Drive-In there. . . . John McGrail, U-I publicist, was a patient at Carney Hospital.

Philip Smith, president, Smith Management Company, was elected chief barker, Variety Club of New England, at the annual election of officers. He succeeds Walter A. Brown, president, Boston Garden and the Boston Bruins, who has held the office for the past five years. Brown was appointed Variety Clubs International canvasser. Other officers elected are Michael Pedstone, president, Redstone Drive-In Theatres, and Kenneth Douglass, president, Capitol Theatres Supply Company, first and second assistants, respectively; William J. Koster, executive

New England Circuit Switches Personnel

BOSTON—Martin J. Mullin, president, New England Theatres, Inc., announced several changes in the organization, now in effect. From his office, he stated it has been necessary to consolidate various departments.

In the new setup, the duties of Harry Browning, district manager, Connecticut and Vermont, will be absorbed by district manager Robert Sternburg. Hubert Glidden, treasurer, is replaced by Joseph Plunkett, auditor. At the same time, Mullin said that several secretaries, bookkeepers, and the receptionist have had their duties taken over by others in the organization. The company's small screening room for the private showing of films to officials has been temporarily closed.

Browning, a vice-president, has been with the organization for 40 years. As head of the publicity department of the old M and P Theatres before that company split up to form New England Theatres and American Theatres Corporation, Browning was recognized for his efforts in the industry War Bond drives during World War II. He has not yet announced a new affiliation. Glidden has been with the company for 30 years.

director; James Marshall, dough guy; George Roberts, property master. Canvasmen are Richard Berenson, Reuben Landau, Arthur H. Lockwood, James Mahoney, Benn Rosenwald, James Stoneman, and Arnold Van Leer. . . . Funeral services for Joseph Sandler, 34, were held at Stanetsky's Funeral Parlor, Brookline, Mass. A well-known theatre manager here, he operated the Kenmore before taking over the management of Kiddieland, Saugus, Mass. . . . A discarded cigarette was blamed for a blaze which did extensive smoke damage to the interior of the Civic, Portsmouth, N. H., and forced nearly 1,000 patrons out into zero weather from watching the New Year's show.

PROVIDENCE, R. I., NEWS—Under manager Phil Nemirov's personal supervision, workmen were busily engaged in giving the RKO Albee a good scrubbing. Following this, a complete painting and re-decorating program was to be started. . . . Bill Trambukis, Loew's State manager, was recently elected publicity chairman, Junior Chamber of Commerce. He has also been appointed a delegate to the national convention to be held in Kansas City in May. . . . Paul McKenna has been appointed chief-of-service, Loew's State, replacing Robert Peterson, who resigned to enter another field of business. . . . Ralph Rouse, service staff, Loew's, who was severely burned when a boiler exploded in his home, was welcomed back after a six-week convalescence.

Buffalo

Elmer F. Lux, past president, Buffalo Common Council and three-time chief barker, Variety Club, has been selected by a board of editors of the Buffalo Evening News as one of the Ten Outstanding Citizens of 1955 in the city. Lux was installed as chief barker, Tent 7, Variety Club, for the third time recently. Cere-

Two Theatres Purchased By Local Businessmen

SUMMERVILLE, GA.—The Tooga here and the Penn Drive-In on Highway 27, three miles north of the city, have been purchased by two local businessmen, Luther C. Smith, Jr., and D. L. McWhorter.

Smith, who has been manager of the two theatres for many years, will continue the management of the business. McWhorter is president, Farmer and Merchants Bank of Summerville.

monies were held in the Club's Delaware Avenue headquarters. At the same time, the 1956 crew was installed. . . . The 103-year-old Academy is now being razed. On the site will be erected a \$3,000,000 office structure. . . . Charles B. Kosco, branch manager, 20th-Fox, was in New York for conferences with home office executives and discussion of details for the Buffalo area demonstration of CinemaScope 55 on Jan. 31, in the Center. . . . E. K. O'Shea, who recently resigned as vice-president and eastern sales manager, Paramount, to become world sales manager and vice-president, Magna Theatres Corporation, started in the industry as an usher in the old Shea Court Street here. For many years, he was branch manager, MGM. . . . Marvin Jacobs, 1955 first assistant chief barker, Variety Club, and 1946 director and delegate, Variety Clubs International convention, who gives to charitable work the energy and enthusiasm that helped him build a huge concession business, has been chosen Good Fellow of the Year by the Buffalo Courier-Express.

Sports director Stan Barron, radio station WKBW, will speak at the men's luncheon, Variety Club, Jan. 23, at which time Joseph V. McCarthy will be the guest of honor. . . . Sol A. Schwartz, president, RKO Theatres, Inc., was one of the speakers at the 62nd birthday party staged in Rochester, N. Y., in honor of Carl S. Hallauer, president, Bausch and

Redstone Circuit Acquires New Drive-In Locations

BOSTON—The Redstone Management Company, operator of a drive-in circuit, announced plans for the construction of a new ozoner at Sayerville, N. J., and the acquisition of another drive-in at Syracuse, N. Y.

Construction has begun in Sayerville of a 1300-car situation. Like other Redstone theatres, the newest link in the circuit will be a modern, de luxe construction.

The Salina Drive-In, Syracuse, became a Redstone property last week. A series of innovations will be introduced there.

Redstone owns and operates many drive-ins in the east. Last spring, the Newark Drive-In, Newark, N. J., the largest of its situations, was opened, and it was the first in the state to remain open all winter, through use of Electromode heaters, with a capacity of 2,000 cars. The Whitestone Bridge Drive-In, Bronx, N. Y., and the Sunrise Drive-In, Valley Stream, L. I., N. Y., are also part of the circuit.

Jimmy Fund Drive Beats Flood Jinx

BOSTON—Joe Cronin, general manager, Boston Red Sox, and general co-chairman with Theodore Fleisher, president, Interstate Theatres Corporation, announced that \$465,028.38 was contributed to the 1955 Jimmy Fund Drive. In making the announcement, it was said that the entire expenses involved in the campaign were cared for by personal checks from the trustees of the Foundation.

When disaster struck the New England area at the beginning of the Jimmy Fund Drive, His Excellency, Archbishop Richard J. Cushing immediately gave his support and urgently appealed to the public to support the campaign and not to let the Jimmy Fund become the victim of the hurricanes and floods. Every community in New England where baseball broadcasts were heard or where a theatre is located gave support and is represented in the year's returns.

The owners, managers, and personnel of more than 800 theatres throughout New England and the Variety Club, teamed with the sporting world, the chiefs of police, inspection stations, the shoe and leather industry, the Little Leaguers, and the public to insure success of the drive.

Lomb Optical Company, developers of the lenses for CinemaScope. About 800 attended the event, held in the ballroom of the Seneca Hotel, and sponsored by a large number of Rochester community groups.

Charlotte

Election of Miss Film Row of 1956 will be a highlight at the banquet of the Theatre Owners Association here. Mrs. Lucille Price, executive secretary, said the film exchange employe voted Miss Film Row will win an all-expense trip to Florida in February or March. Twelve Charlotte film exchanges have already selected the women who will represent them. Theatre owners will vote for one of the 12 at the banquet, which will be held at Hotel Charlotte during the annual convention, Jan. 29-31.

Those already nominated are Mrs. Jerry Wisdom, Paramount; Patricia McGee, Allied Artists; Mrs. Verdah Looper, Screen Guild; Ruby Robinson, Republic; Mrs. Mickey Christenbury, RKO; Hazeline Poole, United Artists; Mrs. Anita Martin, MGM; Mrs. Alice Graver, U-I; Mrs. Nancy Hughes, Warners; Mrs. Louise Little, Astor Pictures; Mrs. Faye Killian, Columbia; and Margaret Thomason, 20th-Fox. . . . The WOMPI project for January is to assist in the March of Dimes campaign. The club will resume monthly luncheon engagements Jan. 25 at Thacker's Restaurant. Mrs. Myrtle Parker, president, will preside.

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FILM FAMILY ALBUM ●

As MOTION PICTURE EXHIBITOR commences its 38th year of recording the day-to-day news of people and things in this business, we believe that there are many of our contemporaries who would enjoy occasional reminiscences about the "good old days" that were probably most notable for our own youth. In pictures such as the attached there is many a wry grin of "remember when," many a lump in the throat, and many a silent prayer for a close friend wherever he may be.

MOTION PICTURE EXHIBITOR invites individual readers to submit similar group photographs from each of the 31 branch territories. In order to be considered for use in the FILM FAMILY ALBUM, group photographs must be at least 25 years old, must depict theatremen and/or exchange-men who were prominent at the time, and must be fully captioned with names, date and occasion. Each submission will be publicly credited to the sender, and every effort will be made to assure the safe return of the original photo.

Depending on the response and reader interest, a weekly or annual prize feature will be introduced.

Chicago

Fewer films than usual, 71, were reviewed by the police censor board in December, 15 of them foreign. There were 12 cuts made, none was rejected, and three were labeled for adults. . . . William H. Bender, 77, retired secretary and director, Kroehler Manufacturing Company, theatre seat manufacturer, died in Champaign, Ill. . . . Sam Gorelick, RKO branch manager, and Ray Nolan attended a western division sales meeting in St. Louis presided over by Walter Branson, vice-president, and Herbert H. Greenblatt, western sales head. . . . Albert Dezel and Sam Kaplan landed distribution rights for "The Sheep Has Five Legs," in Illinois, Indiana, Michigan, and Wisconsin.

Arthur Schoenstadt, H. Schoenstadt and Sons, accepted the chairmanship, amusement division, Red Cross Drive. . . . Thomas Gilliam, 20th-Fox branch manager, attended an executive meeting in New York. . . . The Oriental landed Howard Hughes' "The Conqueror," for a Feb. 22 opening. . . . Movie attendance fell off slightly in December, compared with that month last year, according to city tax collection figures. The take in December was \$100,372; in 1954, \$107,109. Total movie tax collections in 1955 were \$1,197,394; in 1954, \$1,203,244. Total amusement taxes in December were \$166,952; for that month a year ago, \$163,088.

Cincinnati

Charles F. Simonelli, New York, U-I public relations director, was toastmaster for the installation of officers of Tent Three, Variety Clubs, in the new club-rooms in the Hotel Metropole. Other

guests included William Gehring, 20th-Fox executive assistant general sales manager, Tent Three's first chief barker, and John Rowley, first assistant chief barker, Variety International. . . . Sid Cooper, UA district manager, was in for a sales meeting. . . . Rube Shor, president, National Allied, was convalescing at home following surgery. . . . Marie Donelson, Screen Classics, returned to work after surgery. . . . The Columbia, Portsmouth, O., reopened after reconditioning costing more than \$100,000. Vance Schwartz and Chris Velas are the owners, and Berlo has the vending concession. . . . The Auditorium, Richwood, W. Va., formerly in the JR circuit, is now being operated by Wendell Holt, who also owns the Star there. . . . The Sophia, Sophia, W. Va., was purchased by L. C. Stone from the Newboldt circuit, which will continue to book and buy for the house. . . . Lucille Arnold is now secretary to Frank Schriber, U-I branch manager, replacing Helen Cerin, resigned.

COLUMBUS, O., NEWS—Western star Gene Autry will bring his show to the new Veterans' Memorial here, Jan. 28-29. . . . Wilbur Smith and Associates, New Haven, Conn., will make a traffic and revenue study for the proposed 1200-car parking garage under the State House grounds in the heart of downtown theatre district. The firm's report is due July 1. . . . Herman Kissel, former theatre editor, Columbus Citizen, is recovering in Mt. Carmel Hospital from injuries sustained when he was struck by an automobile. . . . Manager Robert Sokol, Loew's Broad, announced the booking of the controversial United Artists' release, "The Man With The Golden Arm," for Jan. 28.



Cleveland

Nate Schultz, president, Selected Theatres, and his brother, Sam Schultz, have acquired, by purchase of the assets of the estate of the late Frank Gross, three important theatres in this area, the Mapletown here and the Stillwell and Bedford, Bedford, O. This brings to a total of 19 the theatres owned by Selected. No personnel changes in the newly-acquired theatres are contemplated. Louis Swee continues as manager, Stillwell and Bedford, and Eugene Frank remains as manager, Mapletown. Roy Cross, it was reported, retains an inactive interest in the three theatres of the Gross estate. . . . Mike Gould, Paramount salesman, just off crutches from a foot ailment, is now convalescing from an emergency operation. . . . The industry's testimonial dinner in honor of W. Ward Marsh, now celebrating his 40th anniversary as movie critic, Plain Dealer, has been set for April 9 in the Carter Hotel. Top industry executives from the west and east coasts are expected to attend. . . . National Theatre Supply vice-president J. W. Servies completed arrangements with John Selby, president, Selby Industries, Inc., Akron, O., to handle the sale of the all-steel Selby screen towers in the Cleveland, Cincinnati, Indianapolis, Detroit, Pittsburgh, and Buffalo branches. Servies states that the Selby screen towers withstood the eastern hurricanes with not a single one blown down. . . . The Rockford, Rockford, O., closed after the holidays. . . . All local judges were invited to attend the buffet luncheon preceding the annual general meeting of the Cleveland Motion Picture Exhibitors Association.

Chicago Drive-In Asks Right To Compete On Run

CHICAGO—An injunction suit, asking that competition be provided in first outlying runs after playing the Loop, was filed in Federal Judge Phillip Sullivan's Federal Court by theatre attorneys Simon and Collen on behalf of the Double Drive-In, located in Chicago's southwest district.

Opportunity is asked to compete with the Southtown, Tivoli, Capitol, and Avalon. Defendants are Balaban and Katz, Warner Theatres, Inc., Warners, RKO, and Republic.

Denver

The directors of Allied Rocky Mountain Independent Theatres are holding their winter meeting at Denver headquarters this week. Aside from discussing resolutions and other actions of the national convention, the group was expected to discuss the shortage of films and the alleged high prices being charged for them. . . . James Ecker, Republic branch manager, Salt Lake City, returned to Denver to spend the holidays. . . . Charles E. Greenlee has sold the Silver Hill, Oshkosh, Neb., to Harold and Doreen Jensen. . . . City Councilman Ed Mapel loaned the Gem to the Salvation Army for a children's party.

ENTRY No. 1

From JACK H. GREENBERG, then secretary, Philadelphia Film Board of Trade, and now operator of a theatre circuit in the Philadelphia territory, comes this interesting group photograph that is now nearly 30 years old.

The occasion was a testimonial dinner tendered by his fellow exchangemen to Bill Heenon, local branch manager, First National Pictures, on Monday evening, Oct. 11, 1926. All were local except for A. W. (Andy) Smith, general sales manager, First National; George Dembow, general manager, Robert Kane Productions; and Jules Levy, New York branch manager, First National, all of whom came down from New York for the occasion. Jack Hennessy was toastmaster.

Watching the birdie were: (Tow row) Joe Toner, Al Blofson, P. A. Bloch*, Sam Hyman*, Gene Marcus*, Ed Wagner, Henry Lewis*. (Second row) Ben Amsterdam, Jack McFadden, Bill Mansell, Jack Greenberg, Miles Gibbons*, Slg. Wittman*, Jay Emanuel, Bill Humphries, Bob Lynch, Charlie Zagrans. (Bottom row) Harry Weiner, Jerry Safron, Tony Lucchese*, Lew Berman, George Dembow, Bill Heenon*, A. W. Smith, Jack Hennessy*, Jules Levy, Dave Barrist*.

**Those names marked with an asterisk are believed deceased.*



Schine Retrial Over; Decision Months Away

BUFFALO—The second Schine trial lasted only two days before Federal Judge Harold P. Burke, with the Government placing only one witness on the stand in the second day in rebuttal of testimony offered by Schine attorneys.

Judge Burke ordered briefs filed by March 5 and he will give a decision based on these briefs, testimony taken during the two day retrial, and evidence submitted during the original trial. The decision, however, is not expected until six months after the filing of the briefs.

Howard M. Antevil, attorney for the Schine Theatre interests, testified under cross-examination the first day of the trial that he was also the attorney for Darnell Theatres, Inc. Both the Schine and the Darnell groups are defendants in the case, which was tried from December, 1954, to March, 1955, before the late Federal Judge John Knight, who died without making a decision. Judge Burke said he regards the proceedings before him as "a continuation of the trial before Judge Knight, rather than as a new trial."

Antevil, J. Myer Schine, Louis W. Schine, and Donald G. Schine are individual defendants. Another, John H. May, who has been ill, is recuperating in Florida. Other defendants are various corporations designated by Frank G. Raichle, defense attorney, as the Schine Circuit, as well as Darnell Theatres, the Hildemart Corporation, and Elmart Theatres, Inc. All are charged with criminal contempt in conspiring to violate a consent decree issued by Judge Knight in 1949. The decree directed the Schines to dispose of 39 theatres and to stop certain practices which the Government alleges were monopolistic.

Antevil testified that during negotiations in early 1949, which preceded the consent decree, the Schine representatives agreed not to sell theatres to the Darnell group. He said the Schine interests held that the Darnell group was in competition with them, but that Government representatives contended the two groups were inter-related. Cross-examined by Joseph E. McDowell, trial attorney for the Anti-Trust Division, Department of Justice, Antevil said he represented the two groups as related.

One witness, Forrest E. Ferguson, Washington, a certified public accountant for the Schine interests, while testifying said that Supreme Court Justice Tom Clark, then attorney general, told J. Myer Schine that he had declined to sign citations against the Schines for contempt of previous orders because he had felt they were not guilty.

Des Moines

Dick Roe has been named booker, U-I, replacing Al Ungerman. . . . Walter Friederichs, new owner, Grand, Sheffield, Ia., got off to a good start with the citizens in Sheffield. Friederichs celebrated the opening of the house under his management by giving a free show for the community. . . . The K and L Theatre Corporation, Cedar Rapids, Ia., voted to



The film capital recently turned out for the invitational premiere of MGM's "I'll Cry Tomorrow" at the Four Star, Los Angeles. Seen, left to right, are Dick Haynes, M.C. at the affair; Susan Hayward, star of the film; Dore Schary; and Lillian Roth, author of the book.

dissolve. Officers of the company were Julian H. King, president, and Raymond J. Lumsden, vice-president. . . . Betty Hemstock, National Screen, is recuperating following recent surgery.

George Basta, Alexandria, Minn., has purchased the Watson, Graettinger, Ia., from Sam Watson, who is retiring from the business. Basta will take possession on March 1. . . . Bill Proctor will reopen the Anita, Anita, Ia., after closing down for a week. Proctor had announced he was closing the house because of lack of patronage, but the local Chamber of Commerce spearheaded a campaign to have the theatre reopened. . . . The Des Moines Variety Club made over \$2,000 this year at its Christmas party. The Club recently installed equipment for the screening of CinemaScope films in the Mercy Hospital auditorium.

Houston

Buddy Gould, manager, Fulton, became the father of a daughter. . . . All of the neighborhood theatres operated by the Interstate Theatre Circuit are now opening at 12:45 p.m. . . . J. L. Groves, former owner, El Rancho Drive-In, Vernon, Tex., sold the situation and moved to Roswell, N. M., to become a TV program director. Groves had been in theatre operation for the past 30 years and at one time owned a circuit in Oklahoma. . . . Leon Theatres moved home offices to new quarters in the

Ohio Emergency Unit Formed For Exhibitors

COLUMBUS, O.—A four-member emergency defense committee for Ohio exhibitors was appointed by Horace Adams, president, Independent Theatre Owners of Ohio, at a meeting of the association's board of directors here. Committee members include Leo Jones, Star, Upper Sandusky; Louis Wiethe, Cincinnati; C. S. Velas, Capitol, Bellaire; and Robert Wile, association secretary. Exhibitors are asked to report grievances about sales policies to committee members.

"Our business is in an emergency—we need to defend it," said Wile. "Grievances will be followed up on the exchange level. If no success results there, they will be referred to the National Emergency Defense committee."

Dallas Production Unit Sets Four Westerns

DALLAS—William Locklin, Jr., president, Locklin Pictures, Inc., last week announced the signing of a contract with John Carpenter, Hollywood writer-director, to produce a series of at least four western films during 1956. Carpenter, under the acting name John Forbes, will star in the first film.

In announcing the signing of Carpenter, Locklin also revealed that shooting for the first film, tentatively titled "Johnny Ringo," probably will begin early next month. He indicated that virtually all of the shooting for the feature will be done within 20 miles of Dallas.

Locklin emphasized that his company, although contracting to produce four westerns this year, does not intend to classify itself as a "Class B" production organization. He also issued an invitation to area talent to list themselves with the company. He said it would be only a short time before casting for "Johnny Ringo" begins. The firm's offices are located at 4217 Gaston Avenue. Locklin Pictures is in the process of concluding its capitalization stock issue.

Citizens National Bank, Abilene, Tex. . . . Texas was the scene of 12 film premieres last year, more than any other city outside Hollywood and New York, largely through the efforts of Robert J. O'Donnell, vice-president and general manager, Interstate Theatre Circuit.

Local theatre men, besieged during the holidays by firecracker explosions in their theatres, launched a two-pronged drive to end such incidents. At a meeting of the Houston Independent Theatre Association, they commissioned a committee to draw up a resolution requesting the City Council to raise fines for discharging fireworks from \$25 to \$200 or \$300. The second part of the resolution pledges the exhibitors' cooperation with the city in a program to give teenagers opportunities for recreation other than throwing firecrackers. Theatre committee members are William V. Radcliffe, Epsom Drive-In; Fred V. Connata, Horwitz Theatres; Karl Stroud, King Center Drive-In; and Homer McCallon, Loew's State.

Jacksonville

Film Row's biggest social event of the winter season will be the WOMPI-sponsored charity ball on Feb. 18 at the Woman's Club auditorium. Tickets are on sale at \$2 per couple. . . . LaMar Sarra, FST vice-president, headed a contingent of theatre owners and executives who went on stage at the Florida to present prizes to six winners of the local Audience Awards voting. Taking part in the ceremony were Buford Styles, U-J branch manager; Carl Carter, chief barker, Variety Club; Sheldon Mandell, co-owner, St. Johns; Mark DuPree, FST executive; and Tommy Tucker, WMBR-TV. . . . Walter Mock, former booker, is now office manager, Paramount, replacing Dick Regan, who advanced to salesman. . . . A cocktail party cemented the bond between the new Howco Exchange office and the rest of Film Row, with Charley

(Continued on page 31)

The Editor Speaks

CECIL B. DEMILLE, a man who moves in greatness, has become the most generous Santa Claus this industry has ever had by announcing in Hollywood this week his plans to turn over 52 per cent of the earnings of "The Ten Commandments" to a group of faithful associate workers.



PAUL MANNING

AT FIRST FLUSH the magnitude of this gesture may escape the casual reader, but when one considers the tremendous earning power of this \$12,000,000 film (Paramount looks for a \$75,000,000 gross), the full impact of what this Christmas present will mean to a small handful of workers comes into focus. It is truly a deed worthy of a man among men.

IT HAS LONG been known in the industry that DeMille is not an easy man to work for, that he seeks workers who possess integrity, a love for hard but gratifying work, and above all a sincere dedication to the project at hand. Men of this mold are not the rule in today's hodge-podge, helter-skelter "get-what-you-can-and-run" world. However, DeMille has attracted and held at his side for many years a wonderful group of such men and women.

FOR YEARS I have known personally many of these people. It is a warming experience to be told by these workers, exhausted as they have been during the long and trying production periods when DeMille has no time nor tolerance for work shirking or stupidity when each minute must count, that the most tireless, the most inspired, the youngest worker of all was "the boss" himself!

My most sincere wish to Cecil B. DeMille and his great staff is that "The Ten Commandments" lives on the motion picture screen as magnificently as its message does in the hearts of all mankind.

STUDIO SURVEY appears every fourth Wednesday as a regular MOTION PICTURE EXHIBITOR department. The section is devoted exclusively to the arts, people, creative ability, and physical properties which make up the production side of the motion picture industry. Edited from the west coast, all information relating to editorial contents should be directed to Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. For other information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing offices: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. Representatives may be found in every film center.

STUDIO SURVEY

Paul Manning, editorial director

Vol. 9, No. 1

January 18, 1956

STUDIO SURVEY

Motion Picture Exhibitor Laurel Awards Nominations

MGM's

"I'LL CRY TOMORROW"

starring

SUSAN HAYWARD, RICHARD CONTE, EDDIE ALBERT,
JO VAN FLEET, DON TAYLOR, RAY DANTON

with

MARGO, DON BARRY, VIRGINIA GREGG, DAVID KASDAY

Produced by Lawrence Weingarten. Directed by Daniel Mann.

Screen play by Helen Deutsch and Jay Richard Kennedy.

Based on the book by Lillian Roth, Mike Connolly, and Gerald Frank.

UNITED ARTISTS

"THE MAN WITH THE GOLDEN ARM"

starring

FRANK SINATRA, ELEANOR PARKER, KIM NOVAK

with

ARNOLD STANG, DARREN MCGAVIN, ROBERT STRAUSS, JOHN CONTE

Produced and directed by Otto Preminger.

Screen play by Walter Newman and Lewis Meltzer, from the novel by Nelson Algren.

Music by Elmer Bernstein.

PARAMOUNT's

"ARTISTS AND MODELS"

starring

DEAN MARTIN and JERRY LEWIS

with

SHIRLEY MacLAINE, DOROTHY MALONE, EDDIE MAYEHOFF, EVA GABOR,
ANITA EKBERG, GEORGE "FOGHORN" WINSLOW

A Hal Wallis Production. Directed by Frank Tashlin.

Screen play by Frank Tashlin, Hal Kanter, Herbert Baker.

A VistaVision production. Color by Technicolor.

The Importance Of Being A Producer

Exclusive to STUDIO SURVEY from SAMUEL D. ENGEL, SPG President, and 20th-Fox Producer

PRODUCER Samuel D. Engel, president, Screen Producers Guild, and one of the ranking producers at 20th-Fox studios, okayed my request for an exclusive interview to deal with the functions of a motion picture producer in today's highly specialized and competitive market.

SAM ENGEL is no big talker—he just says big things. His office is simple but cheerful, furnished with everything necessary to function properly as a producer of some of the best films made in Hollywood.

HE CAME right to the point, a tactic for which I am always grateful. Today's producer, he said, is a far cry from the "promoter guy" of the early days. In those days, a producer was just the guy who promoted the dough. However, in the half century which has sped by since then, the role of producer has become more clearly defined and more firmly established. Engel credits the late Irving Thalberg for setting the quality standards which to this day remain a high water mark for producers.

THALBERG, said Engel, crystallized the producer's responsibility. First duty is the finding of worthwhile story properties, plays, novels, original ideas, etc., then the producer must set machinery in motion, delegating each individual phase of development to associates qualified to do the best possible job; the producer



SAMUEL D. ENGEL

must also know how to distinguish real talent from the pseudo; he must know how to arbitrate diplomatically differences which surely arise between temperamental and sensitive artists. Keeping his

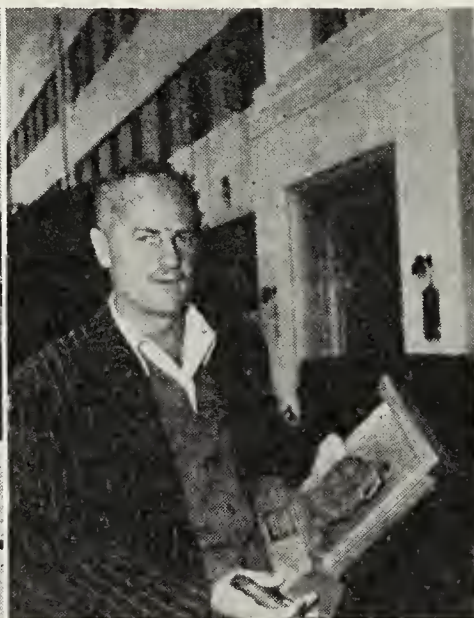
entire film family happy is one of the big jobs of any successful producer.

TODAY, pre-production planning has become increasingly important, due to the tremendous rise in shooting costs. The script must be shaped and reshaped again and again before the cameras turn. Only a DeMille can allow himself the well-earned luxury of long shooting schedules. However, even in the case of the great DeMille, it is to be firmly noted that he employs the best research brains in the industry and that it is commonplace for DeMille to prepare a picture "on paper" for a year, or longer, before putting it before the cameras.

TODAY A PRODUCER must pay increased attention to the public taste in film fare. However, cautions Engel, this can be very tricky. Some enterprising producers have gone all out on new and novel ventures with tremendous success, while others have failed miserably! With the wealth of properties offered for sale these days, the producer must be capable of "reading" the story with a camera eye. This is acquired through experience—experience of a mind which must always remain fresh and receptive to new ideas. It is dangerous for a producer to fall into the rut of conventionalities. It is equally dangerous to be too aggressive, too daring. So, one must have the wisdom of Solomon.—P. M.



CECIL B. DE MILLE



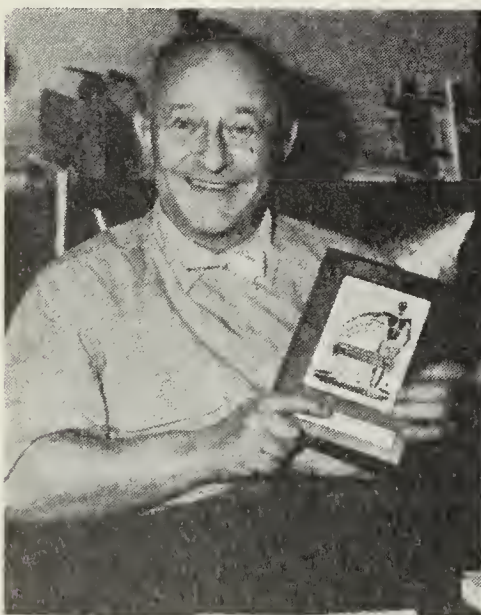
DARRYL F. ZANUCK



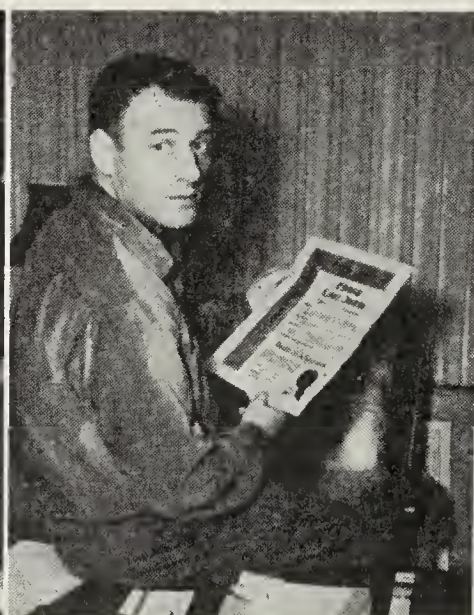
DORE SCHARY



JERRY WALD



ARTHUR FREED



STANLEY KRAMER



LAWRENCE WEINGARTEN



AARON ROSENBERG

Fuller's Multiple Entertainment Program

Broadway Play to Precede Film Production of "The Iron Kiss," with Producer Taking Advantage of Invaluable Criticism to Strengthen Vehicle for the Screen

ONE OF THE REASONS Sammy Fuller hits the line so hard, and so often, is that he's the guy with "The Steel Helmet!" And who doesn't remember that block buster, the little gem which shattered the cloistered tranquility of many plush "footsie"-ball teams amongst our high-fashion film circles. The way this torpedo whammed out a big boxoffice bull's eye is now well recorded by film history, but of more immediate comfort is the cozy pile of shekels it brought home.

FULLER is a graduate of a roustabout school of journalism, the famous New York Evening Graphic, which was operated by one of the great personalities of that day, Bernarr McFadden, the physical culture titan. Fuller, a hustling youngster still in his early teens, started out as a copy boy for the famed Arthur Brisbane. Later he became top police reporter, which in those days was a pretty lively beat. The Graphic staff produced such outstanding personalities as Walter Winchell, Ed Sullivan, and Louis Sobol.

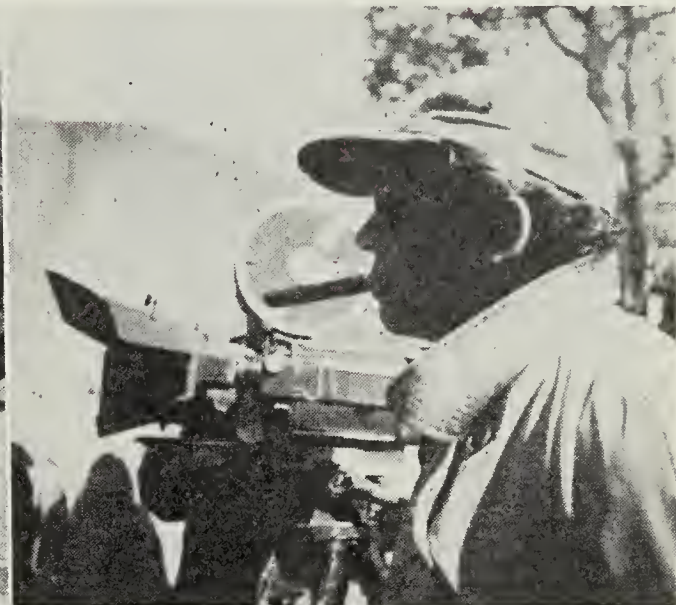
HIS LAST two films took Fuller to foreign lands. To Tokyo, where he made "The House Of Bamboo" for 20th-Fox, and then to South America where he headed an expedition up the Amazon to unexplored regions to capture exciting footage with his camera for "Tigero," which he will direct, also for that company.

PRESENTLY, he is at Columbia writing a screen play from the best seller novel, "The Long Chance." He will also direct the picture.

FULLER'S PRIME OBJECTIVE, however, is his own independent production company, Samuel Fuller Productions. Properties owned by this company, and already financed for production, are "Run Of The



With a colorful Japanese building as a background, director Samuel Fuller shows a Japanese woman what he wants in a scene from 20th-Fox's "House Of Bamboo," filmed on location in Tokyo.



Arrow," a western story with a most unusual twist; "The Iron Kiss," a modern melodrama with highly controversial and exploitable subject matter; "Cain And Abel," the Biblical story; "The Sands Of The Sahara," the exciting story of how the famous and celebrated French Foreign Legion came to be formed. Discussions are now under way for all to be released by a major studio.

EXCLUSIVE TO MOTION PICTURE EXHIBITOR. Fuller disclosed a very stimulating idea, new and healthy from any angle. His independent company will first produce their property, "The Iron Kiss" as a play on Broadway. Their reasoning for this novel venture is this: What better proving ground than Broadway? What better way to get invaluable publicity plus invaluable criticism from top critics? If the play is rated a success, the original cast will

remain on the boards until the drama is well launched and publicized, then the film version will be made. If the play should flop, the critics will have offered their invaluable service via their opinions as to the faults in the story, cast, etc. Thus, when the picture is made, and it will definitely be made, these proving ground hazards will be corrected.

THIS, SAID FULLER, is a lot simpler than correcting the faults of a completed motion picture after the press previews! And, if they should hit the jackpot with a successful play followed by a successful picture . . . Well!!!! And, with the play costing peanuts, this would be the best and cheapest publicity a producer can buy, plus the income from a successful Broadway show.

SO THERE you have it, the new "multiple offense" of quarterback Sammy Fuller



Fuller directs an old Japanese woman in a dramatic scene from the picture as all her relatives watch her film debut in the background.



The Tokyo citizenry turned out in great numbers to watch the production being filmed, and Fuller found them courteous and always eager to help.

Meet Mr. Controversy



OTTO PREMINGER

STRONGLY emerging as the man of controversy is the talented and daring producer-director, Otto Preminger, whose pitched battle with MPAA on "The Man With The Golden Arm" is catching plenty of free news space and plenty of cash customers at the boxoffice.

THE HULLABALOO has gone as far as to be the main topic of an open discussion on the American Forum, NBC-TV network show. The show was aired on Dec. 25.

PREMINGER is an expert craftsman when it comes to making pictures which are powerful, provocative, and also shocking. He has demonstrated his genius for such tasks via his productions of "The Moon Is Blue," "Carmen Jones," and now, his blazer, "The Man With The Golden Arm."

THIS EDITOR isn't going to take up with any one camp. The pros and cons have gotten a bit too muddled during the fast and furious race each side has run to gain public and industry attention, sympathy, and support.

AT A RECENT trade press conference, Eric Johnston, prexy of MPAA, stated that the Production Code would not be changed in "the foreseeable future" to allow the making of films based on narcotics. At the same conference, Johnston hinted at moves which would be made to "put teeth" into the enforcement of the Code. What these "teeth" consist of remains anybody's guess. Preminger called booking refusals the workings of a "pressure group" working behind the scenes to intimidate exhibitors.

I HAVE SEEN the picture. It is a compelling picture. I seriously doubt whether it will open a shining door of hope to deeply immersed drug addicts, nor do I believe that it will launch a new bunch. I do sincerely believe, however, that the real purpose being served by the picture is that wide public attention is now being focused on the problem itself. Without an aroused public, there is no plague which ever can be licked.

I AM WHOLEHEARTEDLY behind any moves the MPPA will institute to prevent the making and exhibition of downright cheap and vulgar exploitation films using the dynamite subject matter of narcotics. This film, however, is not of such a type.

THIS PRESENT CONTROVERSY does not take anything from the prestige of either side. Each has its own viewpoint, a privilege

GOOD THINGS TO COME FROM HOLLYWOOD...

MGM's "I'll Cry Tomorrow"

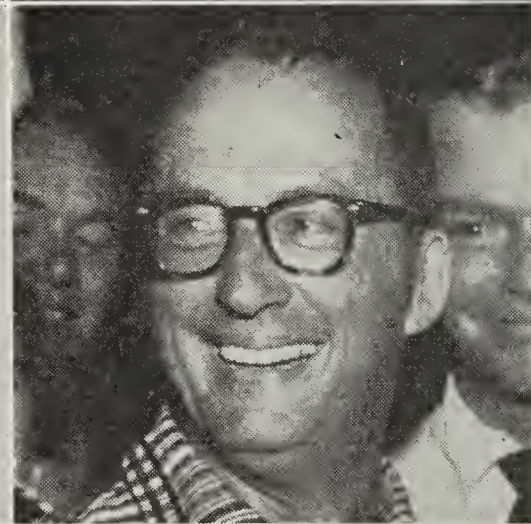
MGM's Leo roars mightily and prettily with this one! "I'll Cry Tomorrow" could also describe those exhibitors who didn't book the picture the day after it opens at the opposition house! Only I seriously doubt whether these hapless gentlemen will hold their tears that long.

Producer Lawrence Weingarten and director Daniel Mann have brought forth a soul searching film, with every necessary ingredient to spell out big boxoffice in big letters!

La Hayward reaches new horizons with her penetrating transformation into the tormented life story of Lillian Roth. Miss Hayward enters here a formidable bid for this year's Oscar. Always a most dynamic actress, she continues to amaze us, growing in stature with each role.

"I'll Cry Tomorrow" also serves as a showcase for another performance of Oscar calibre, that of Miss Jo Van Fleet. Here is undoubtedly one of the finest talents ever to come to Hollywood. Miss Van Fleet can wrap this writer up anytime and take him home, such is his utter admiration of her superb talents. This stunning lady gets more out of a simple gesture, a half spoken word, a sigh, than most actresses do with shrieks, tears, and every other corny device in the book.

Add to the above some hard-hitting contributions by Richard Conte, Eddie Albert, Don Taylor, and Ray Danton (a boy to watch). "I'll Cry Tomorrow" emerges as one of the best films from the MGM flicker factory in a long spell.—P. M.



Currently commanding considerable attention from the industry and the general public is MGM's "I'll Cry Tomorrow," a screen version of Lillian Roth's best-selling autobiography concerning her eclipse in the entertainment world because of alcoholism and her subsequent comeback. Starred in the film are Susan Hayward and Eddie Albert, above left; right, Miss Hayward in another unhappy moment from the picture, which also features Richard Conte, Jo Van Fleet, Don Taylor, and Ray Danton. The production is by Lawrence Weingarten, lower left, and the direction by Daniel Mann, right.

granted us by our democratic form of government. The end result, I am certain, will be a stronger and more understanding relationship between all the elements of our great industry and the admiration of a public which will see many vital social problems examined via the powerful medium of the motion picture screen.—P. M.

Warners, Jaguar Sign Pact

BURBANK, CAL.—Jack L. Warner, executive producer, announced that Alan Ladd's Jaguar Productions and Warners have signed a new contract which will continue the association of the independent production unit with the studio for another four years. The first film under the new contract will be "Buffalo Grass."

Jacksonville

(Continued from page 26)

Jordan hosting, assisted by Claude Atkinson, formerly with Republic, Dallas, and Evelyn Hazouri, local booker. . . . E. C. Kaniaris, St. Augustine Beach, Fla., exhibitor, came in to relate his elation over the 700 villas being constructed near his drive-in.

MIAMI, FLA., NEWS—E. M. Loew's Gulfstream Drive-In opened just prior to the close of the old year. . . . Joe St. Thomas, assistant to Van Myers, head. Wometco's confection department, was extended sympathy in the death of his mother. . . . Randy Covington rejoined Wometco as relief manager. . . . Richard Montgomery, longtime doorman, Center died after a long illness. . . . Managerial shifts included Bill Tully to manager, North Andrews Drive-In, Ft. Lauderdale, Fla., and Del Powell to relief manager, Wometco's three Ft. Lauderdale houses. . . . Harold Laird, Florida representative, Republic, and Kenneth Laird, southeastern divisional manager, Disney organization, were guests of Mrs. Lillian Claghton for the Orange Bowl festivities. . . . Charles M. Myers finished plans for a drive-in at Deerfield Beach, Fla. A \$50,000 building permit was issued recently for the new theatre, which will be constructed to accommodate 16 rows of cars. This is one of three drive-ins in the area which are either planned or under construction. . . . Howard DeBold has been assigned to the Town, replacing Herb Rubinstein, who has taken a leave of absence. Sonny Shepherd has assumed district managership of this downtown house, with Tim Tyler supervising operation.

Minneapolis

A children's theatre, where parents can leave their offspring while shopping, will be included in the Northbrook shopping center expansion in suburban Brooklyn Center, now underway. . . . Sam Idelkope is the new salesman, Allied Artists, replacing Avron Rosen, who joined Buena Vista. . . . Mike DeFea, operator, two conventional theatres and a drive-in, Milbank, S. D., moved in Sioux Falls, S. D., Federal Court for the dismissal of four copyright infringement suits brought against him by Paramount, 20th-Fox, Warners, and U-I. The film companies charge that DeFea was licensed to show 10 pictures on a flat basis for three nights each and that the runs were extended to four

Wometco Contest Winners Share Cash Prizes

MIAMI, FLA.—Winners in Wometco's fourth annual showmanship contest were announced. First prize winners, who took \$250 each, were Flynn Stubblefield, Tower; Dana Bradford, Rosetta; Walton Oakerson, Essex; and Bill Goller, Surf. Second prize winners, awarded \$150 each, were Burton Clark, Boulevard Drive-In; Oran Cohen, Coral Way Drive-In; Joe Fink, Davie Boulevard Drive-In; Del Powell, North Andrews Drive-In; Bill Ozinga, Skydrome Drive-In; and Dick Gersley and Jim Terry, 27th Avenue Drive-In; Dick Treccase, Sunset; Bill Cospo, Strand; and Gene Race and Howard DeBold, Parkway. Harry Gabriel, Cameo, was the \$100 prize winner, for the highest percentage attendance increase.

days. The film companies ask \$250 for each violation. DeFea contends that the films were spot booked verbally and in some instances he understood the films were set for four days.

Exhibitors who died recently include Harold Vorachek, operator, Lyric, Edmore, N. D., and A. M. Amberson, owner, Revilla, Renville, Minn., the latter of injuries received when a shotgun in his car accidentally discharged. . . . William Jensen reopened the former Scenic, Tyler, Minn., as Bill's. The refurbished house includes new decorations, greater seating capacity, and CinemaScope. . . . CinemaScope has been installed in the Capitol, Bismarck, N. D., following extensive remodeling and redecorating. . . . Harry Phipps has taken over the management of the Rialto, North St. Paul, Minn. . . . Albert Nelson has completed remodeling of his Lake, Powers Lake, N. D. . . . R. B. Shepard has resigned as manager, Starlite Drive-Ins, Fargo, N. D., to enter the insurance business. . . . New officers, Variety Club of the Northwest, headed by Sim Heller, chief barker, were installed at a dinner at the Nicollet Hotel. . . . Chet Herringer, partner, 100-Twin Drive-In, was a winner for the theatre's decorations in the annual competition sponsored by the Junior Chamber of Commerce.

New Haven

The Blue Hills Drive-In will have a new CinemaScope screen and equipment when it reopens in the spring. . . . Par-

Suburban House Wins Fight Against Bidding

MINNEAPOLIS—Film companies will give the suburban Edina the opportunity to negotiate for a non-competitive, 28-day run as the result of an out-of-court settlement of the \$1,911,000 anti-trust, triple damage suit brought by the theatre against eight major film companies and two circuits. Heretofore, the theatre had to bid against other theatres in the southwest Minneapolis area for the 28-day run.

The suit, against Minnesota Amusement Company, RKO Theatres, Paramount, 20th-Fox, RKO Radio, U-I, Warners United Artists, Columbia, and Loew's, was started by the late Ben Friedman, former owner of the house, more than two years ago. The Friedman estate is plaintiff in the suit. Samuel Halpern, attorney for the estate, would not disclose what financial settlement had been reached.

son's, Hartford, Conn., and Middletown State Hospital have new CinemaScope screens and sound projection equipment, all sold by National Theatre Equipment. . . . Fred Greenway, Loew Palace, Hartford, was hospitalized. . . . Tony Masella, manager, Palace, Meriden, Conn., was reported to be the first manager of the Loew Poli Theatres circuit to sell a co-op page for the new year. . . . Harry Moskowitz, Loew construction department, New York, was in to look over fire damage at the Chapel Street property. . . . Feb. 7 is the date for the 20th-Fox new 55mm. CinemaScope demonstration here, at the Loew Poli.

New Orleans

Abe Berenson, president, Allied Theatre Owners of the Gulf States, announced that George Baillie, Southern Amusement Company, which operates 26 theatres in Louisiana, is a new addition to the membership of the organization.

Miss Maud O'Brien, Times Picayune and New Orleans States columnist, was to speak at the WOMPI January luncheon in the New Orleans Hotel. . . . Mr. and Mrs. Joy N. Houck and Mr. and Mrs. Harold F. Cohen, associated in Howco Film Exchanges, planned to Jacksonville for the opening of their third exchange. They were met there by two other associates, J. Francis White and Scott Lett, Char-



Among those present at the recent mid-west premiere of Todd-AO's "Oklahoma," at McVicker's, Chicago, were, left to right, James Coston; John J. Jones, of Jones, Linck, and Schaefer; Jack Kirsch, president, Allied Theatres of Illinois; Shirley Jones, star of the film; John Balaban; George

P. Skouras, president, Magna Theatre Corporation; Arthur Wirtz, head, Chicago Stadium; and Kirsch; Governor and Mrs. Stratton; and Mr. and Mrs. Arthur Rubloff; and Paul Jones, father of the star; Miss Jones; Mrs. Martin Sweeney, Jr.; Sweeney; and ad chief Nicholas John Matsoukas.

Variety Testimonial Hails New Officers

PHILADELPHIA—The Variety Club, Tent 13, held its annual testimonial dinner last week honoring Louis J. Goffman, retiring chief barker, and welcoming Maxwell Gillis, the newly-elected chief barker, and his crew for 1956, at a gala affair attended by over 400 industryites at the Bellevue-Stratford Hotel. Sylvan M. Cohen was toastmaster.

Jack Beresin, Heart Fund chairman, inducted the new crew, which includes, in addition to Gillis, Cohen, first assistant; Harry Romain, second assistant; David Supowitz, dough guy; and Myer Lewis, property master. Canvasmen are George T. Beattie, Beresin, Victor H. Blanc, Michael Felt, Goffman, Jack H. Greenberg, Howard Minsky, Leo Posel, Ralph W. Pries, Ted Schlanger, Norman Silverman, and Lester Wurtele. At Beresin's suggestion, one minute of silent tribute was paid to the late Colonel Bill McCraw. Beresin stated that the Variety Clubs spent \$4 million nationally in various charity endeavors.

Mayor Richardson Dilworth paid tribute to Variety and said he realizes the city amusement tax is the highest "anywhere," and that he doesn't want to maintain a tax that hurts. Blanc, District Attorney, tendered his thanks to the club for helping to elect Dilworth and himself and for its role in giving him a testimonial luncheon recently, attended by over 700 persons.

Goffman was presented with a plaque and a watch, and spoke of the work of the past year. Gillis stated that he accepted his new post with a deep sense of humility and promised the best leadership he can give. Fries spoke on the March of Dimes campaign and urged theatre collections in its behalf. W. C. Gehring, 20th-Fox executive assistant general sales manager, Arthur Israel, assistant to Barney Balaban, Paramount president, and Robert Altschuler, vice-president, Republic, addressed the assemblage.

Among the prominent industry figures and local dignitaries introduced were A. R. Boyd, head, A. R. Boyd Enterprises; Earle Sweigert, first chief barker, Tent 13; Jim Clark, Highway Express Company head; Charles Zagrans, branch manager, RKO, and president, Motion Picture Associates; Martin Moskowitz, division manager, 20th-Fox; Abraham Freedman, City Solicitor; Congressman William Green, Democratic committeeman; Bob Duffy, Republican leader; Mike Felt, Pennsylvania State Board of Motion Picture Censorship; and many others. A wire was read from Governor George Leader stating his inability to attend and commending the Club's record as most distinguished.

Winners of the Tent's Heart Fund prizes were Carroll W. Hutchinson, Harvey Brodsky, Eugene Brazen, Samuel Alesker, Jack Klein, Michael Magil, Fermont Engleman, Dolly Banks, Al Burke, and Samuel Goldwyn, Jr.

lotte, and their manager, Charles Jourdan, Atlanta. They entertained theatre executives, press, radio and TV representatives, buyers and bookers, city officials, members of civic organizations, and a great number of friends at a house warm-



General Billy Mitchell's recent birthday was honored by Gary Cooper, star, Warners' "The Court-Martial Of Billy Mitchell" and Charles B. Moss, executive director, Criterion, New York, where the picture is now playing, officially changing Times Square to "Billy Mitchell Square" in ceremonies at Broadway and 44th Street.

ing party. . . . Hodges Theatre Supply furnished the newest sound and projection equipment for the neighborhood Famous, which started to operate under new management, Famous Amusement Corporation, headed by Rene Brunet, Jr. Charles Buras is manager.

John Waterall reopened the Citronelle, Citronelle, Ala. . . . Will Conrad asked Transway to suspend service to the Scott, Scott, La., due to closing for an indefinite time. . . . Mrs. C. R. LaBorde closed the Laborde, Bordelonville, La., until further notice. . . . Charles Waterall closed the Chatom, Chatom, Ala. . . . H. B. Parris, veteran film salesman, joined Eden Distributing Company as field representative for three of their roadshow and exploitation attractions, "Garden Of Eden," "One Way Ticket To Hell," and "Unmarried Mothers." . . . Joy N. Houck and Harold Cohen announced that the upcoming Lum and Abner movie production, the first to be made by them in years, will be released by Howco Productions and the southern exchange distribution will be handled by Howco, Atlanta, Memphis, and Jacksonville territories; Harold Cohen Enterprises, New Orleans; and Beiersdorf Distributing Company, Dallas.

Arizona Theatre Owners Ready To Organize

PHOENIX, ARIZ.—Spearheaded by George N. Diamos, Tucson, Ariz., the organization of the Arizona Theatre Owners Association is underway. With response from exhibitors in Tucson almost 100 per cent, and those in Phoenix indicating unanimous approval, a meeting of representatives from all parts of the state has been scheduled for here next week, with the purpose of adopting a constitution for the group.

In addition to being able to protect interests as a group, the exhibitors' association would be able to settle such problems as how to conduct various theatre collections. Dick Smith, state manager, Fox Theatres, pointed out that some theatres take up collections for worthy causes, others do not, with the concomitant confusion resulting. It would be an advantage, he stated, to have collection requests go through an industry association.



William J. Moclair, managing director, Fox, Philadelphia, is seen recently presenting a check to localite Frances Michaelis, winner of the "Deep Blue Sea" contest sponsored by the theatre in which contestants had to advise Vivien Leigh how to handle her personal problem in the 20th-Fox film of the same title.

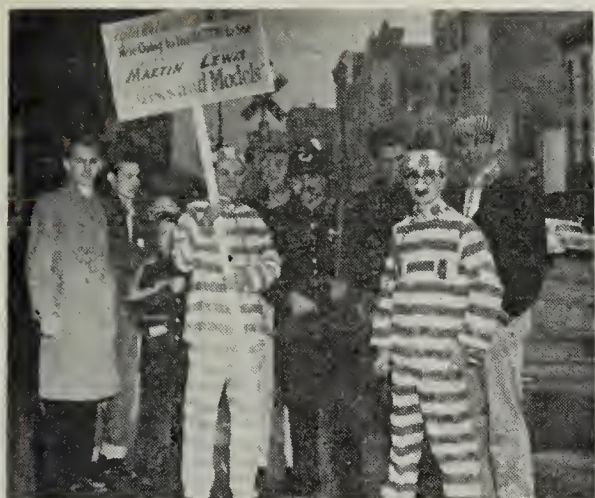
New York

Berk and Krungold, theatre real estate specialists, announced that they negotiated a long term lease on the Gem, Far Rockaway, N. Y. The name of the house has been changed to the Pix, and it will operate on an art policy. The lessor is Charles F. Haring, president, Rock Beach, Inc. . . . Variety International chief barker George Hoover served as installation officer at Tent 35 annual dinner to install the new officers and crew, held at Toots Shor's last week. . . . Murray Spector replaced Manning Shore as manager, Central, Jersey City, N. J. . . . The Palace, Passaic, N. J., was leased by the owner to M and J Theatre Corporation. . . . Frank Costa, manager, Warner, Ridgewood, N. J., was recuperating from surgery. . . . Larry Boehn, projectionist, Stanley Warner New Jersey zone, was seriously injured by an automobile.

Salesman Howard Levy has retired after serving over 20 years with MGM. . . . Allied Artists' exchanges are staging a booking campaign for the reissue of "Loophole." The winning exchange will be awarded \$1,000. . . . Paramount secretary Barbara Lefkowitz was married recently. . . . Booker Harvey Epstein has switched from Paramount to United Artists. Epstein served with Paramount eight years. . . . A 20th-Fox sales convention was recently held at the Park Sheraton Hotel. In attendance were salesmen, branch managers, and division managers. . . . Island Theatre Circuit is no longer doing the booking for The Biltmore, Harrison, N. Y. . . . Michael Fishman leased the Howard, Howard Beach, Queens, from Jacob Feld through Berk and Krungold, theatre real estate agents. The house will be completely reconditioned.

Philadelphia

Mrs. John F. McMahon, 86, former owner, Walton, died at Misericordia Hospital. A pioneer in the local industry, she sold the Walton to Ray Schwartz some time ago. . . . The Colonial, Lancaster, Pa., was closed one day recently for the installation of a new heating plant. . . . Mickey Lewis, National Theatre Supply, became a grandfather for the first time when his daughter, Renee Fox, gave birth to a daughter in Jefferson Hospital. . . . At the SW Broadway, an audience was thrown into near panic when some



This crew was used recently as street bally for Paramount's "Artists And Models," by Lester Stallman, for the Astor, Reading, Pa.

teen agers fired shots at the screen. Some persons fled the theatre. Police were called and made five arrests. The pistols, which fire blank cartridges, are known as "starter" pistols, the kind used to start track races.

READING, PA., NEWS—The annual report of City Treasurer John L. Hoch shows that admissions ticket taxes on theatres, sports, and other entertainment brought \$131,286 into the city treasury in 1955. This was below the \$135,140 total in 1954, and much lower than the mark in 1953. . . . Edward L. Foley and Andrew J. Dzurkovich registered the name, "Laurel Theatre," Laureldale, Pa., for their theatre on the records of the Berks County prothonotary. Eugene H. Deeter registered the name "Majestic Theatre," for the situation in Mt. Penn. . . . An inventory of the estate of the late Paul E. Glase, for many years Fabian manager was filed in Orphans' Court. His real estate was appraised at \$27,000, and the personal property at \$107,469.71. . . . The Sinking Spring Drive-In, which figured recently in a prosecution resulting in a fine for the management for operating on Sunday without legal right to do so, closed for the season. Recently, individual car heaters were installed for winter operation, but extremely cold weather and a drop in patronage, including loss of Sunday business, caused a change in plans. . . . Dr. Harry J. Schad, president, Schad Theatres, Inc., owner, Astor and Strand, was reelected first vice-president, Reading Fair operating company.

Condolences are extended to theatre architect David Supowitz, whose mother, Jennie Supowitz, died at her Upper Darby, Pa., home last week at the age of 84.

Two Booking Services Merge In Philadelphia

PHILADELPHIA—The merger of Roy Sullender, formerly conducting a buying and booking service known as National Service Corporation of Pennsylvania, with Sandy Gottlieb's Tri-State Theatre Service, was announced last fortnight. The combined offices will be at 1231 Vine Street.

At the same time, Tri-State announced the acquisition of four new accounts, which are the Cumberland Drive-In, Newville, Pa.; Harrisburg Drive-In, Harrisburg, Pa.; Hiway Drive-In, Frackville, Pa.; and Harvest Moon Drive-In, Linden, Pa.

SCRANTON, PA., NEWS—A special holiday party was held in the Strand for youngsters of local institutions, according to manager John Gibbons. . . . Tony Andrioli and Lou Stassi, who recently took over the Holland, Old Forge, Pa., reported a tremendous upswing in business. . . . Among the Comerford person-

nel attending the Variety Club dinner in Philadelphia were Tom Walker, Willard Matthews, George Bittinger, Bill Salmons, and John Roberts. . . . Art Langan, Comerford art department, is mourning the loss of his mother. . . . Tom Hoffman, formerly of the Comerford Candy Department, has resigned.

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Drive-In Owners File Huge Anti-Trust Suit

PITTSBURGH—Owners of the Twin Hi-way Drive-In, Route 22-30, Crafton, Pa., recently filed a \$1 million damage suit against motion picture producers and distributors. The Federal Court action in equity charges the nation's largest film manufacturers and agents with monopolizing the industry by withholding first-run pictures from the outdoor theatre.

The Twin Hi-Way is owned by George Tice, who had been a film distributor here for a quarter of a century before entering exhibition. With George Saittis, experienced exhibitor; Steve Rodnok, Sr., Oakmont theatre owner; and others in the corporation, he seeks \$1,120,000 damages and an injunction to keep the film distributors from restricting trade of the outdoor theatres.

The suit also asks an order directing the producers and distributors to license and make available to the Twin Hi-Way film product on fair terms, without discriminating in favor of indoor theaters.

Pittsburgh

In Erie, Pa., Mayor Arthur Gardener stated in a report that "films which glorify delinquency should be kept off the screen." He said that he would ask the state to be more strict in its policy of approving films. The mayor claimed several PTA groups voiced complaints about Columbia's "Teen-Age Crime Wave," on the bill at Shea's Colonial. . . . Variety Club honored Harold C. Lund at a luncheon. Lund, vice-president, Westinghouse Broadcasting Company, is an outstanding member of Tent 1. Abe Weiner, Allied Artists branch manager, served as chairman. . . . The Screen Guild office and booking department now are located in the Allied MPTO office. . . . Dave Silverman, RKO branch manager, recently was elected president, board of directors, Irene Kaufman Center of Squirrel Hill. Silverman is secretary, Variety Club. . . . Variety Club chartered a special plane, Sugar Bowl bound, for New Year's Day. Forty barkers made the trip as a salute to new chief barker Ray Scott, who helped telecast the Pitt versus Georgia Tech game. . . . Norman Chusitt will close his Regent, McKees Rocks, Pa., Feb. 27. . . . The Jerome, Jerome, Pa., dark for months, has been reopened for weekend operation by Joe Averi, proprietor, State, Vintondale, Pa. . . . Jacob Smith, pioneer exhibitor, Johnstown, Pa., area and a showman of the old school, died at Windsor, Mo., where he had made his home in recent years. . . . Hayes Garbarino, former Clarion, Pa., exhibitor, now is managing a theatre in West Palm Beach, Fla., and Jack Simon, former local manager, has a managerial post in Bridgeport, Conn.

St. Louis

Hall Walsh, southern prairie district manager, Warners, was recovering at DePaul Hospital following a heart attack. . . . George Pliakos, co-owner, Criterion and Regal, returned to the Jewish Hospital for medical care. . . . Frances Murphy, booker, Warners, returned home



Three attractive models, dressed as harem beauties, and a strolling troubadour recently were used as street bally on crowded downtown streets and created much attention for the showing of MGM's "Kismet," Loew's State, St. Louis.

after being a patient at Desloge Hospital. . . . Tom Curley, veteran former exhibitor, was scheduled to return home after a several weeks stay at St. John's Hospital. . . . John Meinardi, district manager, and Russell Mortensen, booker, Fox Midwest Theatres, were in Kansas City for a meeting of the company's district managers and bookers. . . . Officers and directors of Missouri-Illinois Theatre Owners met in the Variety Club. On the agenda were plans for the forthcoming regional meeting for the membership in March. Membership of various committees to function in 1956 also was to be announced by president L. J. Williams, Union, Mo. . . . The Home, Oblong, Ill., owned by Mr. and Mrs. Lee Bunch, was closed. Its reopening date is very uncertain. . . . Dick Fitzmaurice, former manager, Rivoli, and associates have taken a lease on the Holiday Drive-In, built by the Jablonow-Komm interests and opened in June.

The Home, Rantoul, Ill., a unit of the Kerasotes circuit which was heavily damaged by a fire several weeks ago, reopened. . . . John M. Dalton, Missouri Attorney General, ruled that the retailer of food and drink should pay sales tax upon paper cups or other paper utensils in which they are served. . . . Gordon Halloran, branch manager, 20th-Fox was in New York for a meeting of the company's sales heads in the United States and Canadian divisions. . . . F. L. Lowe,

Exchange Employees Elect New Slate Of Officers

PITTSBURGH—Film exchange employees Local B-11 recently elected new officers, including Ted Tolley, MGM, president; Anna DeCicco, Paramount, vice-president; Emil Foryan, 20th-Fox, business agent; Cel Stumpf, RKO, secretary; Alf Kuhn, Warners, treasurer. Executive board members are Harold Tinker, RKO; Ellwood Ohleger, 20th-Fox; Clara Ray, RKO; Mildred Kindlin, Warners; Jean Emma and Donald Coats, National Screen. Frank Marino was named sergeant at arms; Hilda Alvin, MGM, Stumpf, and Charlotte Salisbury, MGM, trustees; David Ferguson, Pittsburgh Film Service, delegate to Central Labor Union; and Tolley and Kuhn, alternate delegates to the IATSE convention.

Azteca Films Fined For Shipping Violation

SAN ANTONIO—Four fines of \$250 each have been assessed Azteca Films, Inc., for violations of Interstate Commerce Commission regulations concerning the shipment of film.

The fines were assessed by Judge Ben H. Rice, Jr., in Federal District Court when the firm's attorney, William P. Fonvilla, Dallas, entered pleas of nolo contendere to the four counts. Three other counts were dismissed on motion of Howard Walker, assistant federal district attorney.

The firm was accused of having failed to comply with regulations concerning the description and certification of scrap motion picture film consigned to Sunset Motor Lines for \$284,000 against Azteca Films in a Federal Court because of a fire at the line's Dallas docks, laid to a spontaneous combustion of scrap film.

operator, Star, Lebanon, Mo., recently announced that he planned to give up the operation of his Royal, Sterling, Kan., because he can no longer run it at a profit as a non-resident. He is offering the theatre for sale. He also has theatres in Brookfield, Mo.

San Antonio

Martha Hyer, the film actress, was named "Miss Color Radio" at a party given in her honor by radio station KLIF, Dallas, which introduced the new radio process. R. J. O'Donnell, made the presentation for Gordon McLendon, KLIF head. . . . June Haver and her husband, Fred MacMurray, were expected in for the premiere of Allied Artists' "At Gun Point." They were to make personal appearances at Houston, Dallas, and Fort Worth also. . . . D. J. Speckerman, manager, Beltonian, Belton, Tex., has been named manager, Texas and Skyvue, Belton, Tex., for Frontier Theatres Circuit. . . . El Capitan Theatre Corporation has been granted a charter of incorporation, listing capital stock of 1,000 shares. Sylvan K. Barry, A. F. Beyer, and W. M. Dennis are listed as incorporators. Barry is registration agent.

E. Doyle Garrett is the new city manager, Lone Star Theatres, and is making his offices in the Prince Theatre Building. The company operates the Arts and five drive-ins. . . . J. L. Greenwood, 82, considered one of the oldest active managers here, is on the sick list. He is manager, Joy. . . . Orphans were guests at a special showing held for them at the Majestic by Lynn Krueger, manager. . . . Police were searching for a boy who slugged Carlos Camacho, manager, Guadalupe, with a stool when the manager tried to evict the boy from the theatre. . . . Warners' "The Lone Ranger" was to have its premiere at the Majestic, with Carlton Moore making three stage appearances the opening day. . . . Two calm, methodical, armed bandits escaped with some \$800 from the Broadway after forcing one employe to open the safe and then taping the hands of manager Eric A. Bandler, Alvin Krueger, treasurer, and Don Williams, ticket taker.

Allied Artists

(1954-55 releases from 5301)

- ANNAPOLIS STORY, AN—D—John Derek, Diana Lynn, Kevin McCarthy—Colorful service film has the angles—81m.—see April 6 issue—(Technicolor) (5513)
- AT GUNPOINT—W—Fred MacMurray, Dorothy Malone, Walter Brennan—Entry has angles for better reaction—81m.—see Dec. 14 issue—(Technicolor)—(CinemaScope).
- BETRAYED WOMEN—MD—Tom Drake, Beverly Michaels, Carole Mathews—Far the lower half—70m.—see Aug. 10 issue—Leg.: B. (5524)
- BIG COMBO, THE—MD—Cornel Wilde, Richard Conte, Jean Wallace—Interesting meller has names and angles—89m.—see Feb. 23 issue—Leg. B. (5508)
- BOBBY WARE IS MISSING—MD—Neville Brand, Arthur Franz, Jean Willes—Okay programmer for the dualers—66m.—see Jan. 25 issue. (5532)
- CASE OF THE RED MONKEY—MYMD—Richard Conte, Rona Anderson, Russell Napier—Satisfactory programmer—73 1/2m.—see June 15 issue—(English-made). (5521)
- DIAL RED O—MD—Bill Elliott, Keith Larsen, Helene Stanley—Okeh lower half entry—62m.—see March 23 issue. (5509)
- DIG THAT URANIUM—C—Leo Gorcey, Bernard Gorcey, Huntz Hall—Better than average Bowery Boys entry—61m.—see Jan. 11 issue. (5541)
- FINGER MAN—MD—Frank Lovejoy, Forrest Tucker, Peggie Castle—Satisfactory program entry—82m.—see Aug. 10 issue—Leg.: B. (5519)
- HIGH SOCIETY—C—Leo Gorcey, Huntz Hall, Amanda Blake—Average Bowery Boys entry—61m.—see April 6 issue. (5514)
- JAIL BUSTERS—C—Leo Gorcey, Huntz Hall, Bernard Gorcey—Below average Bowery Bays entry—61m.—see Nov. 2 issue. (5529)
- LAS VEGAS SHAKEDOWN—MD—Dennis O'Keefe, Coleen Gray, Charles Winninger—Satisfactory programmer—79m.—see June 15 issue—Leg.: B. (5516)
- LORD OF THE JUNGLE—MD—Johnny Sheffield, Wayne Morris, Nancy Hale—Average series entry—69m.—see Sept. 21 issue. (5518)
- MURDER IS MY BEAT—MY—Paul Langton, Barbara Payton, Robert Shayne—Far the lower half—77m.—see Feb. 23 issue—Leg.: B. (5510)
- NIGHT FREIGHT—MD—Forrest Tucker, Barbara Britton, Keith Larsen—Average programmer—80m.—(1.85-1). (5526)
- PARIS FOLLIES OF 1956—MU—Forrest Tucker, Margaret Whiting, Dick Wesson—Uneven programmer—73m.—see Jan. 11 issue—(Color by Deluxe). (5534)
- PHENIX CITY STORY, THE—DOC—John McIntire, Richard Kiley, Kathryn Grant, Edward Andrews—Highly engrossing and exploitable thriller—100m., or 87 1/2m. without prologue—see July 27 issue—Leg.: B—(1.85-1). (5525)
- RETURN OF JACK SLADE, THE—OD—John Ericson, Marl Blanchard, Neville Brand—Actionful, well made western—80m.—see Nov. 2 issue—(SuperScope). (5528)
- SEVEN ANGRY MEN—MD—Raymond Massey, Debra Paget, Jeffrey Hunter—Names and angles will help well-made entry—90m.—see March 23 issue. (5511)
- SHACK OUT ON 101—MD—Terry Moore, Frank Lovejoy, Keenan Wynn—Names fail to help program meller—80m.—see Dec. 14 issue—Leg.: B. (5535)
- SHOTGUN—OD—Sterling Hayden, Yvonne DeCarlo, Zachary Scott—Satisfactory programmer for the action spats—81m.—see April 6 issue—(Technicolor)—Leg.: B. (5515)
- SKABENGA—DOC—Jungle Documentary—Excellent African wild life film—60m.—see Aug. 10 issue—(Eastman Color). (5517)
- SPY CHASERS—C—Bowery Boys, Lisa Davis—Average series entry—61m.—see July 13 issue. (5522)
- SUDDEN DANGER—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue. (5540)
- TONIGHT'S THE NIGHT—C—David Niven, Barry Fitzgerald, Yvonne DeCarlo—Good Irish comedy far the class and art spats—88m.—see Feb. 23 issue—(Made in Ireland)—(Technicolor). (5506)
- TOUGHEST MAN ALIVE—MD—Dane Clark, Lita Milan, Anthony Caruso—Lower half filler—see Nov. 16 issue. (5533)
- TREASURE OF RUBY HILL—W—Zachary Scott, Carole Matthews, Barton MacLane—Okeh western far the lower half—71m.—see Feb. 9 issue. (5507)
- WARRIORS, THE—COSMD—Errol Flynn, Joanne Dru, Peter Finch—Period meller has angles to help—85m.—see Oct. 5 issue—(Technicolor)—(CinemaScope)—(Made In England). (5523)
- WICHITA—W—Joel McCrea, Vera Miles, Lloyd Bridges—Well-made, interesting western—81m.—see July 13 issue—(Print by Technicolor)—(CinemaScope) (5520)

TO BE REVIEWED OR IN PRODUCTION

- ATOMIC MAN—Gene Nelson, Faith Domergue. (5612)
- BIG TIP OFF, THE—Richard Conte, Constance Smith, Bruce Bennett. (5512)
- CATTLE KING—George Montgomery. (5608)
- COME ON, THE—Anne Baxter, Sterling Hayden—(SuperScope)—(PS). (5608)
- CRASHING LAS VEGAS—Lee Gorcey, Huntz Hall, Bowery Boys. (5609)
- CRIME IN THE STREETS—John Cassavetes, Mark Rydell, James Whitmore. (5614)
- DEADLIEST SIN—Sydney Chaplin, Audrey Dalton, John Bentley. (5601)
- FIRST TEXAN, THE—Joel McCrea, Wallace Ford, Felicia Farr—(Print by Technicolor)—(CinemaScope)—(PS). (5615)
- FOUR SEASONS, THE—David Wayne, Keenan Wynn, Marcia Henderson—(Pathe Color). (5605)
- FRIENDLY PERSUASION, THE—Gary Cooper, Dorothy McGuire, Marjorie Main—(Print by Technicolor). (5613)
- INDESTRUCTIBLE MAN, THE—Lon Chaney, Jr., Marlan Carr. (5613)

MOTION PICTURE

EXHIBITOR

SERVICESECTION

The Check-Up of all features and shorts for a 12-month period

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SECTION 2
Vol. 55, No. 12

JANUARY 18, 1956

- INVASION OF THE BODY SNATCHERS—Kevin McCarthy, Dana Wynter, Carolyn Jones—(Superscope)—(PS). (5602)
- MAGNIFICENT ROUGHNECKS, THE—Mickey Rooney, Jack Carson, Nancy Gates. (5616)
- MOTHER-SIR—Joan Bennett, Gary Merrill, Shirley Yamaguchi. (5611)
- NO PLACE TO HIDE—David Brian, Marsha Hunt—(Color by Deluxe)—(Made in the Philippines). (5603)
- SCREAMING EAGLES—Tom Tryon, Jan Merlin, Alvy Moore. (5610)
- THUNDERSTORM—Linda Christian, Carlos Thompson—(Made in Spain). (5604)
- WICKED WIFE, THE—Nigel Patrick, Moira Lister—75m.—(English-made). (5606)
- WORLD WITHOUT END—Hugh Marlowe, Nancy Gates, Rod Taylor—(Print by Technicolor)—(CinemaScope)—(PS). (5607)

SONG OF THE SOUTH—FAN—Ruth Warrick, Bobby Driscoll, James Baskett—Reissue should do okay—94 1/2m.—see Jan. 11 issue—(Technicolor)—(Buena Vista-Disney)—(Reissue).

TO BE REVIEWED OR IN PRODUCTION

GREAT LOCOMOTIVE CHASE, THE—Fess Parker, Jeff Hunter, John Lupton—(Technicolor)—(CinemaScope). (747)

LITTLEST OUTLAW, THE—Pedro Armendariz, Andres Velasquez—75m. (747)

Columbia

(1954-55 releases from 701)

- APACHE AMBUSH—MD—Bill Williams, Tex Ritter, Adele August—Far the lower half—68m.—see Sept. 7 issue. (804)
- BRING YOUR SMILE ALONG—MU—Frankie Laine, Keefe Brasselle, Constance Towers—Entertaining programmer—83m.—see Sept. 7 issue—(Technicolor). (803)
- CELL 2455, DEATH ROW—MD—William Campbell, Kathryn Grant, Marian Carr—Prison meller for lower half—77m.—see April 6 issue—Leg.: B. (739)
- CHICAGO SYNDICATE—MD—Dennis O'Keefe, Abbe Lane, Xavier Cugat—Satisfactory program entry—86m.—see June 29 issue—Leg.: B. (747)
- COUNT THREE AND PRAY—D—Van Heflin, Jeanne Woodward, Phil Carey—Well-made entry has angles—102m.—see Oct. 19 issue—(Technicolor)—(CinemaScope). (811)
- CREATURE WITH THE ATOM BRAIN—MD—Richard Denning, Angela Stevens, S. John Launer—Okeh programmer—70m.—see June 29 issue. (746)
- CROOKED WEB, THE—MD—Frank Lovejoy, Marl Blanchard, Richard Denning—Satisfactory programmer—77m.—see Nov. 30 issue. (816)
- DEVIL GODDESS—MD—Johnny Weissmuller, Angela Stevens, Selmer Jackson—Mediocre entry for the action spats—70m.—see Sept. 7 issue. (805)
- DUEL ON THE MISSISSIPPI—MD—Lex Barker, Patricia Medina, Warren Stevens—Okeh far lower half—72m.—see Oct. 5 issue—(Technicolor). (808)
- END OF THE AFFAIR, THE—D—Deborah Kerr, Van Johnson, John Mills—Fair romantic drama—106m.—see April 20 issue—(Made in England). (724)
- FOOTSTEPS IN THE FOG—D—Stewart Granger, Jean Simmons, Bill Travers—Average programmer—90m.—see Sept. 7 issue—(Technicolor)—(Made in England). (802)
- 5 AGAINST THE HOUSE—MD—Guy Madison, Kim Novak, Brian Keith—Interesting meller—84m.—see May 18 issue—Leg.: B. (742)
- GUN THAT WON THE WEST, THE—W—Dennis Morgan, Richard Denning, Paula Raymond—Satisfactory action programmer—71m.—see Sept. 7 issue—(Technicolor). (809)

Associated

- LAST OF THE DESPERADOS—W—James Craig, Jim Davis, Margia Dean—Okay western—71m.—see Dec. 28 issue. (747)
- TWO-GUN LADY—W—Peggy Castle, William Talman, Marie Windsor—Average western—70m.—see Dec. 28 issue. (747)

Astor

- FEAR—D—Ingrid Bergman, Mathias Wieman, Renate Mannhardt—Ingrid Bergman starrer for art and specialty spats—82m.—see Dec. 28 issue—(Made in Germany)—(English dubbed). (747)
- MASTER PLAN, THE—MYMD—Wayne Morris, Tilda Thamar, Norman Wooland—Okeh programmer for dualers—77m.—see Feb. 23 issue—(English-made). (747)

Buena Vista

(Walt Disney)

- AFRICAN LION, THE—DOC—Highly interesting documentary—73m.—see Aug. 24 issue—(Technicolor). (747)
- DAVY CROCKETT, KING OF THE WILD FRONTIER—OD—Fess Parker, Buddy Ebsen—Headed far higher returns—95m.—see June 1 issue—(Technicolor). (747)
- LADY AND THE TRAMP—CAR—Highly entertaining Disney cartoon feature—75m.—see May 4 issue—(Technicolor)—(CinemaScope). (747)
- LITTLEST OUTLAW, THE—D—Pedro Armendariz, Joseph Calleia, Andres Velasquez—Good Disney live action entry—75m.—see Jan. 11 issue—(Color by Technicolor)—(Made in Mexico). (747)

KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

- | | |
|-------------------------------------|--------------------------------|
| AD—Adventure drama | HISD—Historical drama |
| ACD—Action drama | MD—Melodrama |
| BID—Biographical drama | MUC—Musical comedy |
| BIDMU—Biographical drama with music | MU—Musical |
| BUR—Burlesque | MUW—Musical western |
| C—Comedy | MY—Mystery |
| CAR—Cartoon feature | MYC—Mystery comedy |
| CD—Comedy drama | MYD—Mystery drama |
| CDMU—Comedy drama musical | MYMD—Mystery melodrama |
| CMU—Comedy musical | NOV—Novelty |
| COMP—Compilation | OPC—Operatic comedy |
| COSMD—Costume melodrama | OPD—Operatic drama |
| D—Drama | OD—Outdoor drama |
| DMU—Dramatic musical | OMD—Outdoor melodrama |
| DOC—Documentary | ROMC—Romantic comedy |
| ED—Educational feature | ROMCMU—Romantic comedy musical |
| F—Farce | ROMD—Romantic drama |
| FAN—Fantasy | SAT—Satire |
| FANMU—Fantasy musical | SFD—Science fiction drama |
| | TRAV—Travelogue |
| | W—Western |

- HELL'S HORIZON—AD—John Ireland, Marla English, Bill Williams—Satisfactory programmer—80m.—see Nov. 30 issue. (823)
- HOUSTON STORY, THE—MD—Gene Barry, Barbara Hale, Edward Arnold—Average programmer—79m.—see Jan. 11 issue—Leg.: B. (821)
- INSIDE DETROIT—MD—Dennis O'Keefe, Tina Carver, Pat O'Brien—Okay programmer—82m.—see Dec. 14 issue. (815)
- IT CAME FROM BENEATH THE SEA—MD—Kenneth Tobey, Faith Domergue, Donald Curtis—Exploitation entry has angles—80m.—see June 29 issue. (732)
- JUNGLE MOON MEN—MD—Johnny Weissmuller, Jean Byron, Bill Henry—Far the lower half—70m.—see April 6 issue. (744)
- LAWLESS STREET, A—W—Randolph Scott, Angela Lansbury, Jean Parker—Average western programmer—78m.—see Nov. 30 issue—Leg.: B—(Technicolor). (814)
- LAST FRONTIER, THE—OD—Victor Mature, Guy Madison, Anne Bancroft—Names should help this action entry—98m.—see Dec. 28 issue—(Technicolor)—(CinemaScope). (812)
- LONG GRAY LINE, THE—BID—Tyrone Power, Maureen O'Hara, Robert Francis—High rating entry—138m.—see Feb. 9 issue—(Technicolor)—(CinemaScope). (736)
- MAN FROM LARAMIE, THE—W—James Stewart, Arthur Kennedy, Cathy O'Donnell—High rating western—104m.—see Sept. 7 issue—(Technicolor)—(CinemaScope). (801)

MY SISTER EILEEN—MUC—Jonet Leigh, Betty Garrett, Jack Lemmon, Robert Fosse—Highly amusing entry—108m.—see Sept. 21 issue—Leg.: B—(Technicolor)—(CinemaScope). (810)

NEW ORLEANS UNCENSORED—MD—Arthur Franz, Beverly Garland, Helene Stanton—Okeh programmer—76m.—see Feb. 23 issue. (730)

NIGHT HOLDS TERROR, THE—MD—Jock Kelly, Hildy Parks, Vince Edwards—Well-made, suspenseful entry—86m.—see Sept. 7 issue—Leg.: B. (807)

PETTY GIRL, THE—CMU—Robert Cummings, Jaan Caulfield, Elso Lanchester—Reissue should do akeh—87m.—see June 15 issue. (745)

PICNIC—CD—William Holden, Rosalind Russell, Kim Novak—High rating entry—115m.—see Dec. 14 issue—(Technicolor)—(CinemaScope).

PIRATES OF TRIPOLI—MD—Paul Henreid, Patricia Medina, Paul Newland—For the duallers—78m.—see Feb. 9 issue—(Technicolor). (706)

PRISONER, THE—D—Alec Guinness, Jack Hawkins, Jeanette Sterke—High quality drama for the art spots—91m.—see Dec. 14 issue—(English-made).

PRIZE OF GOLD, A—MD—Richard Widmark, Mai Zetterling, Nigel Patrick—Interesting meller—98m.—see May 18 issue—Leg.: B—(Color by Technicolor)—(Made in England and Germany). (738)

QUEEN BEE—MD—Joan Crawford, Barry Sullivan, John Ireland—Melodrama has many angles, particularly for women—95m.—see Oct. 19 issue—Leg.: B. (819)

RETURN OF OCTOBER—C—Glen Ford, Terry Moore, Domea May Whitty—Names may help reissue—89m.—see April 6 issue. (733)

SEMINOLE UPRISING—MD—George Montgomery, Karin Booth, William Fawcett—Average lower half entry—74m.—see May 4 issue—(Technicolor). (743)

SPECIAL DELIVERY—CD—Joseph Cotton, Eva Bartok, Niall MacGinnis—Okeh program entry—86m.—see Sept. 7 issue—(Made in Germany). (806)

TEEN-AGE CRIME WAVE—MD—Tommy Cook, Mollie McCart, Sue England—Exploitable action meller for the lower half—77m.—see Oct. 19 issue—Leg.: B. (824)

TEN WANTED MEN—W—Randolph Scott, Alfonso Bedoya, Donna Martell—Western has action and angles—80m.—see Feb. 9 issue—Leg.: B—(Technicolor). (725)

THEY ALL KISSED THE BRIDE—C—Joan Crawford, Melvyn Douglas, Roland Young—Reissue has names to sell—86m.—see June 15 issue. (741)

THREE FOR THE SHOW—MUC—Betty Groble, Jack Lemmon, Marge and Gower Champion—Entry has some angles—91m.—see March 9 issue—(Technicolor)—(CinemaScope)—Leg.: B. (737)

THREE STRIPES IN THE SUN—D—Aldo Ray, Phil Corey, Camille Jandaire—Well-made, interesting entry—93m.—see Nov. 2 issue—(Filmed in Japan). (820)

TIGHT SPOT—MD—Ginger Rogers, Edward G. Robinson, Brian Keith—Interesting meller with names to help—97m.—see April 6 issue. (728)

WALK A CROOKED MILE—MD—Louis Hayward, Dennis O'Keefe, Louise Albritton—FBI versus subversive agents should make meller prove okay reissue—91 1/2m.—see Nov. 16 issue—(Reissue).

WOMEN'S PRISON—MD—Ida Lupino, Jan Sterling, Cleo Moore—Exploitable prison yarn—80m.—see Feb. 9 issue—Leg.: B. (726)

WYOMING RENEGADES—W—Phil Carey, Gene Evans, Martha Hyer—Average western for the duallers—73m.—see March 9 issue—(Technicolor). (727)

WEREWOLF—Don Megowan, Joyce Holden, Steve Ritch, ZARAK KHAN—Victor Mature, Anita Ekberg, Michael Wilding—(Technicolor)—(CinemaScope)—(Mode in Morocco).

DCA

(Distributors Corporation Of America)

ANIMAL FARM—CAR.—Produced and directed by John Halas and Jay Batchelor—Cartoon feature excellent for art spots—73m.—(Technicolor)—(English-made)—(De Rochemont).

FRISKY—CD—Gino Lollobrigida, Vittoria De Sica, Marisa Merini—Amusing impart has selling possibilities—98m.—see Nov. 16 issue—Leg.: B—(Italian-made)—(English titles).

HUNTERS OF THE DEEP—DOC—Produced by Tom Gries; narrated by Dan O'Herlihy—64m.—see Jan. 26 issue—(Color).

I AM A CAMERA—CD—Julie Harris, Laurence Harvey, Shelly Winters—Uneven filmization of play will have some appeal for art houses and sophisticated audiences—98m.—see Aug. 10 issue—Leg.: C—(English-made).

LONG JOHN SILVER—AD—Robert Newton, Connie Gilchrist, Kit Taylor—Pirate yarn is well-made and has angles for selling—109m.—see Feb. 9 issue—(Deluxe color)—(CinemaScope)—(Made in Australia).

STRANGER'S HAND, THE—MD—Richard Basehart, Trevor Howard, Alida Valli—Interesting suspense meller—86m.—see Feb. 23 issue—(Filmed in Italy).

Filmakers

CRASHOUT—MD—William Bendix, Beverly Michaels, Arthur Kennedy—Prison-break meller sustains interest—90m.—see March 23 issue—Leg.: B.

MAD AT THE WORLD—MD—Frank Lovejoy, Keefe Braselle, Cathy O'Donnell—Okeh exploitation entry—71m.—see June 15 issue.

IFE

(All films are Italian-made)

GREEN MAGIC—DOC—Good documentary—Produced by Leonardo Bonzi on his South American expedition—85m.—see May 4 issue—(Ferranicolor)—(Filmed in South America)—(English narration).

LEASE OF LIFE—D—Robert Donat, Kay Walsh, Adrienne Corri—93m.—see Jan. 25 issue—(Color by Eastman Color)—(English-made).

LOVE IN THE CITY—COMP—Produced by Cesare Zavattini, Riccardo Ghione and Marco Ferreri—Highly exploitable and novel entry for art spots—90m.—see April 20 issue—(Italian-made)—(English titles and narration)—Leg.: "B."

MADMOISELLE GOBETTE—F—Silvana Pampanini, Aroldo Trieri, Luiga Pavese—Okeh import far art and specialty spots—78m.—see Feb. 23 issue—(English titles)—Leg.: C.

MADDELENA—D—Morta Toran, Gina Cervi, Charles Vanel—For art and specialty houses—90m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(Italian-made)—(English titles).

TOO YOUNG FOR LOVE—D—Marina Vlady, Michel Beck, Fernand Gravet—Good import for the art spots—88m.—see April 6 issue—Leg.: B—(Italian-French made)—(Dubbed in English).

WAYWARD WIFE, THE—D—Gina Lollobrigida, Gabriele Ferzetti, Alda Mangini—Interesting drama with Lollobrigida name to help—91m.—see April 20 issue—(Italian-made)—(Dubbed in English)—Leg.: "B."

TO BE REVIEWED OR IN PRODUCTION

CITY STANDS TRIAL, A—Silvana Pampanini, Amedeo Nazzari, Eduardo Cionelli—(Dubbed in English)—Leg.: B.

NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tollchief, Yvette Chauvire—(Technicolor).

HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedeo Nazzari—Leg.: C—(Dubbed in English)—(105m.)

OUTLAW GIRL—Silvana Mangano, Amedeo Nazzari—(Dubbed in English)—Leg.: B.

VOICE OF SILENCE—Rassana Podesta, Cosetta Greco, Aldo Fabrizi—(Dubbed in English).

Lippert

(1954-55 releases from 5401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

AIR STRIKE—MD—Richard Denning, Gloria Jean, Don Haggerty—Fair lower half entry—67m.—see Sept. 7 issue. (5413)

BLACK PIRATES, THE—MD—Anthony Dexter, Martho Roth, Lon Choney—For the lower half—74m.—see March 9 issue—(Anso Color)—(Made in El Salvador). (5407)

KING DINOSAUR—MD—Bill Bryant, Wanda Curtis, Douglas Henderson—Fair lower half entry—59m.—see Aug. 10 issue. (5418)

LONESOME TRAIL, THE—W—Wayne Morris, John Agar, Margia Dean—Lower half filler—73m.—see Sept. 7 issue. (5416)

RACE FOR LIFE, A—MD—Richard Conte, Marl Aldon, George Coulouris—For the programmers—68m.—see Jan. 26 issue—(English-made). (5403)

SILVER STAR, THE—W—Edgar Buchanan, Marie Windsor, Lon Chaney, Earl Lyon—Fair western—75m.—see April 6 issue. (5411)

SIMBA—MD—Dirk Bogarde, Donald Sinden, Virginia McKenna—High rating thriller—98 1/2m.—see Sept. 21 issue—(English-made)—(Filmed partly in Africa). (5421)

THEY WERE SO YOUNG—MD—Scott Brody, Johanna Motz, Raymond Burr—Exploitation entry can be sold—78m.—see Feb. 9 issue—(Filmed in Germany)—Leg.: B. (5406)

TO BE REVIEWED OR IN PRODUCTION

GLASS TOMB, THE—John Ireland, Honor Blackman—(English-made). (5409)

PHANTOM OF THE JUNGLE—Jon Holl, Anne Gwynne, Roy Montgomery. (5414)

THUNDER OVER SANGOLAND—Jon Hall, Marjorie Lord. (5415)

Metro

(1954-55 releases from 501)

ANCHORS AWEIGH—CMU—Frank Sinatra, Kathryn Grayson, Gene Kelly—Reissue has names to sell—139m.—see Feb. 9 issue—(Technicolor). (520)

BAR SINISTER, THE (It's A Dog's Life, Wildfire)—CD—Jeff Richards, Jarma Lewis, Edmund Gwenn—Amusing entry of dogs and people—87m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope).

BEDEVILLED—D—Anne Baxter, Steve Forrest, Robert Christopher—Slow moving drama will need plenty of help—85m.—see April 20 issue—(Made in France)—(Eastman color)—(CinemaScope). (523)

BILLY, THE KID—W—Robert Taylor, Brian Donlevy, Ian Hunter, Mary Howard—Names should help reissue—95m.—see Nov. 16 issue—(Technicolor)—(Re-release). (611)

BLACKBOARD JUNGLE—D—Glenn Ford, Anne Francis, Louis Calhern—High rating entry on juvenile delinquency—101m.—see March 9 issue. Leg.: B. (521)

CAMILLE—D—Greta Garbo, Robert Taylor, Lionel Barrymore—Good reissue for art houses or regulation spots—110m.—see May 4 issue. (524)

COBWEB, THE—D—Richard Widmark, Laureen Bacall, Charles Boyer, Lillian Gish—Highly interesting entry about a mental sanitarium, its patients and its personnel—124m.—see June 15 issue—(Eastman Color)—(CinemaScope). (531)

DIANE—MD—Lana Turner, Pedro Armendariz, Roger Moore—Impressive costume entry—110m.—see Dec. 28 issue—Leg.: B—(Eastman Color)—(CinemaScope). (616)

GLASS SLIPPER, THE—FANMU—Leslie Caron, Michael Wilding, Keenan Wynn—Entertaining entry—94m.—see Feb. 23 issue—(Eastman Color). (522)

GREEN DOLPHIN STREET—ROMD—Lana Turner, Van Heflin, Donna Reed, Richard Hart—Names should put this reissue across—141m.—see Oct. 5 issue—(Reissue). (606)

GUY NAMED JOE, A—MD—Spencer Tracy, Irene Dunne, Van Johnson, Esther Williams—Names will help reissue of RAF war film—120m.—see Nov. 16 issue—(Re-release). (609)

GUYS AND DOLLS—MU—Morlon Brando, Vivian Blaine, Frank Sinatra, Jean Simmons—Highest rating entertainment—149m.—see Nov. 2 issue—Leg.: B—(Eastman Color)—(CinemaScope)—(Goldwyn). (614)

HIT THE DECK—MUC—Jane Powell, Tony Martin, Debbie Reynolds—Entertaining musical entry—112m.—see March 9 issue—Leg.: B—(Eastman Color)—(CinemaScope). (519)

HONKY TONK—MD—Clark Gable, Lana Turner, Frank Morgan, Claire Trevor—Names should help carry reissue—105m.—see Nov. 16 issue—(Re-release). (612)

I'LL CRY TOMORROW—BID—Susan Hayward, Richard Conte, Eddie Albert—High rating drama—119m.—see Dec. 28 issue—Leg.: B. (615)

INTERRUPTED MELODY—BIDMU—Glenn Ford, Eleanor Parker, Roger Moore—Well made entry has angles—106m.—see April 6 issue—(Eastman Color)—(CinemaScope). (529)

IT'S A DOG'S LIFE—See Bar Sinister, The

IT'S ALWAYS FAIR WEATHER—MU—Gene Kelly, Dan Dailey, Cyd Charisse, Michael Kidd—High rating musical—102m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (601)

JUPITER'S DARLING—CDMU—Esther Williams, Howard Keel, Marge and Gower Champion—Entertaining entry has the angles—96m.—see Jan. 26 issue—(Eastman color)—(CinemaScope). (518)

KING'S THIEF, THE—MD—Ann Blyth, Edmund Purdom, David Niven, George Sanders—Period piece for program has names to assist—78m.—see July 27 issue—(Eastman Color)—(CinemaScope). (532)

KISMET—MU—Howard Keel, Ann Blyth, Vic Damone, Dolores Gray—Lavishly produced musical—113m.—see Dec. 28 issue—(Eastman Color)—(CinemaScope). (613)

LOVE ME OR LEAVE ME—BIDMU—Doris Day, James Cagney, Cameron Mitchell—High rating musical should hit the better money—122m.—see June 1 issue—Leg.: B—(Eastman Color)—(CinemaScope). (527)

MANY RIVERS TO CROSS—ODCD—Robert Taylor, Eleanor Parker, Victor McLaglen—Offbeat outdoor show has names and amusing angles—92m.—see Feb. 9 issue—Leg.: B—(Eastman Color)—(CinemaScope). (517)

MARAUDERS, THE—OMD—Don Duryea, Jeff Richards, Keenan Wynn, Jarma Lewis—Good programmer—81m.—see April 20 issue—Leg.: B—(Eastman color)—(Print by Technicolor). (526)

MOONFLEET—MD—Stewart Granger, Viveca Lindfors, George Sanders, Joan Greenwood—Interesting meller with angles to help—89m.—see May 18 issue—Leg.: B—(Eastman Color)—(CinemaScope). (528)

PHILADELPHIA STORY, THE—CD—Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey—Names will help reissue—112m.—see Oct. 5 issue—(Reissue). (605)

PRODIGAL, THE—MD—Lana Turner, Edmund Purdom, Louis Calhern—Highly interesting and entertaining entry—114m.—see April 16 issue—Leg.: B—(Eastman color)—(CinemaScope). (525)

QUENTIN DURWARD—COSMD—Robert Taylor, Kay Kendall, Robert Morley—Entertaining entry—101m.—see Oct. 19 issue—(Eastman Color)—(CinemaScope)—(Made in England). (607)

RANSOM!—MYD—Glenn Ford, Donna Reed, Leslie Nielsen—High rating entry—104m.—see Jan. 11 issue. (617)

SCARLET COAT, THE—HISD—Cornel Wilde, Michael Wilding, George Sanders, Anne Francis—Interesting meller on American Revolution—101m.—see June 29 issue—(Eastman Color)—(CinemaScope). (533)

SVENGALI—D—Hildegard Neff, Donald Wolfelt, Terence Morgan—For art and specialty spots—B2m.—see Oct. 5 issue—(Eastman Color)—(English-made)—(1.75-1). (602)

TENDER TRAP, THE—C—Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm—Headed for higher grosses—111m.—see Nov. 2 issue—Leg.: B—(Eastman Color)—(CinemaScope). (60B)

THIRTY SECONDS OVER TOKYO—MD—Van Johnson, Robert Walker, Phyllis Thaxter, Robert Mitchum—Reissue of service film has names to help—139m.—see Nov. 16 issue—(Re-release). (610)

TRIAL—D—Glenn Ford, Dorothy McGuire, Arthur Kennedy, Katy Jurado—High rating, powerful dramatic fare—105m.—see Sept. 7 issue. (604)

WILDFIRE—see Bar Sinister, The

WIZARD OF OZ, THE—FANMU—Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr—Should click as re-issue—101m.—see June 29 issue—(Technicolor). (530)

TO BE REVIEWED OR IN PRODUCTION

BOHWANI JUNCTION—Ava Gardner, Stewart Granger, William Travers—(Color)—(CinemaScope)—(Made in Pakistan and England).

CATERED AFFAIR, THE—Bette Davis, Debbie Reynolds, Ernest Borgnine.

FASTEST GUN ALIVE, THE—Glenn Ford, Jeanne Crain, Broderick Crawford.

FORBIDDEN PLANET—Walter Pidgeon, Anne Francis, Leslie Nielsen—(Color)—(CinemaScope). (625)

FOREVER, DARLING—Lucille Ball, Desi Arnaz, James Mason, Louis Calhern—(Print by Technicolor)—(CinemaScope). (620)

GABY—Leslie Caron, John Kerr—(Color)—(CinemaScope). (627)

HIGH SOCIETY—Frank Sinatra, Grace Kelly, Bing Crosby—(Color)—(CinemaScope).

INVITATION TO THE DANCE—Gene Kelly, Igor Youskevitch, Claire Sombert, Tamara Toumanova—94m.—(Technicolor)—(Made in England).

LAST HUNT, THE—Robert Taylor, Stewart Granger, Anne Bancroft—(Eastman Color)—(CinemaScope). (621)

LIVING IDOL, THE—Steve Forrest, Lilliane Montevecchi—(Eastman Color)—(CinemaScope)—(Made in Mexico).

LUST FOR LIFE—Kirk Douglas, Anthony Quinn, Pamela Brown—(Anso Color)—(CinemaScope).

MEET ME IN LAS VEGAS—Dan Dailey, Cyd Charisse, Paul Henreid—(Anso Color)—(CinemaScope). (622)

OPPOSITE SEX—June Allyson, Ann Sheridan, Leslie Nielsen.

RACK, THE—Paul Newman, Walter Pidgeon, Wendell Corey.

SOMEBODY UP THERE LIKE ME—Paul Newman, Pier Angeli, Everett Sloane.

SWAN, THE—Grace Kelly, Louis Jourdan, Alec Guinness—(Eastman Color)—(CinemaScope).

TRIBUTE TO A BAD MAN—James Cagney, Irene Pappas, Robert Francis—(Eastman Color)—(CinemaScope). (626)

Paramount

(1954-55 releases from 5400;

1955-56 releases from 3500)

ARTISTS AND MODELS—C—Dean Martin, Jerry Lewis, Shirley Maclaine, Dorothy Malone—Colorful comedy will please Martin and Lewis fans—109m.—see Nov. 16 issue—Leg.: B—(Technicolor)—(VistaVision). (5510)

CONQUEST OF SPACE—SFD—Walter Brooke, Eric Fleming, Joan Shawlee—Space thriller will please science-fiction fans and the younger set—80m.—see April 20 issue—(Technicolor)—Leg.: "B." (5407)

DESPERATE HOURS, THE—D—Humphrey Bogart, Fredric March, Martha Scott—High rating suspense entry—112m.—see Sept. 21 issue—(VistaVision). (5509)

FAR HORIZONS, THE—MD—Fred MacMurray, Charlton Heston, Donna Reed—Interesting programmer—108m.—see June 1 issue—(Technicolor)—(VistaVision). (5412)

GIRL RUSH, THE—MUC—Rosalind Russel, Fernando Lamas, Eddie Albert, Gloria De Haven—Moderately entertaining musical—85m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(VistaVision). (5501)

HELL'S ISLAND—MD—John Payne, Mary Murphy, Francis L. Sullivan—Fair programmer—84m.—see May 18 issue—Leg.: B—(Technicolor)—(VistaVision). (5411)

LUCY GALLANT—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5504)

MAMBO—MD—Silvana Mangano, Vittorio Gassman, Shelley Winters—Meller has angles to sell—94m.—see April 6 issue—(Made in Italy)—Leg.: B. (5406)

ROSE TATTOO, THE—D—Burt Lancaster, Anna Magnani, Marisa Pavan, Ben Cooper—High rating—117m.—see Nov. 16 issue—Leg.: B—(VistaVision). (5511)

RUN FOR COVER—OD—James Cagney, Viveca Lindfors, John Derek—Interesting outdoor drama has names to sell—93m.—see April 6 issue—Leg.: B—(Technicolor)—(VistaVision).

SEVEN LITTLE FOYS, THE—CMU—Bob Hope, Milly Vitale, George Tobias—Tap Hope entry headed for higher grosses—95m.—see June 15 issue—(Technicolor)—(VistaVision). (5413)

STRATEGIC AIR COMMAND—MD—James Stewart, June Allyson, Frank Lovejoy—Well made yarn of present-day air force—114m.—see April 6 issue—(Technicolor)—(VistaVision). (5425)

TROUBLE WITH HARRY, THE—C—Edmund Gwenn, John Forsythe, Shirley Maclaine—Off-beat Hitchcock entry is amusing—99m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(VistaVision)—(PS).

TO CATCH A THIEF—MYC—Cary Grant, Grace Kelly, Jessie Royce Landis—High rating entertainment—106m.—see Sept. 7 issue—(Technicolor)—(VistaVision)—(Made in France). (5502)

ULYSSES—MD—Kirk Douglas, Silvana Mangano, Anthony Quinn—Filmmaking of epic work has angles for regulation as well as art and specialty spots—104m.—see Sept. 7 issue—(Print by Technicolor)—(Made in Italy)—(English-dubbed). (5503)

WE'RE NO ANGELS—C—Humphrey Bogart, Aldo Ray, Joan Bennett, Basil Rathbone—Highly amusing comedy—105m.—see June 29 issue—(Technicolor)—(VistaVision). (5414)

WHITE CHRISTMAS—CMU—Denny Kaye, Rosemary Clooney, Bing Crosby, Vera-Ellen—Reissue has names to sell—120m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5429)

YOU'RE NEVER TOO YOUNG—C—Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch—Better Martin and Lewis comedy—102m.—see Sept. 7 issue—(Color by Technicolor)—(VistaVision). (5515)

TO BE REVIEWED OR IN PRODUCTION

ANYTHING GOES—Bing Crosby, Jeanamire, Donald O'Connor—(Technicolor)—(VistaVision).

BIRDS AND THE BEES, THE—George Gobel, Mitzi Gaynor, David Niven—(Technicolor)—(VistaVision).

COURT JESTER, THE—Danny Kaye, Glynis Johns, Basil Rathbone—(Technicolor)—(VistaVision)—(PS).

LEATHER SAINT, THE—Paul Douglas, John Derek, Jody Lawrence.

MAN WHO KNEW TOO MUCH, THE—James Stewart, Doris Day, Chris Olson—(Technicolor)—(VistaVision)—(Made in Morocco).

PARDNERS—Dean Martin, Jerry Lewis—(Technicolor)—(VistaVision).

PROUD AND THE PROFANE, THE—William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter—(VistaVision).

MOUNTAIN, THE—Robert Wagner, Spencer Tracy, Claire Trevor—(Technicolor)—(VistaVision)—(Made in France).

SCARLET HOUR, THE—Carol Ohmart, Tom Tryon, Elaine Stritch—(VistaVision).

TEN COMMANDMENTS, THE—Charlton Heston, Yul Brynner, Anne Baxter—(Technicolor)—(VistaVision)—(Made in Egypt)—(PS).

THAT CERTAIN FEELING—Bob Hope, George Sanders, Eva Marie Saint, Pearl Bailey—(Technicolor)—(VistaVision).

VAGABOND KING, THE—Kathryn Grayson, William Prince, Rita Moreno—(Technicolor)—(VistaVision).

WAR AND PEACE—Audrey Hepburn, Henry Fonda, Mel Ferrer—(Technicolor)—(VistaVision)—(Made in Italy).

RKO

(1954-55 releases from 501)

BENGAZI—MD—Richard Conte, Victor McLaglen, Richard Carlson, Mala Powers—For the lower half—79m.—see Oct. 19 issue—(SuperScope). (516)

BERLIN EXPRESS—MD—Merle Oberon, Robert Ryan, Paul Lukas—Names should help reissue—86m.—see April 20 issue. (574)

BIG STREET, THE—CD—Henry Fonda, Lucille Ball, Agnes Moorehead—Names should help reissue—88m.—see June 15 issue. (577)

BRINGING UP BABY—C—Katharine Hepburn, Cary Grant, Charlie Ruggles—Reissue has names to help—102m.—see May 18 issue. (575)

ESCAPE TO BURMA—MD—Barbara Stanwyck, Robert Ryan, David Farrar—Average programmer has names to help—87m.—see April 20 issue—(Technicolor)—(SuperScope). (512)

GLORY—MD—Margaret O'Brien, Walter Brennan, Charlotte Greenwood—Good programmer has angles—100m.—see Jan. 25 issue—(Technicolor)—(SuperScope).

HANSEL AND GRATEL—NOV—Voices of Anna Russell, Mildred Dunnock, Frank Rogier—Puppet entry is packed with selling angles—75m.—see Oct. 6 issue—(Technicolor). (508)

I REMEMBER MAMA—CD—Irene Dunne, Barbara Bel Geddes, Phillip Dorn—Reissue should click—119m.—see May 18 issue. (576)

INFORMER, THE—MD—Victor McLaglen, Heather Angel, Preston Foster—Reissue of film classic should do akeh—92m.—see April 20 issue. (573)

MUSIC LAND—CAR—Disney entry containing reissued footage should do well—69m.—see Nov. 30 issue—(Technicolor)—(Disney). (641)

NAKED SEA—DOC—Interesting Documentary—70m.—see Nov. 2 issue—(Color). (604)

PEARL OF THE SOUTH PACIFIC—AD—Dennis Morgan, Virginia Mayo, David Farrar—Okeh programmer—86m.—see July 13 issue—(Technicolor)—(SuperScope). (515)

RAGE AT DAWN—W—Randolph Scott, Farrest Tucker, Mala Powers—Better than average western—87m.—see March 23 issue—(Technicolor). (511)

SON OF SINBAD—CD—Dale Robertson, Sally Forrest, Lili St. Cyr, Vincent Price—Entry has angles and femmes—88m.—see July 27 issue—Leg.: C—(Technicolor)—(SuperScope)—(1.75-1). (513)

TARZAN'S HIDDEN JUNGLE—MD—Gordon Scott, Vera Miles, Peter Van Eyck—Average series entry—73m.—see March 9 issue. (507)

TENNESSEE'S PARTNER—ACD—John Payne, Ronald Reagan, Rhonda Fleming—Okay program entry—87m.—see Oct. 5 issue—Leg.: B—(Technicolor)—(SuperScope). (602)

TEXAS LADY—Claudette Colbert, Barry Sullivan, Greg Walcott—Good program entry—86m.—see Nov. 30 issue—(Technicolor)—(SuperScope). (603)

TREASURE OF PANCHO VILLA, THE—ACD—Rory Calhoun, Shelley Winters, Gilbert Roland—Good programmer—96m.—see Oct. 5 issue—(Technicolor)—(SuperScope)—(Made in Mexico). (601)

UNDERWATER—MD—Jane Russell, Gilbert Roland, Richard Egan—Interesting, well-made melodrama—99m.—see Jan. 26 issue—Leg.: B—(Technicolor)—(SuperScope). (506)

WAKAMBA—OD—Edgar M. Queeny African Documentary—Off beat entry for the art spots and for the lower half in regular houses—65m.—see July 27 issue—(Technicolor). (514)

TO BE REVIEWED OR IN PRODUCTION

BOLD AND THE BRAVE, THE—Wendell Corey, Mickey Rooney, Nicole Maurey—(Superscope).

BRAIN MACHINE, THE—Patrick Barr, Elizabeth Allan, Maxwell Reed—(English-made).

BRAVE ONE, THE—Michel Ray, Joi Lansing—(Technicolor)—(CinemaScope).

CASH ON DELIVERY—Shelley Winters, Peggy Cummins, John Gregson—(English-made).

CONQUEROR, THE—John Wayne, Susan Hayward, Pedro Armendariz—111m.—Leg.: B—(Technicolor)—(CinemaScope).

FIRST TRAVELING SALESLADY, THE—Ginger Rogers.

GREAT DAY IN THE MORNING—Virginia Mayo, Robert Stack, Ruth Roman—(Technicolor)—(Superscope).

JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemaScope).

PAY THE PIPER—Richard Basehart, Mary Murphy, Constance Cummings—(English-made).

POSTMARK FOR DANGER—Terry Moore, Robert Beatty, William Sylvester—(English-made).

SLIGHTLY SCARLET—John Payne, Rhonda Fleming, Arlene Dahl—(Technicolor)—(Superscope).

WAY OUT, THE—Gene Nelson, Mona Freeman—(Made in England).

WHILE THE CITY SLEEPS—Dana Andrews, Rhonda Fleming, Ida Lupino.

Republic

(1954-55 releases from 5400)

AFRICAN MANHUNT—MD—Myron Healey, Karen Booth, John Kellogg—For the lower half—65m.—see April 20 issue. (5430)

CAROLINA CANNONBALL—C—Judy Canova, Andy Clyde, Ross Elliott—Fair programmer—74m.—see Jan. 26 issue. (5326)

CITY OF SHADOWS—MD—Victor McLaglen, Kathleen Crowley, Anthony Caruso—For the lower half—69m.—see June 29 issue. (5436)

CROSS CHANNEL—MD—Wayne Morris, Yvonne Furneaux, Arnold Marle—Average programmer—61m.—see Dec. 28 issue—(English-made). (5441)

DAY TO REMEMBER, A—C—Joan Rice, Donald Sinden, Odile Versois, Stanley Holloway—Interesting art house offering—72m.—see May 18 issue—(English-made)—(Rank). (5433)

DIVIDED HEART, THE—D—Cornell Borchers, Yvonne Mitchell, Armin Dahlen, Alexander Knox—Well made entry for art and specialty spots—89m.—see Aug. 24 issue—(English-made). (540B)

DOCTOR IN THE HOUSE—C—Dirk Bogarde, Muriel Pavlow, Kenneth More—Light hearted import should have wide appeal—92m.—see March 9 issue—(English-made)—(Technicolor). (5401)

DON JUAN'S NIGHT OF LOVE—MD—Raf Vallone, Silvana Pampanini, Michele Philippe—Uneven import with some selling angles—71m.—see June 29 issue—(Italian-made)—(Dubbed in English). (5435)

DOUBLE JEOPARDY—MD—Rod Cameron, Gale Robbins, Allison Hayes, Jack Kelly—For the lower half—70m.—see July 27 issue. (5437)

ETERNAL SEA, THE—BIOD—Sterling Hayden, Alexis Smith, Dean Jagger—Good service film—103m.—see April 20 issue. (5405)

FIGHTING CHANCE, THE—MD—Rod Cameron, Julie London, Ben Cooper—For the lower half—70m.—see Dec. 14 issue. (5532)

FLAME OF THE ISLANDS—MD—Yvonne DeCarlo, Zachary Scott, Howard Duff—Okay programmer—90m.—see Dec. 24 issue—Leg.: B—(Trucolor). (5502)

GREEN BUDDHA, THE—MD—Wayne Morris, Mary Germaine, Marcia Ashton—For the lower half—61m.—see Dec. 14 issue—(English-made). (5439)

HEADLINE HUNTERS—MD—Rod Cameron, Julie Bishop, Ben Cooper—For the lower half—70m.—see Nov. 2 issue. (5440)

I COVER THE UNDERWORLD—MD—Sean McClory, Joanne Jordan, Ray Middleton—For the lower half—70m.—see May 4 issue. (5434)

LAST COMMAND, THE—OD—Sterling Hayden, Anna Maria Alberghetti, Richard Carlson—Well-made and interesting outdoor drama—110m.—see Aug. 10 issue—(Trucolor). (5407)

LAY THAT RIFLE DOWN—C—Judy Canova, Robert Lowery—Fair programmer—71m.—see Sept. 7 issue. (5438)

MAN ALONE, A—OD—Ray Milland, Mary Murphy, Ward Bond—Above average western drama—96m.—see Sept. 21 issue—(Trucolor). (5445)

MYSTERY OF THE BLACK JUNGLE—MD—Lex Barker, Jane Maxwell, Paul Muller—For the lower half—72m.—see Dec. 14 issue. (5442)

NO MAN'S WOMAN—MD—Marie Windsor, John Archer, Patric Knowles—Okay programmer—70m.—see Dec. 14 issue. (5443)

ROAD TO DENVER, THE—W—John Payne, Mona Freeman, Lee J. Cobb—Okay western—90m.—see June 29 issue—(Trucolor). (5406)

SANTA FE PASSAGE—OD—John Payne, Faith Domergue, Rod Cameron—Okay frontiersmen vs. Indians entry—90m.—see May 18 issue—(Trucolor). (5404)

SECRET VENTURE—MD—Kent Taylor, Jane Hylton, Kathleen Byron—Lower half entry—68m.—see Dec. 14 issue—(English-made). (5443)

SQUARE RING, THE—D—Jack Warner, Robert Beatty, Bernadette O'Farrell—Okeh programmer—73m.—see Feb. 9 issue—(Made in England). (5432)

TIMBERJACK—OD—Sterling Hayden, Vera Raiston, David Brian—Colorful outdoor meller will fit into action spots—93m.—see Feb. 9 issue—(Trucolor). (5402)

TROUBLE IN STORE—F—Norman Wisdom, Margaret Rutherford, Moira Lister—Very funny impart—85m.—see Jan. 26 issue—(English-made). (5431)

TWINKLE IN GOD'S EYE, THE—D—Mickey Rooney, Coleen Gray, Hugh O'Brian—Program entry has angles—73m.—see Oct. 19 issue. (5444)

VANISHING AMERICAN, THE—W—Scott Brady, Audrey Totter, Forrest Tucker—Okay action entry for the program—90m.—see Nov. 30 issue. (5501)

YELLOWNECK—MD—Lin McCarthy, Stephen Courtleigh, Bill Mason—Okeh for the lower half—83m.—see March 23 issue—(Trucolor). (5403)

TO BE REVIEWED OR IN PRODUCTION
AND SUDDENLY YOU RUN—Scott Brady, Jean Vohs, Frank Faylen.

BRIEF RAPTURE—Ralph Meeker, Janice Rule, Paul Henreid.
 COME NEXT SPRING—Steve Cochran, Ann Sheridan, Walter Brennan—92m.—(Trucolor).
 DAKOTA INCIDENT—Linda Darnell, Dale Robertson, John Lund—(Trucolor).
 DOCTOR AT SEA—Dirk Bogarde, Brigitte Bardot, Brenda DeBanzie—(Technicolor).
 HIDDEN GUNS—Bruce Bennett, John Carradine, Angie Dickinson—66m.
 HINKY-DINKY PARLEZ VOUS—Micky Rooney, Wally Cox, Jerry Colonna.
 JAGUAR—Sabu, Chiquita, Marton MacLane—66m. (5531)
 LISBON—Ray Milland, Maureen O'Hara, Claude Rains—(Trucolor)—(Naturama)—(Made in Portugal).
 MAGIC FIRE—Yvonne De Carlo, Carlos Thompson, Rita Gam—90m.—(Trucolor)—(Made in Germany).
 MAVERICK QUEEN, THE—Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy—(Trucolor)—(Naturama).
 STRANGER AT MY DOOR—Macdonald Carey, Patrice Medina, Skip Homeier.
 TRACK THE MAN DOWN—Kent Taylor, Petula Clark—(English-made).
 WHEN GANGLAND STRIKES—John Hudson, Raymond Greenleaf.

Trans-Lux

TO BE REVIEWED OR IN PRODUCTION

DANCE LITTLE LADY—Mai Zetterling, Terence Morgan—(Eastman Color)—(Minter).
 LA STRADA—Anthony Quinn, Richard Basehart, Giulietta Masina—(Ponti-deLaurentiis).
 STOPOVER AT ORLY—Dany Robin, Dieter Borsche, Simone Renant—(Darvey).

20th Century-Fox

(1954 releases from 401;

1955 releases from 501)

ADVENTURES OF SADIE, THE—C—Joan Collins, George Cole, Kenneth More, Hermione Gingold—Satisfactory British comedy for the art spots—88m.—see June 1 issue—Leg.: B—(Eastman Color)—(English-made). (508)
 ANGELA—MD—Dennis O'Keefe, Mara Lane, Rossane Brazzi—Okey programmer—81m.—see May 11 issue—Leg.: B—(Filmed in Italy). (511)
 BELLE STARR'S DAUGHTER—W—George Montgomery, Rod Cameron, Ruth Roman—Western reissue should do okeh—86m.—see Feb. 9 issue—(Reissue). (541)
 BROKEN LANCE—MD—Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark—Well-made melodrama—96m.—see July 28 issue—(Color by DeLuxe)—(CinemaScope). (419)
 DADDY LONG LEGS—MUC—Fred Astaire, Leslie Caron, Terry Moore, Thelma Ritter—Entertaining entry headed for higher grosses—126m.—see May 11 issue—(Color by DeLuxe)—(CinemaScope). (515)
 DAKOTA LIL—W—George Montgomery, Marie Windsor, Rod Cameron—Reissue has the angles—88m.—see Feb. 9 issue—(Reissue). (542)
 DEEP BLUE SEA, THE—ROMD—Vivien Leigh, Kenneth More, Emyl Williams—Well-made dramatic import—99m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in England). (527)
 GIRL IN THE RED VELVET SWING, THE—BID—Farley Granger, Ray Milland, Joan Collins—Smooth, entertaining entry—109m.—see Oct. 19 issue—(Color by DeLuxe)—(CinemaScope). (524)
 GOOD MORNING, MISS DOVE—D—Jennifer Jones, Robert Stack, Kipp Hamilton—Well made, heart warming drama has considerable family appeal—107m.—see Nov. 30 issue—(Color by DeLuxe)—(CinemaScope). (528)
 HOUSE OF BAMBOO—MD—Robert Ryan, Robert Stock, Shirley Yamaguchi, Cameron Mitchell—Highly interesting meller—102m.—see July 13 issue—(Color by DeLuxe)—(CinemaScope)—(Filmed in Japan). (516)
 HOW TO BE VERY, VERY POPULAR—F—Betty Grable, Sheree North, Robert Cummings, Charles Coburn—Farce has angles for the selling—89m.—see July 27 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (518)
 LEFT HAND OF GOD, THE—D—Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead—Interesting entry has angles to sell—87m.—see Sept. 7 issue—(Color by DeLuxe)—(CinemaScope). (520)
 LIEUTENANT WORE SKIRTS, THE—C—Tom Ewell, Sheree North, Rita Moreno—Highly amusing comedy—99m.—see Jan. 11 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (601)
 LIFE IN THE BALANCE, A—MD—Ricardo Montalban, Anne Bancroft, Lee Marvin—Satisfactory programmer—74m.—see Jan. 26 issue—(Made in Mexico). (506)
 LIVING SWAMP, THE—DOC—Nature in the Okefenokee Swamp—Satisfactory featurette—33m.—see July 27 issue—(Color by DeLuxe)—(CinemaScope). (512)
 LOVE IS A MANY SPLENDORED THING—D—William Holden, Jennifer Jones, Torin Thatcher—Well-made romantic drama far better returns—102m.—see Aug. 24 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Filmed in Hong Kong). (521)
 LOVER BOY—CD—Gerard Philipe, Valerie Hobson, Joan Greenwood—Spicy theme and names should help this at art house boxoffice—85m.—see Nov. 30 issue—Leg.: B—(English-made). (526)
 MAGNIFICENT MATADOR, THE—D—Maureen O'Hara, Anthony Quinn, Thomas Gomez—Entry has angles—94m.—see June 1 issue—Leg.: B—(Eastman Color)—(CinemaScope). (513)
 MAN CALLED PETER, A—BID—Richard Todd, Jean Peters, Marjorie Rambeau—Highly inspirational film will need selling—119m.—see April 9 issue—(Color by DeLuxe)—(CinemaScope). (509)
 NIGHTMARE ALLEY—D—Tyrone Power, Joan Blondell, Coleen Gray—Cast should help reissue of carnival life—111m.—see Oct. 5 issue—(Reissue). (546)
 RACERS, THE—MD—Kirk Douglas, Bella Darvi, Gilbert Roland—Entertaining entry—95m.—see Feb. 9 issue—(Color by DeLuxe)—(CinemaScope)—Leg.: B. (505)

RAID, THE—MD—Van Heflin, Anne Bancroft, Richard Boone—Okeh Civil War action meller—83m.—see July 28 issue—(Technicolor). (408)
 RAINS OF RANCHIPUR, THE—D—Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Eugenie Leontovich—Well-made spectacle has names and angles—104m.—see Dec. 28 issue—(Color by DeLuxe)—(CinemaScope). (529)
 SEVEN CITIES OF GOLD—MD—Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno—Well made, interesting adventure yarn—103m.—see Sept. 21 issue—(Color by DeLuxe)—(CinemaScope). (522)
 SEVEN YEAR ITCH, THE—C—Marilyn Monroe, Tom Ewell, Evelyn Keyes—Highly amusing comedy should do better business—105m.—see June 15 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (517)
 SOLDIER OF FORTUNE—MD—Clark Gable, Susan Hayward, Michael Rennie—Adventure yarn has high potential—96m.—see June 1 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Hong Kong). (514)
 TALL MEN, THE—OD—Clark Gable, Jane Russell, Robert Ryan—High rating entry—122m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (523)
 THAT LADY—MD—Olivia DeHavilland, Gilbert Roland, Francoise Rosay, Dennis Price—Costume meller will need plenty of push—100m.—see June 1 issue—(Print by Technicolor)—(CinemaScope)—(Made in Spain). (504)
 THIEF'S HIGHWAY—MD—Richard Conte, Valentine Cortesa, Lee J. Cobb—Good trucking meller—94m.—see Oct. 5 issue—Leg.: B—(Reissue). (545)
 UNTAMED—AD—Tyrone Power, Susan Hayward, Richard Egan—Colorful entry has names and angles—111m.—see March 9 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (507)
 VIEW FROM POMPEY'S HEAD, THE—D—Richard Egan, Dana Wynter, Cameron Mitchell—Highly interesting filmization of the best seller—97m.—see Nov. 2 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (525)
 VIOLENT SATURDAY—MD—Victor Mature, Richard Egan, Virginia Leith—Gangster entry has names and punch—90m.—see April 20 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (510)
 VIRGIN QUEEN, THE—HISD—Bette Davis, Richard Todd, Joan Collins, Jay Robinson—Highly interesting entry—92m.—see Aug. 10 issue—(Color by Technicolor)—(CinemaScope). (519)
 WHITE FEATHER—OMD—Robert Wagner, John Lund, Debra Paget—Well-made Indian yarn—102m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope). (503)

TO BE REVIEWED OR IN PRODUCTION

BOTTOM OF THE BOTTLE—Van Johnson, Joseph Cotton, Ruth Roman—(Color)—(CinemaScope). (602)
 CAROUSEL—Gordon MacRae, Shirley Jones, Cameron Mitchell—(Color)—(CinemaScope). (604)
 DEATH OF A SCOUNDREL—George Sanders, Yvonne DeCarlo, George Brent.
 HILDA CRANE—Guy Madison, Jean Simmons, Jean Pierre Aumont—(Color by DeLuxe)—(CinemaScope).
 KING AND I, THE—Deborah Kerr, Yul Brynner, Rita Moreno—(Color by DeLuxe)—(CinemaScope).
 MAN IN THE GRAY FLANNEL SUIT, THE—Gregory Peck, Jennifer Jones, Fredric March—(Color by DeLuxe)—(CinemaScope). (606)
 MAN WHO NEVER WAS, THE—Clifton Webb, Gloria Grahame, William Russell—(DeLuxe Color)—(CinemaScope). (603)
 MOHAWK—Scott Brady, Rita Gam, Neville Brand—(Pathe Color).
 OASIS—Michele Margan, Carnell Barchers—(CinemaScope)—(Made in Europe).
 ON THE THRESHOLD OF SPACE—Guy Madison, Virginia Leith, John Hodiak—(Color)—(CinemaScope). (605)
 PROUD ONES, THE—Jeff Hunter, Virginia Mayo, Robert Ryan—(Color)—(CinemaScope).
 REVOLT OF MAMIE STOVER, THE—Richard Egan, Jane Russell, Agnes Moorehead—(DeLuxe Color)—(CinemaScope)—(Made in Hawaii).
 23 PACES TO BAKER STREET—Van Johnson, Vera Miles—(Color by DeLuxe)—(CinemaScope)—(Made in England).
 SIXTH OF JUNE, THE—Robert Taylor, Richard Todd, Dana Wynter, Edmond O'Brien—(Color)—(CinemaScope).

United Artists

BEACHCOMBER, THE—CD—Glynis Johns, Robert Newton, Donald Sinden—Amusing import for art and specialty spots—82m.—see Jan. 26 issue—(Technicolor)—(English-made)—(Rank)—(1.66 to 1).
 BIG BLUFF, THE—D—John Bromfield, Martha Vickers, Robert Hutton—Routine lower half entry—70m.—see July 27 issue—Leg.: B—(Wildier).
 BIG HOUSE U. S. A.—MD—Braderick Crawford, Ralph Meeker, Randy Farr—Okeh programmer—82m.—see March 23 issue—Leg.: B—(Schenck).
 BIG KNIFE, THE—D—Jack Palance, Ida Lupine, Wendell Corey, Shelley Winters—Powerful, absorbing drama about Hollywood will command wide attention—111m.—see Sept. 21 issue—Leg.: B—(Aldrich).
 BREAK TO FREEDOM—D—Anthony Steel, Jack Warner, Robert Beatty—Okeh entry for the art spots—88m.—see July 27 issue—(English-made)—(Angel)—(1.66-1).
 BULLET FOR JOEY, A—MD—Edward G. Robinson, George Raft, Audrey Tatter—Okeh programmer—85m.—see April 9 issue—(Bischoff-Diamond)—(1.85-1).
 CANYON CROSSROADS—MD—Richard Basehart, Phyllis Kirk, Stephen Elliot—Okeh programmer—83m.—see March 23 issue—(Joyce-Werkor)—(1.75-1).
 DESERT SANDS—MD—Ralph Meeker, J. Carrol Nash, John Smith—Okeh programmer—87m.—see Aug. 24 issue—(Technicolor)—(SuperScope)—(Bel-Air).
 DIAMOND WIZARD, THE—MD—Dennis O'Keefe, Margaret Sheridan, Philip Friend—Routine programmer will fit into the duallers—83m.—see July 28 issue—(English-made)—(Pallos)—(1.66-1).
 FORT YUMA—OMD—Peter Graves, Joan Vohs, John Hudson—Okay lower half entry—78m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(Bel-Air).

GENTLEMEN MARRY BRUNETTES—MUC—Jane Russell, Jeanne Crain, Alan Young, Scott Brady—Musical has curves and angles—97m.—see Sept. 21 issue—(Technicolor)—(CinemaScope)—(Made in Europe)—(Sale-Waterfield).
 GHOST TOWN—W—Kent Taylor, John Smith, Marlan Carr—For the lower half—75m.—see Dec. 28 issue—(Sunrise).
 GOOD DIE YOUNG, THE—D—Laurence Harvey, Gloria Grahame, Richard Basehart—Interesting drama—100m.—see Jan. 26 issue—(English-made)—(Remue).
 HEIDI AND PETER—D—Cute entry for younger trade—89m.—see Dec. 14 issue—(Swiss-made)—(English-dubbed)—(Praesens).
 INDIAN FIGHTER, THE—OMD—Kirk Douglas, Elsa Martinelli—Action packed entry should do okay—88m.—see Dec. 28 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Bryna).
 KENTUCKIAN, THE—MD—Burt Lancaster, Dianne Foster, Dianna Lynn, John McIntire—Interesting melodrama—104m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Hecht-Lancaster).
 KILLER'S KISS—MD—Frank Sinatra, Jamie Smith, Irene Kane—For the lower half—67m.—see Oct. 5 issue—Leg.: B—(Kubrick-Bousel).
 KISS ME DEADLY—MYMD—Ralph Meeker, Maxine Cooper, Paul Stewart—Mickey Spillane entry has angles—105m.—see May 4 issue—Leg.: B—(Parklane).
 MALTA STORY—HISMD—Alec Guinness, Jack Hawkins, Muriel Pavlow—High rating for the art and specialty houses—98mh.—see July 28 issue—(English-made)—(Rank)—(1.66-1).
 MAN WITH THE GUN—W—Robert Mitchum, Jan Sterling, Henry Hull—Well-made interesting entry—83m.—see Oct. 19 issue—(Galdwyn, Jr.).
 MAN WHO LOVED REDHEADS, THE—ROMC—Moir Shearer, John Justin, Roland Culver—For the art and specialty spots—89m.—see July 27 issue—Leg.: B—(Eastman Color)—(Lopert).
 MAN WITH THE GOLDEN ARM, THE—D—Frank Sinatra, Eleanor Parker, Kim Novak—Off-beat drama on narcotics theme is packed with power—119m.—see Dec. 28 issue—Leg.: B—(Preminger).
 MARTY—D—Ernest Borgnine, Betsy Blair, Esther Minciotti—High rating heartwarming drama—89m.—see April 6 issue—(Hecht-Lancaster).
 NAKED STREET, THE—MD—Farley Granger, Anthony Quinn, Anne Bancroft—Satisfactory program entry—84m.—see Aug. 24 issue—(Small).
 NIGHT OF THE HUNTER, THE—D—Robert Mitchum, Shelley Winters, Lillian Gish—Entry based on best-selling book needs selling—93m.—see July 27 issue—Leg.: B—(Gregory)—(1.85-1).
 NOT AS A STRANGER—D—Olivia de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame—Highly touted filmization of popular best-seller should wind up in the better money—135m.—see June 29 issue—Leg.: B—(Kramer).
 OTHELLO—D—Orson Welles, Susanne Cloutier, Michael MacLiammoire—Shakespeare work for the art and specialty houses—92m.—see June 15 issue—(Made in Italy)—(Welles).
 PURPLE PLAIN, THE—MD—Gregory Peck, Win Min Than, Bernard Lee—Well made interesting entry—100m.—see April 6 issue—(Filmed in Burma)—(Technicolor)—(Bryan).
 ROBBER'S ROOST—W—George Montgomery, Richard Boone, Sylvia Findley—Okeh western—82m.—see May 18 issue—Leg.: B—(Eastman Color)—(Goldstein-Jacks).
 SABAKA—MD—Boris Karloff, Nino Marcel, Victor Jory, June Foray—For the lower half or art spots—74m.—see Feb. 9 issue—(Technicolor)—(Made in India)—(Ferrin)—(1.75-1).
 SEA SHALL NOT HAVE THEM, THE—MD—Michael Redgrave, Dirk Bogarde, Nigel Patrick—Fair entry for the art and specialty spots—91m.—(English-made)—(1.66-1)—(Angel).
 SHADOW OF THE EAGLE—MD—Richard Greene, Valentina Cortesa, Binnie Barnes—Mediocre lower half entry—93m.—see Sept. 7 issue—(Made in England and Italy)—(Valiant).
 STORM FEAR—MD—Cornel Wilde, Dan Duryea, Jean Wallace—Okay programmer—88m.—see Dec. 28 issue—(Theodora).
 STRANGER ON HORSEBACK—OMD—Joel McCrea, Miroslava, Kevin McCarthy—Good program entry—66m.—see March 9 issue—(1.85-1)—(Anso Color)—(Goldstein).
 SUMMERTIME—ROMD—Katherine Hepburn, Rossana Brazzi, Isa Miranda—Stage play filmization has angles—99m.—see June 15 issue—Leg.: B—(Eastman Color)—(Print by Technicolor)—(Made in Italy)—(Lopert).
 TIGER AND THE FLAME, THE—MD—Mehtab, Sohrab Modi, Mubarak—Interesting meller for the art spots—97m.—see May 18 issue—(Technicolor)—(Indian-made)—(Madi).
 TOP GUN—W—Sterling Hayden, William Bishop, Karen Booth—Okay action entry for lower half—73m.—see Dec. 14 issue—(Fame).
 TOP OF THE WORLD—MD—Frank Lovejoy, Evelyn Keyes, Dale Robertson—Fair programmer—90m.—see May 4 issue—Leg.: B—(Baird-Foster).
 VICTORY AT SEA—DOC—Well-made documentary—97m.—see June 2 issue—(Salomon).

TO BE REVIEWED OR IN PRODUCTION

ALEXANDER THE GREAT—Richard Burton, Fredric March, Claire Bloom, Danielle Darrieux—(Technicolor)—(CinemaScope)—(Rossen).
 AMBASSADOR'S DAUGHTER, THE—Olivia de Havilland, John Forsythe, Myrna Loy—(Eastman Color)—(CinemaScope)—(Made in France)—(Krasna).
 BANDIDO—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Bandido).
 BED OF FEAR—Sterling Hayden, Vince Edwards, Marle Windsor—(Harris-Kubrick).
 BEAST OF HOLLOW MOUNTAIN, THE—Guy Madison, Patricia Medina, Carlos Rivas—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Nassour).
 BROKEN STAR, THE—Howard Duff, Lita Baron, Bill Williams—(Bel-Air).

COMANCHE—Dana Andrews, Nestor Paiva—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Krueger).
 CREEPING UNKNOWN, THE—Bryan Donlevy, Margia Dean, Jack Warner—(Hinds).
 CRIME AGAINST JOE, THE—John Bromfield, Julie London—(Bel-Air).
 EMERGENCY HOSPITAL—Margaret Lindsay, Walter Reed, Byron Palmer—(Bel-Air).
 FLIGHT TO HONG KONG—Rory Calhoun, Dolores Donlon—(Made in Hong Kong)—(Sabre).
 FOREIGN INTRIGUE—Robert Mitchum, Genevieve Page—(Eastman Color)—(Made in France)—(Reynolds).
 FRAGILE FOX—Jack Palance, Eddie Albert, Robert Strauss—(Aldrich).
 HUK—George Montgomery, Mona Freeman—(Made in The Philippines)—(Pan Pacific).
 JOHNNY CONCHO—Frank Sinatra, Phyllis Kirk, Keenan Wynn—(Kent).
 KILLER IS LOOSE THE—Joseph Cotton, Rhonda Fleming, Wendell Corey—(Crown).
 KISS BEFORE DYING, A—Robert Wagner, Jeffrey Hunter, Virginia Leith—(Eastman Color)—(CinemaScope)—(Crown).
 LAST MAN IN WAGON MOUND, THE—Clark Gable—(Russ-Field).
 LET'S MAKE UP—Erral Flynn, Anna Neagle, David Farrar—(Eastman Color)—(Wilcox).
 LUCKY KID—Celia Johnson, Diana Dors, David Kosoff—(Eastman Color)—(London Films).
 MANFISH—John Bromfield, Lon Chaney, Jr., Victor Jory.
 NIGHTMARE—Edward G. Robinson, Kevin McCarthy, Connie Russell—(Pine-Thomas).
 PATTERNS—Van Heflin, Everett Sloane—(Harris-Myerberg).
 PISTOLERO—Jack Palance—(Philip Waxman).
 QUINCANNON, FRONTIER SCOUT—Tony Martin, Peggie Castle, John Bromfield—(Color by DeLuxe)—(Bel-Air).
 REBEL IN TOWN—John Payne, Ruth Roman, Ben Cooper—(Bel-Air).
 SIAK OF INDIA—Cornel Wilde, Jean Wallace—(Technicolor)—(Stross).
 STEP DOWN TO TERROR—Anthony Quinn—(Security).
 RUN FOR THE SUN—Richard Widmark, Trevor Howard, Jane Greer—(Technicolor)—(CinemaScope)—(Made in Mexico)—(Russ-Field).
 THREE BAD SISTERS—John Bromfield, Marla English, Kathleen Hughes, Sara Shane—Leg.: B—(Bel-Air).
 TIMETABLE—Mark Stevens, Felicia Farr—(Mark Stevens).
 TRAPEZE—Burt Lancaster, Gina Lollobrigida, Tony Curtis—(Eastman Color)—(CinemaScope)—(Made in France)—(Hecht-Lancaster).

Universal-International

(1954-55 releases from 501)

ABBOTT AND COSTELLO MEET THE KEYSTONE KOPS—C—Bud Abbott, Lou Costello, Lynn Bari—Satisfactory Abbott and Costello entry—79m.—see Jan. 26 issue. (513)
 ABBOTT AND COSTELLO MEET THE MUMMY—F—Bud Abbott, Lou Costello, Marie Windsor—Far the juveniles and A and C fans—79m.—see May 4 issue. (526)
 AIN'T MISBEHAVIN'—CMU—Rory Calhoun, Piper Laurie, Jack Carson—Fair programmer—81½m.—see June 1 issue—Leg.: B—(Technicolor). (529)
 ALL THAT HEAVEN ALLOWS—ROMD—Jane Wyman, Rock Hudson, Agnes Moorehead, Conrad Nagel—Well-made romantic drama—89m.—see Nov. 2 issue—(Print by Technicolor). (5609)
 BENNY GOODMAN STORY, THE—BIDMU—Steve Allen, Donna Reed—Highly entertaining musical—116m.—see Dec. 28 issue—(Technicolor). (5611)
 CAPTAIN LIGHTFOOT—MD—Rock Hudson, Barbara Kusch, Jeff Morrow—Interesting costume meller—91½m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope)—(Made in Ireland). (514)
 CHIEF CRAZY HORSE—OMD—Victor Mature, Susan Ball, John Lund—Satisfactory Indian vs. cavalry action entry—86m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope). (517)
 CULT OF THE COBRA—MD—Faith Domergue, Richard Long, Marshall Thompson—Satisfactory horror show for the program—82m.—see March 23 issue. (536)
 FAR COUNTRY, THE—MD—James Stewart, Ruth Raman, Carinne Calvet—Good outdoor action entry has angles—97m.—see Jan. 26 issue—(Technicolor). (511)
 FEMALE ON THE BEACH—D—Joan Crawford, Jeff Chandler, Jan Sterling—Gaad suspense drama—97m.—see July 27 issue—Leg.: B. (536)
 FOUR GUNS TO THE BORDER—OD—Rory Calhoun, Colleen Miller, George Nader—Okeh programmer—82½m.—see Sept. 22 issue—Leg.: B—(Technicolor). (502)
 FOXFIRE—D—Jane Russell, Jeff Chandler, Dan Duryea—Interesting drama—91½m.—see June 15 issue—Leg.: B—(Technicolor). (528)
 FRANCIS IN THE NAVY—F—Donald O'Connor, Martha Hyer, Jim Backus—Average series entry—80m.—see July 13 issue. (534)
 HOLD BACK TOMORROW—D—Clea Moore, John Agar, Frank deKova—Programmer far the lower half—75m.—see Oct. 19 issue. (5603)
 JOHNNY STOOL PIGEON—MD—Howard Duff, Shelley Winters, Dan Duryea—Names should help reissue—74½m.—see Nov. 16 issue—(Re-release). (700)
 KISS OF FIRE—MD—Jack Palance, Barbara Rush, Rex Reason, Martha Hyer—Satisfactory programmer—87m.—see Sept. 7 issue—(Technicolor). (538)
 KISS THE BLOOD OFF MY HANDS—MD—Joan Fontaine, Burt Lancaster, Robert Newton—Names should make the difference with this reissue—79m.—see Nov. 16 issue—(Re-release). (681)
 LADY GODIVA—MD—Maureen O'Hara, George Nader, Rex Reason—Average programmer—89m.—see Oct. 19 issue—(Print by Technicolor). (5601)
 LAND OF FURY—MD—Jack Hawkins, Glynis Johns, Noel Purcell—Okeh programmer art house entry—82m.—see March 9 issue—Leg.: B—(Print by Technicolor)—(Filmed in New Zealand)—(Rank). (509)
 LOOTERS, THE—MD—Rory Calhoun, Julie Adams, Ray Danton—Gaad programmer—87m.—see April 20 issue. (524)

MA AND PA KETTLE AT WAIKIKI—C—Marjorie Main, Percy Kilbride, Lori Nelson—Okeh series entry—79m.—see March 9 issue. (519)
 MAN FROM BITTER RIDGE, THE—W—Lex Barker, Mara Corday, Stephen McNally—Okeh western—80m.—see April 20 issue—(Eastman color). (525)
 MAN WITHOUT A STAR—OMD—Kirk Douglas, Jeanne Crain, Claire Trevor—Off-beat outdoor action entry has the angles—89m.—see March 9 issue—Leg.: B—(Technicolor). (520)
 NAKED DAWN, THE—D—Arthur Kennedy, Eugene Iglesias, Betta St. John—Can be slotted either in art spots or an lower half in regulation outlets—82m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(Made in Mexico). (5602)
 ONE DESIRE—D—Anne Baxter, Rock Hudson, Julie Adams—Drama will have most appeal far women—94m.—see July 13 issue—(Technicolor). (532)
 PRIVATE WAR OF MAJOR BENSON, THE—CD—Charlton Heston, Julie Adams, William Demerest—High rating comedy drama has wide family appeal—105m.—see July 13 issue—(Technicolor). (533)
 PURPLE MASK, THE—MD—Tony Curtis, Coleen Miller, Gene Barry—Satisfactory programmer—82m.—see June 15 issue—(Technicolor)—(CinemaScope). (530)
 REVENGE OF THE CREATURE—MD—John Agar, Lori Nelson, John Bromfield—Meller has angles, especially in 3-D—82m.—see March 23 issue. (3-D; 521); (2-D; 522).
 RUNNING WILD—MD—William Campbell, Mamie Van Doren, Keenan Wynn—Lower half entry—81m.—see Nov. 16 issue—Leg.: B. (5604)
 SECOND GREATEST SEX, THE—MUC—Jeanne Crain, George Nader, Bert Lahr—Cute novelty has angles for the selling—87m.—see Oct. 5 issue—Leg.: B—(Technicolor)—(CinemaScope). (5606)
 SHRIKE, THE—D—Jose Ferrer, June Allyson, Kendall Clark—Psychological drama has angles—88m.—see May 18 issue. (535)
 SIX BRIDGES TO CROSS—MD—Tany Curtis, Julie Adams, George Nader—Okeh action meller—96m.—see Jan. 26 issue—Leg.: B. (512)
 SMOKE SIGNAL—MD—Dana Andrews, Piper Laurie, Rex Reason—Okeh program meller—88m.—see Feb. 9 issue—(Technicolor). (516)
 SPOILERS, THE—MD—Jeff Chandler, Anne Baxter, Rory Calhoun—Names will help interesting outdoor meller 84m.—see Dec. 14 issue—(Technicolor). (5607)
 SQUARE JUNGLE, THE—D—Tony Curtis, Pat Crowley, Ernest Borgnine—Interesting program entry—86m.—see Dec. 14 issue. (5608)
 TARANTULA—MD—John Agar, Mara Corday, Lea G. Carroll—Gaad horror exploitation item—80m.—see Nov. 16 issue. (5605)
 THIS ISLAND EARTH—SFD—Jeff Morrow, Faith Domergue, Rex Reason—Gaad programmer—87m.—see April 6 issue—(Technicolor). (527)
 TO HELL AND BACK—BID—Audie Murphy, Marshall Thompson, Charles Drake—Well-made war film should have wide appeal—106m.—see July 27 issue—(Print by Technicolor)—(CinemaScope). (539, CinemaScope)—(540, Standard)

TO BE REVIEWED OR IN PRODUCTION

APACHE AGENT—Audie Murphy, Anne Bancroft, Pat Crowley—(Technicolor)—(CinemaScope).
 AWAY ALL BOATS—Jeff Chandler, George Nader, Julie Adams—(Technicolor)—(VistaVision)—(Made in the Virgin Islands).
 BACKLASH—Richard Widmark, Donna Reed—(Technicolor).
 CONGO CROSSING—Virginia Mayo, George Nader, Peter Lorre—(Technicolor).
 CREATURE WALKS AMONG US, THE—Jeff Morrow, Rex Reason, Leigh Snowden.
 CRY INNOCENT—Merle Oberon, Lex Barker.
 DAY OF FURY, A—Dale Robertson, Jock Mahoney—(Print by Technicolor).
 GENTLE WEB, THE—Esther Williams, George Nader.
 GUN SHY—Jock Mahoney, Martha Hyer, Lyle Bettger—(Print by Technicolor).
 JOHNNY SALVO—Ray Danton, Leigh Snowden, Grant Williams.
 KETTLES IN THE OZARKS, THE—Marjorie Main, Arthur Hunnicut, Una Merkel.
 NEVER SAY GOODBYE—Rock Hudson, Cornell Borchers, George Sanders—(Technicolor).
 PILLARS OF THE SKY—Jeff Chandler, Dorothy Malone, Ward Bond—(Technicolor)—(CinemaScope).
 RAW EDGE—Yvonne DeCarlo, Rory Calhoun.
 RAWHIDE YEARS, THE—Tony Curtis, Colleen Miller, Arthur Kennedy—(Technicolor).
 RED SUNDOWN—Rory Calhoun, Martha Hyer, Dean Jagger.
 STAR IN THE DUST—John Agar, Mamie Van Doren—(Technicolor).
 THERE'S ALWAYS TOMORROW—Barbara Stanwyck, Fred MacMurray, Joan Bennett. (5610)
 TOY TIGER—Jeff Chandler, Laraine Day, Tim Hovey—(Technicolor).
 WORLD IN MY CORNER—Audie Murphy, Barbara Rush, Jeff Morrow.
 WRITTEN ON THE WIND—Rock Hudson, Lauren Bacall, Robert Stack—(Technicolor).

Warners

(1954-55 releases from 401)

BATTLE CRY—MD—Van Heflin, Aldo Ray, Mona Freeman—High rating Marine yarn—148m.—see Feb. 9 issue—Leg.: B—(WarnerColor)—(CinemaScope). (411)
 BLOOD ALLEY—MD—John Wayne, Lauren Bacall, Paul Fix—Adventure yarn has angles to sell—115m.—see Sept. 21 issue—Leg.: B—(WarnerColor)—(CinemaScope). (502)
 COURT MARTIAL OF BILLY MITCHELL, THE—D—Gary Cooper, Charles Bickford, Ralph Bellamy—High rating presentation—100m.—see Dec. 14 issue—(WarnerColor)—(CinemaScope). (507)
 DAM BUSTERS, THE—MD—Richard Todd, Michael Redgrave, Ursula Jeans—Highly interesting war entry—102m.—see June 29 issue—(English-made). (420)

EAST OF EDEN—D—Julie Harris, James Dean, Raymond Massey—High rating drama—115m.—see Feb. 23 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (414)
 HELEN OF TROY—COSMD—Rosanna Podesta, Jack Sernas, Sir Cedric Hradwicke—Spectacle will need plenty of selling—118m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope)—(Made in Italy). (510)
 HELL ON FRISCO BAY—MD—Alan Ladd, Edward G. Robinson, Joanne Dru—Entry has action and names to help—98m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope). (509)
 I DIED A THOUSAND TIMES—MD—Jack Palance, Shelley Winters, Lori Nelson—Interesting meller has angles—109m.—see Oct. 19 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (505)
 ILLEGAL—D—Edward G. Robinson, Nina Foch, Hugh Marlowe—Programmer has the angles—88m.—see Sept. 7 issue. (503)
 JUMP INTO HELL—ACD—Jack Sernas, Kurt Kasznar, Arnold Moss—Rugged war entry should do okeh in action spots as programmer—93m.—see April 6 issue. (410)
 LAND OF THE PHARAHS—HISD—Jack Hawkins, Joan Collins, Dewey Martin, Luisa Boni—Highly interesting entry—105m.—see June 29 issue—Leg.: B—(WarnerColor)—(CinemaScope)—(English-made)—(Filmed in Egypt and Italy). (419)
 LIFE OF EMILE ZOLA, THE—D—Paul Muni, Gale Sondergaard, Joseph Schildkraut—Names should help class reissue—116m.—see Jan. 11 issue. (550)
 LONE RANGER, THE—W—Clayton Moore, Jay Silverheels, Bonita Granville—Well-made action entry has angles—86m.—see Jan. 11 issue—(WarnerColor). (511)
 MCCONNELL STORY, THE—BID—Alan Ladd, June Allyson, James Whitmore—Names will help average service biography—107m.—see Sept. 7 issue—(WarnerColor)—(CinemaScope). (501)
 MISTER ROBERTS—C—Henry Fonda, James Cagney, Jack Lemmon—High rating—123m.—see June 1 issue—Leg.: B—(WarnerColor)—(CinemaScope). (418)
 NEW YORK CONFIDENTIAL—MD—Broderick Crawford, Richard Conte, Marilyn Maxwell—Okeh program entry—87m.—see Feb. 23 issue—Leg.: B. (413)
 PETE KELLY'S BLUES—DMU—Jack Webb, Janet Leigh, Edmond O'Brien—Highly entertaining jazz age melodrama—95m.—see Aug. 10 issue—Leg.: B—WarnerColor)—(Print by Technicolor)—(CinemaScope). (421)
 REBEL WITHOUT A CAUSE—D—James Dean, Natalie Wood, Jim Backus—Engrassing drama of juvenile delinquency should hit the better maney—111m.—see Nov. 2 issue—(WarnerColor)—(CinemaScope). (504)
 SEA CHASE, THE—MD—John Wayne, Lana Turner, Iab Hunter—Interesting meller has names and entertainment angles—118m.—see May 18 issue—Leg.: B—(WarnerColor)—(CinemaScope). (416)
 SINCERELY YOURS—DMU—Liberace, Joanne Dru, Dorothy Malone—Fine entry for the femme trade—115m.—see Nov. 2 issue—(WarnerColor). (506)
 STRANGE LADY IN TOWN—MD—Greer Garson, Dana Andrews, Cameron Mitchell—Entertaining entry needs sales push—112m.—see Apr. 20 issue—(WarnerColor)—(CinemaScope). (415)
 TALL MAN RIDING—W—Randolph Scott, Dorothy Malone, Peggie Castle—Okey western—83m.—see May 18 issue—(WarnerColor). (417)
 TARGET ZERO—AD—Richard Conte, Peggie Castle, Charles Bronson—Entertaining war entry—92m.—see Nov. 30 issue. (508)
 UNCHAINED—MD—Elroy Hirsch, Barbara Hale, Chester Morris—Well made programmer—75m.—see Feb. 9 issue. (412)

TO BE REVIEWED OR IN PRODUCTION

ANIMAL WORLD, THE—Irwin Allen nature documentary—(Technicolor).
 BABY DOLL—Karl Malden, Carroll Baker, Eli Wallach.
 BAD SEED, THE—Nancy Kelly, Patty McCormack, William Hopper.
 CRY IN THE NIGHT, A—Edmond O'Brien, Natalie Wood, Brian Donlevy.
 GIANT—Elizabeth Taylor, Rock Hudson, James Dean—(WarnerColor).
 GOODBYE, MY LADY—Walter Brennan, Brandon de Wilde, Phil Harris.
 MIRACLE IN THE RAIN—Van Johnson, Jane Wyman—107m. (512)
 MOBY DICK—Gregory Peck, Leo Genn, Richard Basehart—(Technicolor)—(CinemaScope)—(Made in Wales).
 OLD MAN AND THE SEA, THE—Spencer Tracy—(Warner Color)—(CinemaScope)—(Made in Cuba).
 RIVER CHANGES, THE—Rosanna Rory, Harold Maresch—91m.—(Made in Germany). (513)
 SANTIAGO—Alan Ladd, Rosanna Podesta, Lloyd Nolan—(WarnerColor)—(Wide-screen).
 SEARCHERS, THE—John Wayne, Jeffrey Hunter, Vera Miles—(Technicolor)—(VistaVision).
 SERENADE—Mario Lanza, Joan Fontaine, Vincent Price—(WarnerColor)—(Made in Mexico).
 SEVEN MEN FROM NOW—Randolph Scott, Gail Russell, Lee Mervin.
 SPIRIT OF ST. LOUIS, THE—James Stewart—(Warner Color)—(CinemaScope).
 STEEL JUNGLE, THE—Perry Lopez, Beverly Garland, Walter Abel—86m. (514).

Miscellaneous

(Distributors' addresses will be furnished on request)
 APACHE WOMAN—W—Lloyd Bridges, Joan Taylor, Lance Fuller—Action programmer for the lower half—83m.—see Nov. 2 issue—(Pathe Color)—(American Releasing).
 BEAST WITH 1,000,000 EYES, THE—MD—Paul Birch, Lorna Thayer, Dona Cole—For the lower half—78m.—see Nov. 16 issue—(American Releasing).
 BLONDE PICK-UP, THE—Exploitation film for the duallers—57m.—see April 6 issue—(Globe Roadshows).
 BREVITIES OF 1955—BUR—Fair Negra burlesque entry—52m.—see Aug. 10 issue—(Union).
 BURLESQUE FOLLIES—BUR—Satisfactory far burlesque spots—57m.—see June 29 issue—(Exclusive).

CINERAMA HOLIDAY—NOY—Betty and John Morsh; Beatrice and Fred Troller—Highly attractive second Cinerama novelty—119m.—see Feb. 23 issue (Technicolor)—(Cinerama)—(Stanley-Warner Cinerama).

DEATH TIDE—MD—For the lower half—69m.—see March 23 issue—(Beverly).

DEMENTIA—MD—Adrienne Barrett, Bruno Ve Sota—Exploitation entry, suited for particular situations only—55m.—see Jan. 25 issue—(Van Wolf-API).

FIVE GUNS WEST—W—John Lund, Dorothy Malone, Touch Connors—Better than average western—78m.—see May 4 issue—(PatheColor)—(American Releasing Corp.).

FURY IN PARADISE—MD—For the lower half—77m.—see Oct. 5 issue—(Eastman Color by Pothe)—(Made in Mexico)—(Gibraltar).

GANGBUSTERS—MD—Okeh for the programmers—78m.—see Jan. 26 issue—Leg.: B—(Visual Drama).

LIFE AT STAKE, A—MD—Angela Lansbury, Keith Andes, Douglass Dumbrille—For the lower half—78m.—see Aug. 24 issue—(Gibraltar).

MAMBO BURLESK—BUR—Satisfactory for burlesque spots—52m.—see June 1 issue—(Mishkin).

MAU MAU—DOC—Well-made documentary with angles—53m.—see July 27 issue—(Color)—(Filmed in Kenya)—(Brenner).

MURDER IN VILLA CAPRI—MD—Mediocre lower half filler—68m.—see June 15 issue—(Screen Guild).

NAKED AMAZON—DOC—Interesting documentary—70m.—see June 29 issue—Leg.: B—(Times).

NAUGHTY NEW ORLEANS—MUC—Satisfactory entry for spots that can play it—63m.—see May 18 issue—(Eastman color)—(Union).

OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).

ONE WAY TICKET TO HELL—MD—Barbara Marks, Robert A. Sherry—Fair exploitable programmer on dope use for action houses—65m.—see Dec. 28 issue—(Eden).

OPEN SECRET—MD—John Ireland, Jane Randolph—For the lower half—67m.—see June 15 issue—(Marathon).

OUTLAW TREASURE—W—Mediocre western—67m.—see July 27 issue—(American Releasing).

ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Nat "King" Cole, Leonard Darnell, Dinah Washington—Names will help this in Negro spots—70m.—see Oct. 5 issue—(Kaleidoscopic WonderColor)—(Studio).

STRIPS AROUND THE WORLD—BUR—Satisfactory for burlesque spots—55m.—see July 27 issue—(Mishkin).

TEASERAMA—BUR—Okeh exploitation burlesque entry—69m.—see Jan. 26 issue—(Eastman color)—(Beautiful).

WEDDING NIGHT FROLICS—BUR—Lili St. Cyr—Fair burlesque entry—66m.—Partly in color—(Union).

FRONT PAGE STORY—MD—Jack Hawkins—Fair meller for the art spots—95m.—see May 18 issue (English made)—(Associated Artists).

FUSS OVER FEATHERS—CD—Cute import for art spots—84m.—see Jan. 26 issue—(English-made)—(Associated Artists).

GREEN SCARF, THE—MYD—Michael Redgrave—Interesting entry for art and specialty spots—82m.—see Jan. 26 issue—(English-made)—(Associated Artists).

INTRUDER, THE—MD—Jack Hawkins—Mildly interesting import—84m.—see Feb. 23 issue—(English-made)—(Associated Artists).

JOHN WESLEY—BID—Fair biography for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(English-made)—(Methodist Church-Ronk).

MIDNIGHT EPISODE—MYC—Stanley Holloway—Entertaining entry for the art spots—78m.—see June 1 issue—(English-made)—(Fine Arts).

NIGHT MY NUMBER CAME UP, THE—D—Michael Regrave, Sheila Sim, Alexander Knox—Well made, off-beat entry—94m.—see Dec. 28 issue—(English-made)—(Continental).

SCOTCH ON THE ROCKS—C—Comedy import for the art and specialty spots—77m.—see July 28 issue—(English-made)—(Kingsley-International).

TECKMAN MYSTERY, THE—MY—Margaret Leighton—Interesting programmer—90m.—see Sept. 7 issue—(English-made)—(Associated Artists).

THEY WHO DARE—MD—Dirk Bogarde, Denholm Elliott, Akim Tomiroff—Interesting war entry—101m.—see Jan. 25 issue—(Technicolor)—(English-made)—(Famous).

THREE CASES OF MURDER—MD—Off beat three part melodrama for art spots—99m.—see May 18 issue—(English-made)—(Associated Artists).

TO PARIS WITH LOVE—C—Alec Guinness, Odile Versois—Guinness draw makes this an art house natural with possibilities elsewhere—78m.—see May 18 issue—(Technicolor)—(English-made)—(Continental).

HEARTBREAK RIDGE—DOC—Well-made Korean war documentary for art spots—86m.—see May 18 issue—(French made)—(English titles and narration)—(Eastman color)—(Stereophonic sound and Perspectascope)—(Tudor).

HILL 24 DOESN'T ANSWER—AD—Edward Mulhore, Hoya Hararit, Michael Wager—Highly interesting, well made import—100m.—see Nov. 30 issue—(Israeli-made)—(English Language)—(Continental).

HIROSHIMA—DOC—Quality import for the art spots—85m.—see June 15 issue—(Japanese-made)—(English titles)—(Continental).

HOLIDAY FOR HENRIETTA—C—Amusing import—103m.—see Feb. 23 issue—(French-made)—(English titles)—Leg.: B—(Ardee).

IMMORTAL CITY, THE—DOC—78m.—see March 9 issue—(Technicolor)—(Italian-Made)—(Buena Vista through various franchise holders).

IMPOSTER, THE—MD—Okeh Oriental import for the art houses—89m.—see April 6 issue—(Japanese-made)—(English titles)—(Brandon).

KING OF THE CORAL SEA—MD—Chips Rafferty—Good programmer—87m.—see July 27 issue—(Filmed in Australia)—(Realart).

LETTERS FROM MY WINDMILL—CD—Henri Vilbert—Entertaining Marcel Pagnol import for art and specialty houses—118m.—see Jan. 11 issue—(French-made)—(English titles)—(Tohan).

MERRY-GO-ROUND—CD—Fair import for art spots and German language houses—100m.—see April 20 issue—(German made)—(English titles)—(Casino).

NAKED HEART, THE—D—Michelle Morgan, Kieron Moore, Françoise Rosoy—Okeh for the art spots—96m.—see March 9 issue—(Filmed in Canada)—(Associated Artists).

NO WAY BACK—MD—Good import for the art spots—87m.—see June 15 issue—(German-made)—(English titles)—(Fine Arts).

ONE STEP TO ETERNITY—D—Corinne Calvet, Michel Auclair, Danielle Darrieux—Names may help in art spots—94 1/2m.—see Dec. 14 issue—(French-made)—(English titles and narration)—(Ellis).

PARIS INCIDENT—CD—Fine import for the art and class spots—90m.—see July 28 issue—(French-made)—(English titles)—(Davis).

PICASSO—DOC—Top documentary for art houses—50m.—see Jan. 11 issue—(Ferranicolor)—(French and Italian made)—(English narration)—(Van Wolf-API).

PRINCESS CINDERELLA—FAN—Should appeal most to juvenile audiences—72m.—see April 6 issue—(Italian-made)—(Dubbed in English)—(Carroll).

SAMURAI—ACD—Quality import for the art spots—93m.—see Dec. 14 issue—(Eastman Color)—(Japanese-made)—(English titles)—(Fine Arts).

SHEEP HAS FIVE LEGS, THE—CD—Fernandel—Highly amusing art house import—95m.—see Aug. 24 issue—(French-made)—(English titles)—(United Motion Picture Organization).

SIDE STREET STORY—D—Toto—Good Italian import for the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).

SINS OF POMPEII—COSMD—Micheline Prelle, George Marchal, Marcel Harrand—For exploitation spots and dwellers—70m.—see Oct. 5 issue—(Italian-made)—(Visual Drama).

SKANDERBEG—HISD—Historical action drama for Russian spots—95m.—see July 28 issue—(Russian-made)—(English titles)—(Sovcolor)—(Artkino).

STRANGE PASSION, THE—D—Arturo De Cordova—Import for the art spots—82m.—see Jan. 25 issue—(Mexican-made)—(Spanish-language)—(English titles)—(Meadow).

THIS MAN IS DANGEROUS—MD—Edward Constantine—Import for program—81m.—see Aug. 24 issue—Leg.: B—(French-made)—(Dubbed in English)—(Fortune).

TOO BAD SHE'S BAD—C—Sophia Loren, Vittorio De Sica, Marcello Mastroianni—Highly amusing import—95m.—see Jan. 25 issue—(Italian-made)—(English titles).

TRUE AND THE FALSE, THE—D—Signe Hasso—Satisfactory import for art spots—79m.—see Jan. 26 issue—(Swedish-made)—(English dialogue)—(Helene Davis).

UMBERTO D.—D—Carlo Battisti, Maria Pio Cosilio—Superior import for art houses—89m.—see Nov. 30 issue—Leg.: B—(Italian-made)—(English titles)—(Davidson).

WAGES OF FEAR, THE—MD—Superior import for the art spots—106m.—see Feb. 23 issue—(French-made)—(English titles)—(International Affiliates).

Foreign-Made

(Distributors' addresses will be furnished on request)

ASCENT TO HEAVEN—CD—Okeh import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Class-Mohme).

BALLET DE FRANCE—Ballet Feature—Import for the art houses—83m.—see Oct. 19 issue—(French-made)—(English narration)—(Lewis).

BED, THE—CD—Richard Todd, Jeanne Moreau, Martine Carol—Well made and highly exploitable import for the art spots—101m.—see Aug. 10 issue—Leg.: C—(English titles)—(Getz-Kingsley).

CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Russian-made)—(English dialogue)—(Sovcolor)—(Artkino).

DEVOTION—Fair import for art spots and those that play Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).

DIABOLIQUE—MYD—Simone Signoret, Vera Clouzot, Paul Meurisse—Well made and highly suspenseful import—107m.—Leg.: B—(French-made)—(English titles)—(UMPO).

DR. KNOCK—C—Louis Jouvet—Amusing import for the art spots—102m.—see Nov. 30 issue—(French-made)—(English titles)—(Lewis).

GAME OF LOVE, THE—D—One of the better imports—108m.—see Feb. 9 issue—(French-made)—(English titles)—Leg.: C—(Times).

GATE OF HELL—D—Machiko Kyo—Outstanding entry for the art spots—89m.—see April 20 issue—(Japanese made)—(English titles)—(Eastman color)—(Harrison).

GRAN VARIETA—CDMU—Vittorio De Sica—Okeh import for art spots—102m.—see June 1 issue—(Italian-made)—(English titles)—(Color)—(Continental).

GREAT ADVENTURE, THE—OD—Excellent import for the art spots—75m.—see June 15 issue—(Swedish-made)—(English narration)—(De Röchmont).

HALF A CENTURY OF SONGS—MU—Silvana Pampanini, —Strictly for Italian audiences—95m.—see Nov. 17 issue—(Ferranicolor)—(Italian-made)—(English titles)—(Continental).

HAMIDO—MD—Import has selling angles and novelty—122m.—see June 1 issue—(Egyptian-made)—(English title)—(Gould).

English Films

ALIAS JOHN PRESTON—D—Betta St. John, Alexander Knox—Average programmer—71m.—see Dec. 14 issue—(English-made)—(Associated Artists).

APPOINTMENT IN LONDON—MD—Dirk Bogarde—Fair entry of British Air Force—96m.—see June 29 issue—(English-made)—(Associated Artists).

BELLES OF ST. TRINIAN'S, THE—C—Alistair Sim—Okeh import for art and specialty spots—90m.—see Feb. 9 issue—Leg.: B—(English-made)—(Associated Artists).

CHANCE MEETING—D—Odile Versois—Interesting programmer for English spots—94m.—see May 18 issue—Leg.: B—(English-made)—(Pacemaker).

COURT MARTIAL—D—David Niven, Margaret Leighton—Well made and highly interesting item for the art and specialty spots—101m.—see Aug. 10 issue—Leg.: B—(Kingsley International).

DEVIL GIRL FROM MARS—SFD—Science-fiction import for the lower half—77m.—April 6 issue—(English-made)—(Spartan).

EDGE OF DIVORCE—D—Valerie Hobson—Dreary domestic drama for the art houses—83m.—see July 28 issue—(English-made)—(Kingsley International).

EIGHT O'CLOCK WALK—MD—Richard Attenborough—For the art and specialty houses—87m.—see June 15 issue—(English-made)—(Associated Artists).

FOR BETTER, FOR WORSE—C—Dirk Bogarde—Lightweight entry for art spots—75m.—see Jan. 26 issue—(English-made)—(Eastman color)—(Stratford).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bod. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4028, 4029, and 4030 of The Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
Columbia					
Two Reel COMEDIES					
ALL-STAR (6)					
8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m. 4035	
8412	(Oct. 27)	He Took A Powder (Quillen-Vernon)	F	17m. 4056	
8413	(Nov. 24)	Hook A Crook (Besser)	F	16m. 4074	

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
ASSORTED FAVORITE REPRINTS (6)					
8421	(Sept. 8)	Honeymoon Blues (Hugh Herbert)	F	17m. 4035	
8422	(Nov. 10)	The Jury Goes Round 'N' Round (Vague)	F	18m. 4064	
8423	(Dec. 15)	Should Husbands Marry? (Herbert)	F	17m. 4074	
COMEDY FAVORITE RE-RELEASES (6)					
8431	(Oct. 13)	Pardon My Lamp Chop (Schilling & Lane)	B	17m. 4064	
8432	(Dec. 1)	Radio Romeo (VonZell)	F	17 1/2m. 4074	
8433	(Dec. 29)	Wedlock Deadlock (deRita)	G	16m. 4075	
CINEMASCOPE MUSICAL TRAVELARK (Technicolor)					
(.....) Wonders of Manhattan					
SERIALS (3) (1954-55)					
7120	(Nov. 11)	Riding With Buffalo Bill	F	15ep. 3880	
7140	(Feb. 24)	Black Arrow (reissue)	F	15ep. 3933	
7160	(June 9)	Adventures of Captain Africa	F	15ep. 3982	

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
(1955-56)					
8120	(Sept. 22)	The Sea Hound (reissue)	G	15ep. 4036	
8140	(Jan. 6)	Pearls of the Wilderness			
THE THREE STOOGES (8)					
8401	(Sept. 1)	Whom-Bam-Slom	F	16m. 4036	
8402	(Oct. 6)	Hot Ice	F	16 1/2m. 4056	
8403	(Nov. 3)	Blunder Boys	G	9m. 3934	
8404	(Jan. 5)	Husbands Beware			
CANDID MICROPHONES (6) (1954-55)					
(Reissues)					
7551	(Sept. 23)	Series 1, No. 1	E	10m. 3843	
7552	(Dec. 2)	Series 1, No. 2	E	10 1/2m. 3894	
7553	(Jan. 13)	Series 1, No. 3	G	10 1/2m. 3900	
7554	(Mar. 3)	Series 2, No. 1	E	9m. 3934	
7555	(June 2)	Series 2, No. 2	E	11m. 3995	
(1955-56)					
8551	(Sept. 15)	Series 2, No. 3	G	10 1/2m. 4043	
8552	(Dec. 8)	Series 2, No. 4	E	10 1/2m. 4082	
8553	(Jan. 12)	Series 2, No. 5			

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed in Pink Section. Includes sections like COLOR FAVORITES (15) (1954-55), MR. MAGOO (4) (Technicolor), SCREEN SNAPSHOTS (19) (1954-55), THRILLS OF MUSIC (6) (Reissues), UPA ASSORTED CARTOONS (4) (Technicolor), WORLD OF SPORTS (10) (1954-55), MGM TWO REEL SPECIAL (One Reel) CARTOONS (16), CINEMASCOPE CARTOONS (6) (Technicolor), GOLD MEDAL REPRINT CARTOONS (14) (Technicolor).

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed in Pink Section. Includes sections like W-768 (Jan. 20) The Cat That Hated People (TA), W-769 (Feb. 2) Professor Tom (T-J), W-770 (Feb. 17) Mouse Cleaning (T-J), W-771 (Mar. 2) Goggle Fishing Bear (B-B), W-772 (Mar. 16) House Of Tomorrow (T-A), W-773 (Apr. 6) Doggone Tired (T-A), W-774 (Apr. 27) Counterfeit Cat (T-A), CARTOONS (6) (Technicolor) (T-J Tom and Jerry), W-741 (Sept. 2) Designs On Jerry (T-J), W-742 (Sept. 30) The First Bad Man, W-743 (Oct. 14) Smarty Cat (T-J), W-744 (Oct. 28) Deputy Droopy, W-745 (Nov. 11) Pecos Pest (T-J), W-746 (Nov. 25) Cellbound, PASSING PARADES (6) (Reissues), P-771 (Oct. 7) That Mothers Might Live, P-772 (Dec. 9) The Story Of Dr. Jenner, P-773 (Feb. 10) The Baron And The Rose, P-774 (Apr. 20) Goodbye, Miss Turlock, P-775 (June 1) Stairway To Light, P-776 (July 6) Story That Couldn't Be Printed, ROBERT BENCHLEYS (6) (Reissues), B-721 (Sept. 23) How To Sleep, B-722 (Nov. 4) A Night At The Movies, B-723 (Jan. 13) See Your Doctor, B-724 (Mar. 9) Courtship Of The Newt, B-725 (May 11) How Ta Sublet, B-726 (June 15) Mental Poise, Paramount CARTOON CHAMPION REISSUES (Technicolor) (12), S15-1 (Sept. 30) The Might Makes Right, S15-2 (Sept. 30) The Old Shell Game, S15-3 (Sept. 30) The Little Cut Up, S15-4 (Sept. 30) Hep Cat Symphony, S15-5 (Sept. 30) Little Red School Mouse, S15-6 (Sept. 30) Leprechaun's Gold, S15-7 (Sept. 30) Quack-A-Doodle Doo, S15-8 (Sept. 30) Teacher's Pest, S15-9 (Sept. 30) Tarts and Flowers, S15-10 (Sept. 30) Pleased To Eat You, S15-11 (Sept. 30) Goofy Goofy Gander, S15-12 (Sept. 30) Saved By The Bell, CASPER CARTOONS (6) (1954-55) (Technicolor), B14-1 (Oct. 15) Boos and Arrows, B14-2 (Dec. 3) Boo Ribbon Winner, B14-3 (Jan. 28) Hide and Shriek, B14-4 (Mar. 4) Keep Your Grin Up, B14-5 (May 27) Spooking With A Brogue, B14-6 (July 15) Bull Fright, (1955-56) (6), B15-1 (Oct. 21) Red White And Boo, B15-2 (Dec. 23) Boo Kind To Animals, GRANTLAND RICE SPOTLIGHTS (12), R14-1 (Oct. 1) Twin Riding Champs, R14-2 (Oct. 22) Hot and Cold Glides, Slides and Rides, R14-3 (Nov. 5) Where Everybody Rides, R14-4 (Dec. 10) Boyhood Thrills, R14-5 (Dec. 24) The Pike's Peak Arena, R14-6 (Feb. 11) Swim and Survive, R14-7 (Apr. 8) Baseball's Acrobatic Ace, R14-8 (May 13) Tumbling Jamboree, R14-9 (June 10) High Score Bowling, R14-10 (July 15) San Fernando Riding Champs, R14-11 (July 14) Pacific Salmon Parade, R14-12 (Sept. 23) Championship Irish Thoroughbreds, (1955-56) (6), R15-1 (Oct. 7) Sporting Dogs Afield, R15-2 (Nov. 18) A Nation Of Athletes, HERMAN AND CATNIP CARTOONS (4) (Technicolor), H14-1 (Nov. 26) Rall-Rodents, H14-2 (Feb. 2) Robin Rodenthood, H14-3 (Apr. 8) A Bicep Built For Two, H14-4 (Aug. 5) Mouse Trapese, (1955-56), H15-1 (Nov. 25) Mousieur Herman, NOVELTOONS (6) (Technicolor), P14-1 (Oct. 29) Fido Beta Kappu, P14-2 (Dec. 17) No Ifs, Ands Or Butts, P14-3 (Feb. 4) Dizzy Dishes, P14-4 (Mar. 25) Git Along Lil' Duckie, P14-5 (June 10) News Hound, P14-6 (July 8) Poop Goes The Weasel, (1955-56), P15-1 (Sept. 30) Rabbit Punch, P15-2 (Oct. 14) Little Audrey Riding Hood, P15-3 (Dec. 30) Kitty Cornered,

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed in Pink Section. Includes sections like PACEMAKERS (6), K14-1 (Oct. 2) Drilling For Girls In Texas, K14-2 (Dec. 17) How Ta Win At The Races, K14-3 (Jan. 21) You're A Trooper, K14-4 (May 20) Five Hundred Horses, K14-5 (June 3) Florida Aflame, K14-6 (June 17) Walk In The Deep, POPEYE CARTOONS (8) (Technicolor), E14-1 (Nov. 12) Private Eye Popeye, E14-2 (Dec. 10) Gopher Spinach, E14-3 (Jan. 14) Cookin' With Gags, E14-4 (Feb. 11) Nurse Ta Meet Ya, E14-5 (Mar. 11) Penny Antics, E14-6 (May 20) Beaus Will Be Beaus, E14-7 (May 27) Gift Of Gag, E14-8 (July 22) Car-azy Drivers (1955-56) (8), E15-1 (Sept. 30) Mister And Mistletoe, E15-2 (Nov. 4) Cops Is Tops, E15-3 (Dec. 9) A Job For A Gob, E15-4 (Jan. 13) Hill Billing And Cooin', SPEAKING OF ANIMALS CHAMPIONS (4) (Reissues), A15-1 (Sept. 30) Tain't So, A15-2 (Sept. 30) Monkey Shines, A15-3 (Sept. 30) Be Kind To Animals, A15-4 (Sept. 30) From A to Zoo, TOPPERS (6), M15-1 (Oct. 7) Three Kisses, M15-2 (Nov. 11) Reunion In Paris, M15-3 (Jan. 27) Animals a la Carte, VISTAVISION SPECIAL Paramout Presents VistaVision, V14-1 (Nov. 5) VistaVision Visits Norway, V14-2 (Apr. 29) Vistavision Visits Mexico, V14-3 (May 27) Vistavision Visits The Sun Trails, V14-4 (July 1) VistaVision Visits Hawaii, V14-5 (Aug. 12) VistaVision Visits Japan, RKO Two Reel BROWN-KIRKWOOD REISSUES (2), 63601 (Sept. 30) Heart Troubles, 63602 (Nov. 4) Put Some Money In The Pot, EDGAR KENNEDY REISSUES (4), 63501 (Sept. 16) No More Relatives, 63502 (Oct. 21) How To Clean House, 63503 (Nov. 25) Dig That Gold, 63504 (Dec. 30) Contest Crazy, LEON ERROL REISSUES (4), 63701 (Sept. 9) Wife Tames Wolf, 63702 (Oct. 14) Dad Always Pays, 63703 (Nov. 18) The Spak Speaks, 63704 (Dec. 23) In Roam 303, RAY WHITLEY REISSUES (2), 63401 (Oct. 28) Musical Bandit, 63402 (Dec. 2) Bar Buckaroos, RKO-PATHÉ SPECIALS (8), 63101 (Sept. 9) The Future Is Now, 63102 (Oct. 14) Golden Glamour, SPORT SPECIALS (2) (1954-55), 53901 (Dec. 10) Football Highlights, 53801 (Apr. 15) Basketball Highlights, 1955-56, 63901 (Dec. 9) Football Headliners, MY PAL REISSUES (2), 63201 (Oct. 7) Dog Of The Wild, 63202 (Nov. 11) Pal, Canine Detective, GIL LAMB REISSUES (2), 63301 (Sept. 23) Groan And Grunt, 63302 (Oct. 28) Bashful Romeo, One Reel SCREENLINERS (13), 64201 (Sept. 16) Gold *(U. S. only), 64202 (Oct. 14) Black Cats And Broomsticks, 64203 (Nov. 11) Make Mine Memories, 64204 (Dec. 9) Teenagers On Trial, 64205 (Jan. 6) Her Honor, The Nurse, 64206 (Feb. 3) Fortune Seekers, 64207 (Mar. 2) We Never Sleep, 64208 (Mar. 30) Where Is Jane Doe?, 64209 (Apr. 27) Merchandise Mort, 64210 (May 25) Phonies Beware!, 64211 (June 22) Emergency Doctor, 64212 (July 20) The Law and the Lab, SPORTSCOPES (13), 64301 (Sept. 2) Game Warden, 64302 (Sept. 30) Gym College, 64303 (Oct. 28) Bonefish And Barracuda, 64304 (Nov. 25) Canadian Carnival, 64305 (Dec. 23) Headpin Hints,

WALT DISNEY CARTOONS (12) (1954-55) (Technicolor)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like Social Lion, Flying Squirrel, Up A Tree.

WALT DISNEY CINEMASCOPE CARTOONS (6) (1954-55) (Technicolor). Includes titles like No' Hunting, Bearly Asleep, Buzzy Bear.

WALT DISNEY CARTOON RE-RELEASES (9) (Technicolor)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like The Pelican And The Snipe, Lake Titicaca, Contrasts in Rhythm.

WILDLIFE ALBUM (Technicolor)

63001 (Oct. 21) The Whitetail Buck E 27 1/2m. 4040

Republic SERIALS (4)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like Dick Tracy's G-Men, Manhunt Of Mystery Island.

20th Century-Fox CINEMASCOPE SPECIALS (Color)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like Tuna Clipper Ship, Stampede City, Birthday Parade.

SEE IT HAPPEN (6) One Reel

6501 (June) Man Vs. Nature G 9m. 4044

SPORTS (6)

3501 (June) Topsy Turvey Thrills G 8m. 4036

CINEMASCOPE TERRYTOONS (Technicolor)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like Willie The Walrus, Good Deed Daly.

TERRYTOONS (16) (Technicolor)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like Gandy Goose in Barnyard, A Yokohama Yankee.

TERRYTOON TOPPER REISSUES (10)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like Dear Old Switzerland, Swooning The Swooners, Gandy Goose.

United Artists SPORT SPECIAL

(.....) Rocky Marciano vs. Archie Moore E 20m. 4044

Universal-International (1954-55) Two Reel

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like Champ Butler Sings, Road Show, The Robins Sling.

MUSICAL FEATURETTES (12)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like Mambo Madness, Ralph Materie And His Orchestra.

SPECIALS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like Speed Sub-Zero, A Gift From Dirk.

SPECIAL CINEMASCOPE FEATURETTE (Technicolor)

2600 (Dec.) Nat King Cole Musical Story E 18m. 4063

VISTARAMA SPECIAL (Cinemascope and other aspect ratios) (Eastman Color)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like Dust Eaters, Moose Country, White Magic.

WALTER LANTZ CARTUNES (13) (Technicolor)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like I'm Cold, Helter Shelter, Crazy Mixed Up Pup.

WALTER LANTZ CARTUNES (6) (Reissues)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like The Band Master, The Mad Hatter, Banquet Busters.

VARIETY VIEWS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like Trouble Bruin, Little Lost Scent, Whatever Goes Up.

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like Monkey Shines, Brooklyn Goes To Las Vegas, Small Wonders.

Warners SPECIALS (WarnerColor)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes title 24 Hour Alert.

COLOR SPECIALS (10)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like Movieland Magic, The Golden Tomorrow, Behind The 8ig Top.

CLASSICS OF THE SCREEN (6)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like Small Town Idol, It Happened To You, Dog In The Orchard.

BLUE RIBBON HIT PARADES (13) (Reissues) (Technicolor)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like Doggone Cats, Rattled Rooster, Fair And Worman.

BUGS BUNNY SPECIALS (8) (Technicolor)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like Knight-Mare Hare, Roman Legion-Hare, Bugs Bonnets.

JOE McDOAKES COMEDIES (6)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like So You Want To Be A Vice-President, So You Want To Be A Policeman.

MELODY MASTER BANDS REISSUES (6)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like Jan Savitt And Band, Artie Shaw And Orch.

MERRIE MELODIES (22) (Technicolor)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like Dime To Retire, Speedy Gonzales, Two Scents Worth.

THE SPORTS PARADE (10) (Technical)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like Picturesque Portugal, Fish Are Where You Find Them.

WARNER SPECIALS (7)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like An Adventure To Remember, Shark Hunting, Faster And Faster.

Miscellaneous

Table with columns: Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like Emperor Penguins, Goya, Grey Ghosts, Hands And Music, Johnny Applessead.

A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
At Gun Paint (CS-TC) Fried MacMurray, Dorothy Malone	Queen Bee Joan Crawford, Barry Sullivan	The Tender Trap (CS-EC) Frank Sinatra, Dorothy Reynolds	The Desperate Hours (VV) Humphrey Bogart, Martha Scott	Texas Lady (SS-TC) Claudette Colbert, Barry Sullivan	A Man Alone (Tricolor) Ray Milland, Mary Murphy	The View From Pamey's Head (CS-DC) Richard Egan, Dana Wynter	The Big Knife (Wild) Jack Palance, Ida Lupino	Running Wild William Campbell, Memie Van Doren	I Died A Thousand Times (CS-WC) Jack Palance, Shelley Winters	Two Gun Lady (Associated) Peggy Castle, William Talman
Bobby Ware Is Missing Neville Brand, Arthur Franz	Three Stripes In The Sun Aldo Ray	Kismet (CS-EC) Howard Keel, Ann Blyth	Lucy Gollant (VV-TC) Jane Wyman, Charlton Heston	Music Land (RE-TC) (Disney)	The Twinkle In God's Eye Mickey Rooney, Coleen Gray	The Deep Blue Sea (CS-DC) (English-made) Vivien Leigh, Kenneth More	Man With The Gun (Goldwyn, Jr.) Robert Mitchum, Jan Sterling	Tarantula John Agar, Mara Corday	Sincerely Yours (WC) Liberace, Joanne Dru	The Lost Of The Desperadoes (Associated) James Craig, Margia Dean
Shack Out On 101 Terry Moore, Frank Lovejoy	'Teen Age Crime Wave Tommy Cook, Sue England	A Guy Named Joe (RE) Spencer Tracy	Artists And Models (VV-TC) Dean Martin, Jerry Lewis	Naked Sea (TC) Allen H. Miner (Documentary)	Mystery Of The Black Jungle Lex Barker, Jane Maxwell	Good Morning, Miss Dove (CS-DC) Jennifer Jones, Robert Stack	The Indian Fighter (Bryna) (CS-EC) Kirk Douglas, Elsa Martinelli	The Court Martial Of Billy Mitchell (CS-WC) Gary Cooper, Ralph Bellamy	The Court Martial Of Billy Mitchell (CS-WC) Gary Cooper, Ralph Bellamy	The African Lian (TC) (Buena Vista) Disney Documentary
Sudden Danger Bill Elliott, Beverly Garland	A Lowless Street (TC) Fanhollah Scott, Angela Lansbury	30 Seconds Over Tokyo (RE) Van Johnson	Hell's Harizan John Ireland, Marla English	No Man's Woman Marie Windsor, John Archer	The Rains Of Ronchipur (CS-DC) Lana Turner, Fred MacMurray	Heidi and Peter (Praesens) (Swiss made) (TC)	Heidi and Peter (Praesens) (Swiss made) (TC)	Johnny Staal Pigeon (RE) Howard Duff	Target Zero Richard Conte, Peggie Castle	I Am A Camera (DCA) (English-made) Julie Harris
Paris Fallies Of 1956 (DC) Forrest Tucker, Margaret Whiting	Hell's Harizan John Ireland, Marla English	Billy, The Kid (RE) Robert Taylor	The Trauble With Harry (VV-TC) Edmund Gwenn, Shirley Maclaine	The Vanishing American Scott Brady, Audrey Totter	The Fighting Chance Rod Cameron, Julie London	Bottom Of The Battle (CS-DC) Van Johnson, Margaret Hayes	The Golden Arm (Preminger) Frank Sinatra, Kim Novak	Target Zero Richard Conte, Peggie Castle	Apache Woman (American) (Pathe Color) Lloyd Bridges, Joan Taylor	The Beast With 1,000,000 Eyes (American) Paul Birch, Lana Thayer
Dig That Uranium Bowery Boys	The Lost Fro-t'er (CS-TC) Anne Bancroft, Victor Mature	Honky Tonk (RE) Clark Gable	The Rose Tattao (VV) Eurt Lancaster, Anna Magnani	The Vanishing American Scott Brady, Audrey Totter	The Fighting Chance Rod Cameron, Julie London	The Man Who Never Was (CS-DC) Clifton Webb, Gloria Grahame	Three Bad Sisters (Bel-Air) John Bromfield, Mala English	Johnny Staal Pigeon (RE) Howard Duff	Hell On Frisca Bay (CS-WC) Alan Ladd, Edw. G. Robinson	Sana Of The South (Buena Vista) (Disney) (RE-TC) Ruth Warrick, Bobby Driscoll
The Deadliest Sin (English-made) Sydney Chaplin, Audrey Dalton	The Cracked Web Frank Lovejoy, Marl Blanchard	Guys and Dolls (CS-EC) Marlon Brando, Vivian Blaine, Frank Sinatra (Goldwyn)	The Trauble With Harry (VV-TC) Edmund Gwenn, Shirley Maclaine	Secret Venture (English-made) Kent Taylor	The Lieutenant (CS-DC) Tom Ewell, Sheree North	The Man Who Never Was (CS-DC) Clifton Webb, Gloria Grahame	Killer's Kiss (Kubrick-Bousel) Frank Silvera, Irene Kane	The Spoilers (TC) Jeff Chandler, Anne Baxter	Hell On Frisca Bay (CS-WC) Alan Ladd, Edw. G. Robinson	Sana Of The South (Buena Vista) (Disney) (RE-TC) Ruth Warrick, Bobby Driscoll
Invasion Of The Body Snatchers (SS) Kevin McCarthy, Dana Wynter	Inside Detrait Dennis O'Keefe, Tina Carver	I'll Cry Tomorrow Susan Hayward, Richard Conte	The Rose Tattao (VV) Eurt Lancaster, Anna Magnani	The Fighting Chance Rod Cameron, Julie London	Bottom Of The Battle (CS-DC) Van Johnson, Margaret Hayes	The Man Who Never Was (CS-DC) Clifton Webb, Gloria Grahame	Top Gun (Fame) Sterling Hayden, Karen Booth	The Square Jungle Tony Curtis, Pat Crowley	Helen Of Troy (CS-WC) (Made in Italy) Rasanna Podesta, Jack Sernas	The Littlest Outlaw (Buena Vista) Disney (Made in Mexico) Pedro Armendariz, Joseph Calleja
Na Place To Hide (DC) David Brian, Marsha Hunt	Picnic (CS-TC) William Holden, Rosalind Russell, Kim Novak	Diane (CS-EC) Lana Turner, Pedra Armendariz	The Rose Tattao (VV) Eurt Lancaster, Anna Magnani	Jaguar Sabu	The Man Who Never Was (CS-DC) Clifton Webb, Gloria Grahame	The Killer Is Loose (Crown) Joseph Cotton, Rhonda Fleming	All That Heaven Allows (TC) Jane Wyman, Rock Hudson	The Lone Ranger (WC) Clayton Moore, Bonita Granville	Helen Of Troy (CS-WC) (Made in Italy) Rasanna Podesta, Jack Sernas	The Littlest Outlaw (Buena Vista) Disney (Made in Mexico) Pedro Armendariz, Joseph Calleja
Thunderstorm (Spanish-made) Linda Christian, Carlos Thompson	The Houston Story Gene Barry, Barbara Hale	Ransom! Glenn Ford, Donna Reed	The Rose Tattao (VV) Eurt Lancaster, Anna Magnani	Flame Of The Islands (Tricolor) Yvonne DeCarlo, Zachary Scott	The Man Who Never Was (CS-DC) Clifton Webb, Gloria Grahame	The Killer Is Loose (Crown) Joseph Cotton, Rhonda Fleming	There's Always Tomorrow Barbara Stanwyck, Fred MacMurray	The Benny Goodman Story (TC) Steve Allen, Donna Reed	Helen Of Troy (CS-WC) (Made in Italy) Rasanna Podesta, Jack Sernas	The Littlest Outlaw (Buena Vista) Disney (Made in Mexico) Pedro Armendariz, Joseph Calleja
The Four Seasons (Pathe Color) David Wayne, Marcia Henderson	Battle Stations John Lund, William Bendix	Forever Darling (CS-EC) Lucille Ball, Desi Arnaz	The Rose Tattao (VV) Eurt Lancaster, Anna Magnani	Hidden Guns Bruce Bennett, Angie Dickinson	The Man Who Never Was (CS-DC) Clifton Webb, Gloria Grahame	The Killer Is Loose (Crown) Joseph Cotton, Rhonda Fleming	Let's Make Up (Wilcox) (EC) Errol Flynn, Anna Neagle	The Benny Goodman Story (TC) Steve Allen, Donna Reed	Helen Of Troy (CS-WC) (Made in Italy) Rasanna Podesta, Jack Sernas	The Littlest Outlaw (Buena Vista) Disney (Made in Mexico) Pedro Armendariz, Joseph Calleja
The Wicked Wife (English-made) Nigel Patrick, Maira Lister	Fury At Gunsight Pass David Brian, Lisa Davis	The Last Hunt (CS-EC) Stewart Granger, Robert Taylor	The Rose Tattao (VV) Eurt Lancaster, Anna Magnani	When Gangland Strikes John Hudson, Raymond Greenleaf	The Man Who Never Was (CS-DC) Clifton Webb, Gloria Grahame	The Killer Is Loose (Crown) Joseph Cotton, Rhonda Fleming	Let's Make Up (Wilcox) (EC) Errol Flynn, Anna Neagle	The Benny Goodman Story (TC) Steve Allen, Donna Reed	Helen Of Troy (CS-WC) (Made in Italy) Rasanna Podesta, Jack Sernas	The Littlest Outlaw (Buena Vista) Disney (Made in Mexico) Pedro Armendariz, Joseph Calleja

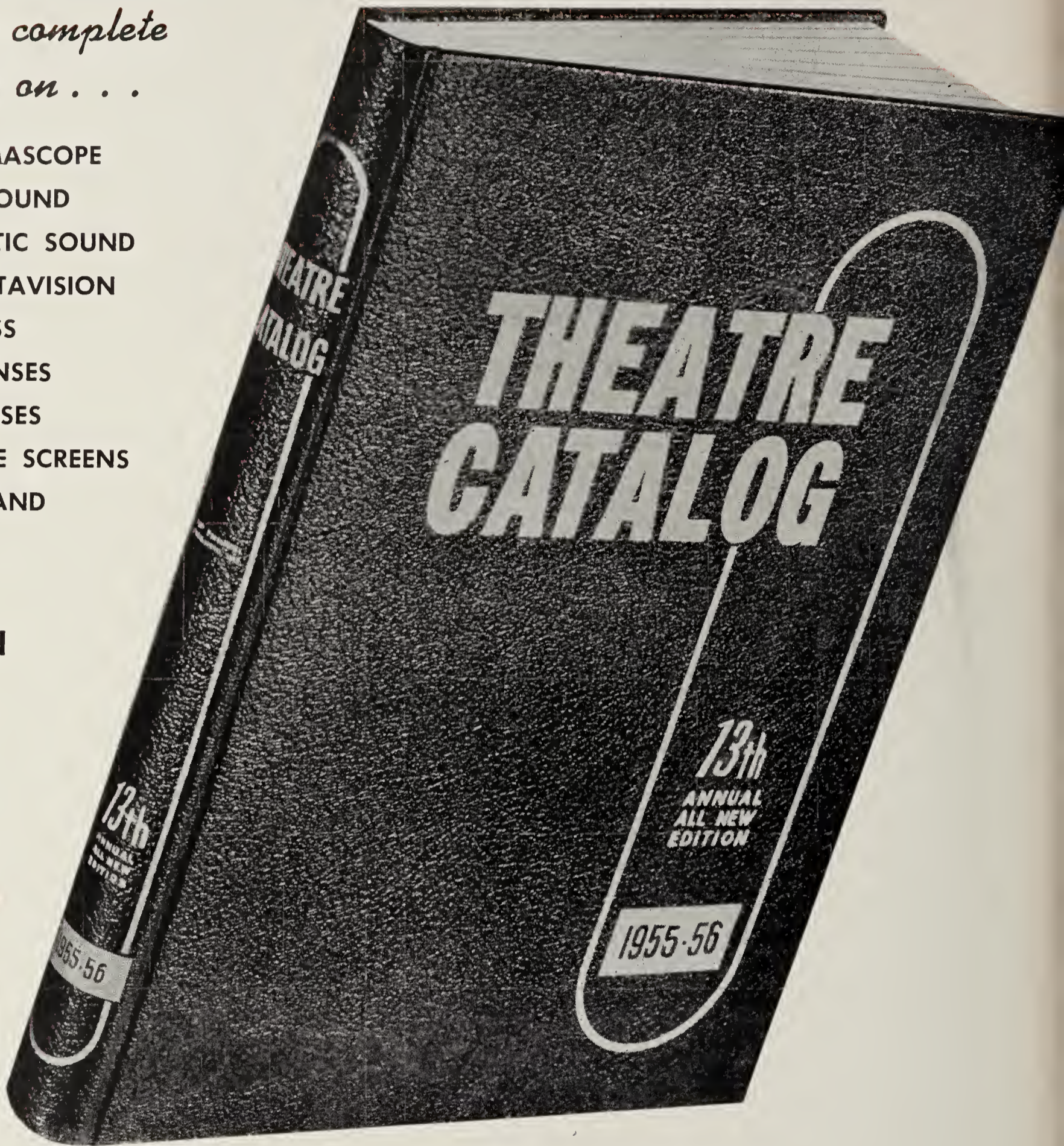
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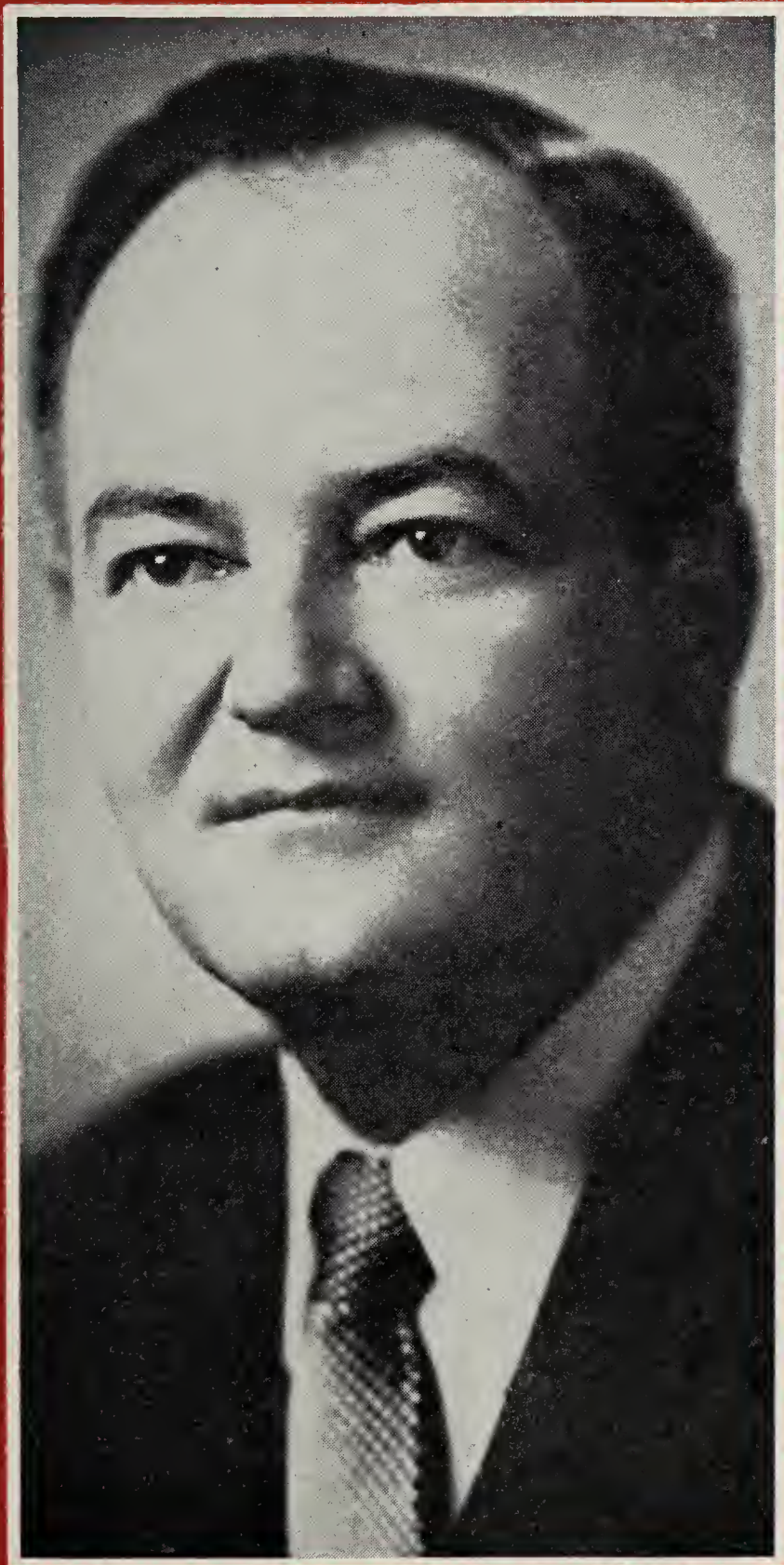
EXHIBITOR

JANUARY 25, 1956

VOLUME 55

NUMBER 13

IN TWO SECTIONS • THIS IS SECTION ONE



Additional Films Available For TV

(Servisection)

Exhibs Battle New Washington Tax

(page 5)

AND FEATURING: THE SERVISECTION

← U. S. Senator Hubert Humphrey (D., Minn.) will preside, beginning Feb. 2, over the Small Business subcommittee hearings on motion picture industry trade practices, with Allied pressing for federal regulation.

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LLOYD DEBRA RUSS
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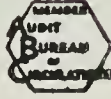
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Directed by RICHARD BROOKS • Produced by DORE SCHARY

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EXHIBITOR



JANUARY 25, 1956
VOLUME 55 NUMBER 13

BASIC COMMON SENSE

HAVING ONLY ONE editorial page a week, and having, as a general rule, much more of importance to say than space permits, we have no intention of perpetuating any editorial exchanges with Mr. Martin Quigley, either senior or junior. It isn't that we don't feel that even a "part-time publisher" could hold his own; and it might even be fun. But as a business paper, and, most particularly, as the paper on which our mail seems to prove that so many theatremen have come to rely for basic common sense, we don't feel that we have the right.

"Hit," or "miss," as the case may be, we admit to a certain amount of pride in being grouped as a publication with the distinguished New York Times, and in being grouped as an individual with its veteran film critic, Bosley Crowther, as the recipient of the Quigley self-styled "Carping Criticism" (which, incidentally, seemed like a most unfortunate descriptive headline for the editorial page of Motion Picture Herald of Jan. 14). It just shows that if a bright boy stays around this business long enough, there is no height he can't accomplish.

But, to be perfectly serious, here is our last word on the matter.

We are not ashamed of being what Mr. Quigley styles a "veteran theatre operator," or of being a "part-time publisher!" We believe that being a veteran theatre operator can only improve our standing as a trade publisher and increase our value to other veteran theatre operators. It also alerts us to understand the mechanics and day-to-day problems of theatre business better than any casual observer. We have spent more than 40 years trying to be a *good* theatre operator, and about 28 years trying to be a *good* publisher. And we don't regret a minute of them.

So this is our last word on the subject!

We leave the field to the Messrs. Quigley! To plow, fence, paw, or sit in, as they see fit.

We are too busy being a "veteran theatre operator and part-time publisher" to give such shenanigans any more space.

THE THEATREMAN'S BURDEN

IN THE ISSUE of Feb. 2, 1955, and again in the issue of July 27, 1955, this page went to great pains to marshal the reasons why any lessening of the effectiveness of state and municipal censorship bodies puts the responsibility for what is shown on the screen of his theatre squarely on the shoulders of the theatremán. There would no longer be a public, or quasi-public, government body to take responsibility for what is shown. There would only be the D.A.'s office, and the cops to arrest the theatremán if what was shown was considered improper for one of a dozen or more reasons.

Two current news stories, from two different sections of the country, seem to point up how right we were. We think they are important enough to warrant repeated

editorial attention.

In Greensboro, N. C., during the past week, the manager and projectionist of the Fayetteville Drive-In were fined as the result of last summer's showing of "STRIP-ORAMA" and "CINDERELLA'S LOVE LESSON" which were judged by the court to be "obscene."

In Fall River, Mass., during the past week, two projectionists were arrested and the Embassy Theatre was closed as the result of playing the nudist picture, "GARDEN OF EDEN," to a mixed audience that supposedly contained minors.

Now there is a lot of nice constructive publicity for our business!

Will "Fast-Buck Boys" never learn?

GRIN OF THE WEEK

ONE OF OUR THEATRE subscribers tells us of his experience when he recently played one of the "BEAST" pictures. A tremendous advertising, publicity, and ballyhoo campaign got him full houses, but it seems this is one picture where the "BEAST" is in the title and dialogue only, and never actually appears on the screen. Deep in the show, and with everyone in the audience waiting for their first glimpse of the "BEAST," a pseudo

scientist looking into a radar screen shouts through the sound track: "There it is! There's the beast!" And, show after show, the theatre walls fairly shook with the audience's shout: "Where?"

Our informant believes that many of his patrons actually sat through the show a second time, just for the fun of that shout.

Jay Emanuel

CAN NEWS

(Trade Headlines Of The Issue)

Distribution

Republic sets \$100,000 prize money in drive saluting Dick Altschuler (page 10).

Exhibition

District of Columbia exhibitors fight a new tax threat (page 5).

Financial

Stanley Warners' Si Fabian is optimistic as to future at stockholders' meeting (page 6).

Loew's, Inc., fiscal report shows a decline (page 10).

International

Canadian theatre expansion during 1954 is recounted in statistics (page 20).

CinemaScope is credited by 20th-Fox's Murray Silverstone with aiding the boom in the foreign market (page 20).

Legal

Pathe, Technicolor court dispute is dismissed (page 6).

Legislative

TOA replies to questionnaires show a lively interest in forthcoming Senate hearings (page 5).

Pennsylvania censorship may get a reprieve (page 5).

Mel Konecoff

20th-Fox demonstrates its new CinemaScope 55 before an appreciative trade audience, welcomed by Spyros Skouras and Bill Gehring; the U. S. bids farewell to globetrotter John Wayne; and other doings are scrutinized (page 4).

Organizations

Recipients of awards for Brotherhood Week in the industry are named (page 5).

Production

RKO's Daniel O'Shea announces a production budget of \$22,500,000 for 11 films (page 5).

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AND INCLUDING THE SECOND QUARTERLY SUPPLEMENT TO THE CHECK-LIST OF FEATURE MOTION PICTURES IN T-V CHANNELS.	



Mel (The Pipe) Konecoff, MOTION PICTURE EXHIBITOR's New York editor, is seen getting real palsy with John Wayne, prior to Wayne's leaving for Europe to attend openings of Howard Hughes' "The Conqueror," an RKO release, in London, Paris, Rome, and Berlin.

NEW YORK By Mel Konecoff

IT WAS ESTIMATED that over 2,000 industryites including exhibitors, company executives, bookers, buyers and representatives of the press attended a demonstration of 20th Century-Fox's CinemaScope 55 at the Roxy. Not only did it show off the extra-fine developments in the filming process, but it also presented scenes from two upcoming productions of the company, "Carousel" and "The King And I," and pre-sold them to many in the audience.

Spyros P. Skouras, Fox president, was on hand to welcome the assemblage noting that it was but 29 months ago that CinemaScope was first introduced to the industry and commenting on the progress and acceptance of the development throughout the world. He lamented over the fact that while prosperity was everywhere in the country, still the picture business has not garnered its share of its due primarily to free entertainment via TV at home. He did, however, opine that the future could be different if we continue to advance in our presentations and give the public what it wants in the way of better product. He saw no reason why we should not do as well as other industries and especially with the advent of CinemaScope 55, the industry could emerge with 1956 the greatest year in history.

Bill Gehring, general sales manager of the company, reiterated the company's policy of continuing to advance for the good of everyone concerned, and stated that we cannot afford to stand still either in production or in exhibition if we are to survive the free competition provided by TV. He announced that as of January 14th there were 16,449 theatres in the U. S. and Canada equipped to show CinemaScope pictures and of this number 3,646



KONECOFF

BROADWAY GROSSES

(As of this Monday)

Holdovers Are Strong

NEW YORK—The Broadway first-runs were back to normal last weekend, with the spots having top product continuing to do very good, and the others just riding along. There wasn't a single opening.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"Artists And Models" (Paramount). Paramount reported \$32,000 for the fifth week.

"The Lieutenant Wore Skirts" (20th-Fox). Roxy, with Sonja Henie ice show on stage, claimed \$77,455 for Wednesday through Sunday, and \$88,000 for the second week.

"I'll Cry Tomorrow" (MGM). Radio City Music Hall, with stage show, announced \$94,000 for Thursday through Sunday, with the second week sure to hit \$148,000.

"The Court Martial Of Billy Mitchell" (Warners). Criterion anticipated \$14,500 for the last six days of the fifth week.

"Guys And Dolls" (Goldwyn-MGM). Capitol claimed the 12th week would hit \$40,000.

"Shack Out On 101" (Allied Artists). Globe dropped to \$8,000 on the second session.

"The Indian Fighter" (UA). Mayfair held steady at around \$14,000 on the fifth week.

"The Rose Tattoo" (Paramount). Astor dropped a trifle to \$31,500 on the sixth week.

"The Man With The Golden Arm" (UA). Victoria held nicely with \$33,000 announced for the sixth week.

"Diane" (MGM). Loew's State dropped to \$10,000 on the second week.

are equipped to run the pictures with full stereophonic sound as compared with 12,803 that use optical one-track sound. Abroad, he estimates there are about 15,000 houses CinemaScope-equipped or in the process of being equipped and of this number slightly over 4,000 can play with stereophonic sound.

Gehring announced that "Carousel" would be available to exhibitors around Washington's birthday to stereophonically-equipped theatres; and he hit at those houses that continue to abide by the optical sound systems stressing they are not doing justice to the CinemaScope system nor to themselves because about 10 per cent of the picture is lost since optical prints have to be narrower. The picture is not as good as when it was originally photographed, he claimed.

He urged exhibitors who have only optical systems to make arrangements with equipment dealers to purchase the newly invented penthouse attachments for their present projectors which would permit proper showing of pictures and with stereo sound (one-track) using the equipment they now have. These reproducers, he estimated, can be purchased from dealers for \$950, or less, per pair, including installations. Spread out over a three-year period, this could come to

(Continued on page 24)

District Of Columbia Exhibs Fight New Tax

TOA Members Show Interest In Hearings

NEW YORK—The membership of Theatre Owners of America was responding enthusiastically last week to a questionnaire mailed out earlier by the exhibitor association soliciting members' viewpoints concerning the forthcoming hearings on the plight of the independent theatre owner to be conducted by the Senate Small Business Subcommittee. Early returns from 20 states revealed an intense interest in the questionnaire, with exhibitors large and small volunteering information on various topics to aid in the preparation of testimony for the hearings, slated to start next week.

Of primary interest in the questionnaire, 3,600 copies of which were mailed out to members, was the query sounding out opinion on the issue of government control of film rentals, the returns disclosed. Although TOA expressed its opposition to federal regulation, to which the Allied States Association is firmly committed, it let it be known that it would be guided by the members' wishes on the subject.

The questionnaire also solicited views on product shortage, arbitration, trade practices, competitive bidding, the consent decree, expansion of divorced circuits, and reduction of the federal ticket tax.

Penna. Censors May Continue

HARRISBURG, PA.—The prospects for the continued existence of the Pennsylvania Board of Censors improved last week with the introduction in the legislature of a bill proposing an appropriation of \$235,000 for the agency. The lack of funds earlier in the month resulted in the dismissal of 12 of the 18 employees of the board.

The new measure, introduced by representatives J. Dean Polen and Stephen McCann, was referred to the appropriations committee for study. It seeks to restore funds eliminated from the Public Instruction Department appropriation, under which the censors function, last month.

Republic Features To TV

HOLLYWOOD—Republic last fortnight revealed that it plans to release to television exhibition 76 of its top feature films through a TV subsidiary, Hollywood Television Service. The offering is to be made, it was reported, strictly on a rental basis, with the film company retaining theatrical rights to the product, which includes films starring John Wayne, Vera Ralston, Claire Trevor, and Susan Hayward. In the past, Republic has released approximately 300 low budget pictures to video.

Modern Film Names Goldman

CHICAGO—Modern Film Distributors last week added Dan E. Goldman, possessor of considerable Film Row sales and booking experience, to its staff as executive assistant to general sales manager Irwin S. Joseph.

O'Shea Calls For \$22,500,000 Budget For First 11 Films

HOLLYWOOD—Daniel T. O'Shea, president, RKO Radio Pictures, returned to Hollywood last week and disclosed that he has allocated \$22,500,000 as the over-all budget for the first 11 pictures which will be produced by the RKO studio during the first six months of 1956.

O'Shea resumed his top-level conferences regarding additional forthcoming RKO motion picture production for the latter part of 1956 with Charles L. Glett, executive vice-president, and William Dozier, vice-president in charge of production.

Three To Receive Brotherhood Awards

NEW YORK—Robert W. Dowling, Thomas F. O'Neill, and Samuel Rinzler have been named recipients of the annual Brotherhood Awards of the National Conference of Christians and Jews, it was announced last week by William J. Heineman and Spyros S. Skouras, Jr., national co-chairmen of the 1956 Brotherhood Week Drive, sponsored by the amusement industry.

The awards, honoring contributions to better understanding among Americans of all faiths, will be made at the amusement industry's Brotherhood Dinner in the Waldorf-Astoria Hotel on Jan. 31.

Dowling is president, City Investment Company and president, New York Board of Trade; O'Neill is president, General Teleradio, Inc.; and Rinzler is president, the Randforce Amusement Corporation.

The 1956 Brotherhood Drive is being supported by the exhibition, production, and distribution branches of the motion picture industry, as well as television, radio, and other segments of the entertainment world.

The inter-faith effort will be climaxed by the nation-wide observance of Brotherhood Week from Feb. 19 through Feb. 26. During that period, the objectives of the Brotherhood movement will be publicized and funds will be solicited to carry on the campaign throughout the year.

SCTOA Ready For Senate

HOLLYWOOD—Harry C. Arthur, Jr., Albert Henson, and James H. Arthur, board chairman, board member, and counsel, respectively, Southern California Theatre Owners Association, will attend the Senate Small Business Subcommittee hearings on industry problems, commencing Feb. 2, it was announced last fortnight. They were designated by a meeting of SCTOA directors.

Sales Heads Discuss Arbitration

NEW YORK—The sales managers of the arbitration negotiating committee last fortnight met here to discuss proposals on presenting the arbitration draft to the Department of Justice for its approval as previously planned, or holding it back temporarily for another course of action or possible new developments.

Brylawski, Coyne Tell Joint House, Senate Committee That Theatres Need Relief, Not New Taxation Burden

WASHINGTON—The Metropolitan Theatre Owners Association hastened last week to seek exemption from two taxes proposed in the District of Columbia which would exact a levy of one per cent on each 50-cent theatre admission or fraction thereof, as well as a two per cent tax on film rental.

MPTOA head Julian Brylawski, testifying before a joint Senate-House District committee considering a revision of the Revenue Act for the capital, outlined industry economic problems which, he said, would be aggravated by additional tax burdens. His testimony was supplemented by a survey prepared and presented by Albert J. Sindlinger, industry research executive.

Robert Coyne, COMPO special counsel now engaged in launching a campaign to eliminate the federal admissions tax, told the committee that the industry expects relief and not new levies. Brylawski added that nearly 1,000 theatres across the country would have closed had not Congress removed the excise tax on admissions up to 50 cents and halved the remaining admissions tax, emphasizing the present goal of tax elimination to insure the survival of the industry.

Viewing the local situation, Brylawski noted that only one theatre has been built here in the last five years, while about a dozen have closed, and that the remaining houses, faced with strong competition from other entertainment fields, are surviving precariously. He pointed out that the best paying customers have moved to the suburbs, where some 13 large houses and two drive-ins have been built recently, all outside the District limits. He further declared that the District Commissioners overestimate the revenue to be gained by the taxes and said that the 65 local theatres would not be able to stand the loss of business which would result from the proposed revenue measures.

Wanger To Produce For RKO

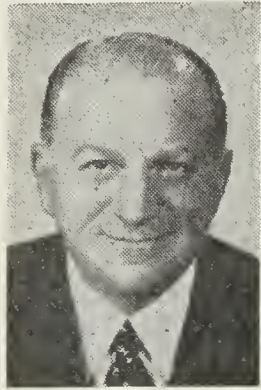
HOLLYWOOD—RKO Radio Pictures and Walter Wanger Pictures, Inc., concluded negotiations last fortnight for Wanger to produce six motion pictures for RKO in the next three years.

Wanger and his organization will move onto the RKO studio lot Feb. 1. The first Wanger picture has not as yet been determined, but it is the basis of discussions which have been going on for the past several days between Wanger and William Dozier, RKO vice-president in charge of production.

Provided in the agreement between RKO and Wanger is an arrangement for the producer to make "Underworld, USA" with Humphrey Bogart and Lauren Bacall late in the year for Bogart's Mapleton Productions, with distribution through Allied Artists.

Fabian Optimistic On SW's Future As Stockholders Hear Fiscal Data

WILMINGTON, DEL.—“We look forward to future gains with confidence and optimism,” Simon H. Fabian, president, Stanley Warner Corporation, told stock-



FABIAN

holders at the annual meeting held in the Corporation Trust Company's offices here. He described his remarks as having an “up-beat tone.” At the directors' meeting held Jan. 24, Fabian said a dividend of 25 cents per share was scheduled to be declared, payable Feb. 24. He announced to the stockholders that the company's gross income for the quarter ended Nov. 26, 1955, was \$23,926,500, compared with \$23,320,400 for the same quarter last year.

“There was a decline of \$299,600 in operating profits for the quarter ending Nov. 26, 1955 as compared with the prior year,” the president said, “but based on our estimated operating profit for the month of December, the major portion of such decrease has been recouped.”

Net profit for the quarter was \$2,035,500, after deducting depreciation and amortization of \$1,226, 900, but before deducting provisions for Federal and Canadian income taxes and contingencies. This compares with a similar profit of \$2,335,100 earned in the prior year, with depreciation and amortization totaling \$1,105,100. After all charges, net profit for the last quarter was \$810,500, or 37 cents per share on the 2,194,563 common shares outstanding, compared with \$1,110,100 for the corresponding quarter last year, or 50 cents per share on the common stock then outstanding.

Discussing the outlook for the next few months, naming some of the current and future pictures and their stars, Fabian reported that “the quality of features currently in release, and others soon to be released, forecasts an upward trend in public acceptance of theatre entertainment.”

Regarding the Cinerama division, he stated that “Cinerama Holiday” has to date outgrossed the first production, “This Is Cinerama,” in a majority of theatres in which it is now playing. He said it is the consensus of opinion that the third Cinerama production, “Seven Wonders Of The World,” produced by Lowell Thomas, would draw enormous audiences. In answer to a question by Robert E. Lebkicher, Philadelphia stockholder, Fabian said the latter production probably will be released this spring.

The stockholders reelected Harry M. Kalmine, vice-president and general manager; Maurice A. Silver, zone manager in charge of operations, Pittsburgh and Cleveland; and Dr. Charles F. McKhann for two-year terms as directors, and retention of Price, Waterhouse and Company as independent public accountants was approved.

Industry Charity Unit Given \$75,000 By Goldwyn

HOLLYWOOD—A gift of \$75,000 from Samuel Goldwyn will make possible a headquarters building for the Motion Picture Permanent Charities, it was announced last fortnight by Y. Frank Freeman, MPPC building committee chairman. Goldwyn was the founder and first president of the project, which was established in 1940 by film studios, guilds, and labor groups to federate financing for charities. The system now has a membership exceeding 19,000 who, through payroll deductions, give percentages of earnings for the cause.

Freeman, in a statement issued to make his announcement, noted that Goldwyn has been the most generous donor in the history of the MPPC, with his donations to date far exceeding \$400,000. Douglas Hammond has donated his services as architect for the structure.

Final 16mm. Judgment Entered

HOLLYWOOD—The final judgment in the government's 16mm. anti-trust action against major distributors, which was decided in the defendant's favor last month, was entered by Federal Judge Leon R. Yankwich, following the findings of fact and conclusion of law reported at the time.

The key paragraph of the final document finds that the defendants did not contract, combine, or conspire among themselves or with anyone else, including the consent decree defendants, to violate the Sherman Anti-Trust Act or to restrain trade in 16mm. films.

The government has 60 days in which to appeal the decision, an action that would have to be taken to the Supreme Court.

NCAA Eyes Toll-TV

NEW YORK—The National Collegiate Athletic Association has requested its 1956 television committee to determine the possibilities of securing a subscription television hookup, it was reported last fortnight. The action was taken at the conclusion of the group's 50th annual convention at Los Angeles.

The association's executive committee, in making the recommendation, said that toll-TV “might solve all our problems.” The video committee was scheduled to meet late this month with Howard Grubbs, executive secretary, Southwest Athletic Conference.

Former Federal Judge Hugh M. Morris presided at the meeting. In addition to Fabian and Kalmine, company officials present included Samuel Rosen, executive vice-president; Nathaniel Lapkin, vice-president; W. Stewart McDonald, vice-president and treasurer; David Fegelson, secretary; Charles Schwartz, general counsel; Harry Goldberg, advertising-publicity head; A. J. Vanni, Philadelphia out-of-town zone manager; and Lewis S. Black, Wilmington city manager.

Pathe, Technicolor Dispute Is Dismissed

NEW YORK—A motion by Pathe Laboratories for voluntary dismissal of its anti-trust action against Technicolor was granted last week by Federal Court Judge Achie O. Dawson who ruled, however, that Pathe must pay Technicolor attorneys \$1,000 in fees.

In July, 1954, Pathe brought a suit against Technicolor charging trade mark infringement and improper use of the word Technicolor in advertising, seeking \$400,000 in damages. The action also sought to terminate a contract between DeLuxe Laboratories and Technicolor.

Pathe recently moved for voluntary dismissal of the suit without prejudice, holding that certain Technicolor advertising practices have been changed. On the other hand, Technicolor moved for dismissal with prejudice, denying any alteration of its advertising policy. Judge Dawson said that he could not understand how any change, if there was one, could affect Pathe's original claims.

Columbia Salutes Showmen

NEW YORK—A nationwide exhibitor showmanship contest for its CinemaScope-Technicolor featurette, “Wonders Of Manhattan,” was announced last week by Columbia. Based on the advertising-publicity-exploitation campaigns accorded the special two-reel subject, the contest will run until Oct. 15. Two winners will be selected, one from either side of the Mississippi River.

The grand prize for the two winners will be all-expenses-paid trips for the winners and one guest apiece in New York. Entries will be limited to one for each campaign, although a manager or theatre publicist who stages separate campaigns for more than one theatre can submit an entry for each theatre. The judges will be Columbia executives A. Montague, general sales manager; Rubo Jackter, assistant general sales manager; Maurice Grad, short subject sales manager; and Royal Ryan, executive director, New York Convention and Visitors Bureau.

Memphis Okays “Arm”

MEMPHIS—Otto Preminger's controversial United Artists release, “The Man With The Golden Arm,” was passed last week by the three women members of the censor board, heretofore exceptionally strict in its interpretation of acceptable film fare. The three censors have been kept on salary pending action by the City Commission on a recent survey report ordered by the mayor which recommends the board be abolished. United Artists branch manager Tony Tedesco was notified of approval, but he stated that the date and theatre for the run have not been determined.

Academy Name Protected

NEW YORK—Oceanic Records last fortnight entered a consent decree with the government under which it agrees to stop marketing an album entitled “Academy Awards Song Hits.” The judgment, stemming from a suit filed last fall by the Academy of Motion Picture Arts and Sciences, was approved by Federal Judge Alexander Bicks.

AN IMPORTANT MESSAGE

from

SPYROS P. SKOURAS

President,

20th Century-Fox Film Corporation

TO THE EXHIBITORS WHO WILL ATTEND THE NATIONWIDE DEMONSTRATIONS OF

CINEMASCOPE
55

MORE THAN YOUR EYES HAVE EVER SEEN!



please turn page

I want personally to extend my warmest welcome to each of you who will attend one of the sixty demonstrations of CinemaScope 55 between January 19 and February 21.

Again it is our privilege to introduce something new and wonderful in the development of motion pictures. We feel that the advent of CinemaScope 55 marks another glorious moment in the history of our industry. Not since we launched CinemaScope itself on that historic evening of September 16, 1953, have we of 20th Century-Fox been so proud of a technical achievement.

It is the final fruition of the dreams of men who make and love motion pictures. We are confident the public will reward all of us for our unceasing efforts to bring them something different, something better. And exhibitors will be particularly heartened to know that CinemaScope 55 can be exhibited in regular 35 mm projection in theatres equipped for stereophonic sound.

We of 20th Century-Fox appreciate, too, that technical research and advancement in itself is not enough. Our first responsibility is the production of the highest quality motion pictures. When we launched CinemaScope we did so with an immortal subject, **THE ROBE**. Now we embark on CinemaScope 55 and our first attraction is the celebrated and joyous Rodgers and Hammerstein masterwork, **CAROUSEL**, which played 1,016 performances in New York and is beloved round the world.

In these demonstrations you will see for yourself scenes from both this great musical romance **CAROUSEL** and our second important production in CinemaScope 55, Rodgers and Hammerstein's **THE KING AND I**, the magnificent musical play which ran for four years on Broadway and on tour.

Now, just 29 months after the beginning of CinemaScope exhibition, we look forward to the opening of **CAROUSEL** in CinemaScope 55 at the Roxy Theatre, New York;

CINEMASCOPE 55

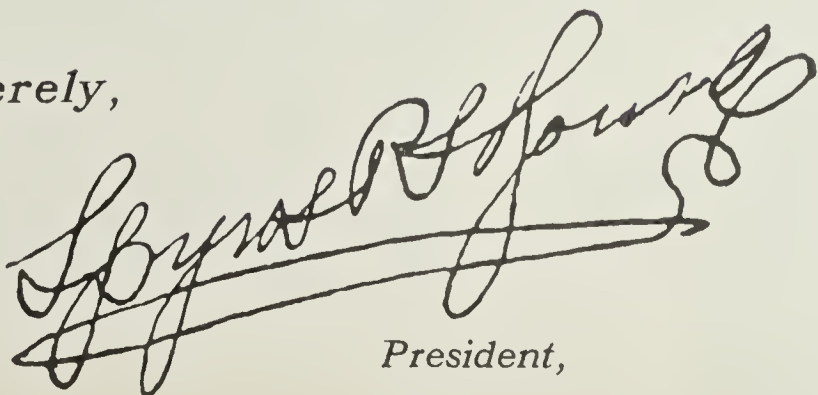
MORE THAN YOUR EYES HAVE EVER SEEN!

the night of February 16, 1956, to be followed immediately by openings throughout the United States and in all the capitals of the world.

I want to express my eternal obligation to the army of industrious co-workers at our studios whose technical genius and dedicated research brought into being this new milestone of progress. And I wish to reaffirm my gratitude to the exhibitors of America. It is their support which inspires us at 20th Century-Fox to strive constantly to improve conditions in our industry.

Believe me, it is an industry I am proud to be part of and to serve, just as I am so very proud to be a member of the organization that is always planning ahead and moving forward, to an ever brighter future for us all.

Sincerely,

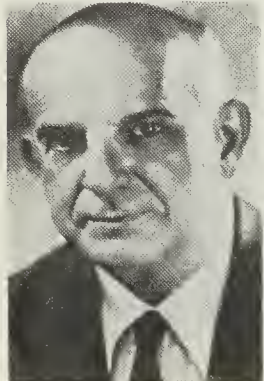


President,

20th Century-Fox Film Corporation

Republic Branch Officers To Split \$100,000 In Salute To Altschuler

NEW YORK—Republic branch managers, salesmen, and bookers throughout the country have enthusiastically inaugurated "Republic's 1956 Salute To Dick Altschuler," and are driving for exhibitor backing to assist them in winning their share of the \$100,000 bonus which is being offered as a stimulus in the tribute drive to the company's director of world-wide sales.



YATES

In announcing the bonus plan, president Herbert J. Yates stated that a roster of top productions will back

the sales organization in its booking drive. Branches will be assisted by a six-months' release schedule highlighted by such productions as "Come Next Spring," starring Ann Sheridan, Steve Cochran, and Walter Brennan, in Trucolor, for which premiere plans are now in preparation; "Doctor At Sea," a J. Arthur Rank presentation, starring Dirk Bogarde, Brigitte Bardot, Brenda DeBanzie, and James Robertson Justice, in color by Technicolor and in VistaVision; and "Magic Fire," starring Yvonne DeCarlo, Carlos Thompson, Rita Gam, Valentina Cortesa, and Alan Badel, in Trucolor.

The company's initial productions in wide-screen Maturama are important in the schedule. The first is "The Maverick Queen," starring Barbara Stanwyck, Barry Sullivan, Scott Brady and Mary Murphy, filmed in Trucolor. Shooting has just been completed on "Lisbon," starring Ray Milland, Maureen O'Hara, and Claude Rains, filmed on location in Portugal.

Important productions to follow include "Stranger At My Door," starring MacDonal Carey, Patricia Medina, and Skip Homeier; "Dakota Incident," starring Linda Darnell, Dale Robertson, John Lund and Skip Homeier, in Trucolor; and "Acapulco," starring Ralph Meeker and Janice Rule, to be filmed in Mexico, in Trucolor.

The drive is being coordinated by Walter L. Titus, Jr., with sales districts captained by John Curtin, north; John Alexander, midwest; E. C. Grainger, south; and Francis Bateman, west.

Altschuler is making stopovers at various branches during a country-wide tour.

Seltzer Leaves H-L

HOLLYWOOD—Walter Seltzer, advertising-publicity vice-president for Harold Hecht and Burt Lancaster, will resign, effective Feb. 15, to join the publicity office of Blowitz-Maskel as a partner, it was reported last fortnight. The newly formed firm will be known as Blowitz, Maskel, and Seltzer, and is slated to provide publicity for Hecht-Lancaster, with Seltzer serving as account executive. Before his association with Hecht-Lancaster, Seltzer functioned as advertising director, Hal Wallis Productions, Paramount, for ten years.

Four RKO Promotions Set From Within Company Ranks

NEW YORK—Four home office promotions from within the company were announced last week by Walter Branson, RKO's vice-president in charge of world-wide distribution.

Milton Altholz will serve as assistant to Branson. Max Michelson, formerly manager, checking department, has been promoted to assistant business manager, advertising department.

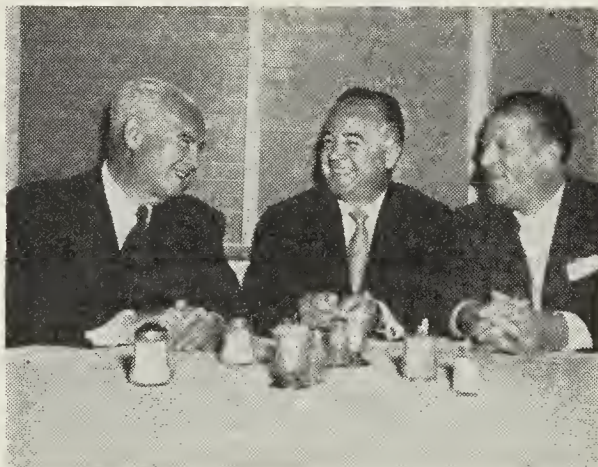
Two members of the staff of the print department, Edward Humenik and Frank Scheedel, have been named manager and assistant manager, domestic print department.

Bing Ring

NEW YORK—Over 10,000 exhibitors, reviewers, columnists, radio and television commentators, and celebrities attended special previews of Paramount's "Anything Goes" last fortnight in 32 key cities. A surprise feature of the New York showing, in Loew's 72nd Street, was a 15-minute long distance telephone call from Bing Crosby at Pebble Beach, Cal., which was heard over loudspeakers. Crosby discussed the feature, in which he is starred, and singled out several members of the audience for personal comments. Paramount president Barney Balaban was joined at the screening by the presidents of other film companies.

Detroit News Strike Settled

DETROIT—The longstanding Detroit newspaper strike was officially settled last week at the age of 46 days. The struggle, which forced exhibitors to resort to other advertising media in desperate efforts to bolster boxoffice, started on Dec 1, when the stereotypers walked out, eventually involving seven other unions. Once a formula had been reached, bargaining continued intermittently, with some union negotiating teams holding strike okays in their pockets. The only advertising carried in the initial issues were film directories and obituaries.



Edward T. McCormick, president, American Stock Exchange, center, is seen in Hollywood recently with N. J. Blumberg, left, and Milton R. Rackmil, chairman of the board and president, respectively, of U-I. McCormick was in Hollywood to oversee the production of a 22-minute documentary on the stock exchange, which was made by United World Films, U-I subsidiary.

Loew's Fiscal Report Shows Slight Decline

NEW YORK—Loew's Incorporated and subsidiaries, including theatre subsidiaries, report for the fiscal year ended Aug. 31, 1955, consolidated net profit after taxes of \$5,311,733, equivalent to \$1.03 per share, compared with \$6,577,311, equivalent to \$1.28 per share in the preceding year.

Operating revenue amounted to \$170,952,059 compared with \$183,142,486 in the prior year.

The report to stockholders states that "while the earnings for the first three quarters of the fiscal year . . . were approximately the same as in the corresponding period of the prior year, there was a decided drop in operative revenue in the last quarter . . . resulting largely from disappointing box office returns on pictures distributed in that quarter as compared with more successful pictures distributed in the corresponding quarter of the previous year. This decline in operating revenue with resulting diminishing earnings has continued in the current fiscal year."

The statement for the first 12 weeks ended Nov. 24, 1955, which accompanies the annual report, indicates net profit after all taxes and charges (subject to year-end adjustment) of \$248,161, equivalent to five cents per share, compared with \$1,521,349 or 30 cents per share in the corresponding period of the preceding year.

It is pointed out that prior to July, 1955, the company had earnings in Japan, part of which, because of exchange restrictions, cannot yet be remitted to this country. By agreement with the Japanese government in the current period, there was loaned to a government-operated agency out of these unremittable yen an amount equivalent to \$1,072,000 (at the current exchange rate), which is repayable over a three-year period starting in 1958 and remittable at rates of exchange current at the time of repayment.

If this sum of \$1,072,000 was included in income for the current period, the net earnings would have been approximately 16 cents per share.

Manager Faces Obscenity Charge

KANSAS CITY—Manager James Strode, the Glen, an art house, last week voluntarily appeared at police headquarters to be booked on charges of permitting an indecent and obscene motion picture to be shown in the theatre. The action followed a visit made to the Glen earlier by the police vice squad, which confiscated 90 feet of film from a French picture. After being booked, Strode was released on \$500 bond for an appearance today (Jan. 25) in municipal court.

Walsh To Be Honored

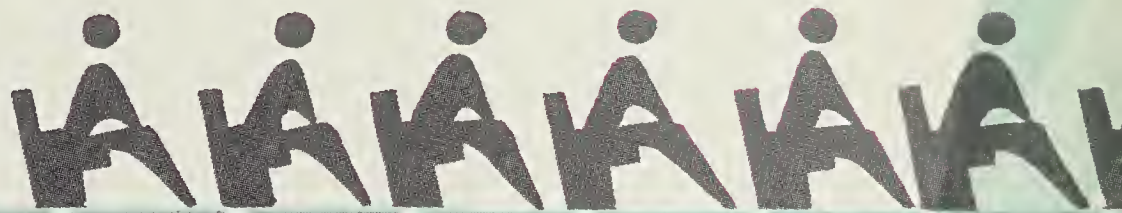
HOLLYWOOD—A testimonial banquet honoring Richard F. Walsh, international president, IATSE, recently elected a vice-president, AFL-CIO, will be held Jan. 31 in the Beverly Hilton Hotel grand ballroom. More than 1,000 industry leaders, including top stars, studio heads, directors, producers, writers, and IATSE executive boards, are expected to attend. The major studios will supply entertainment.

what picture



Harry M. Kalmine
General Manager and Vice-President,
Stanley Warner Theatres.

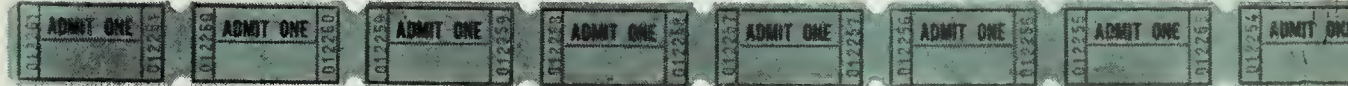
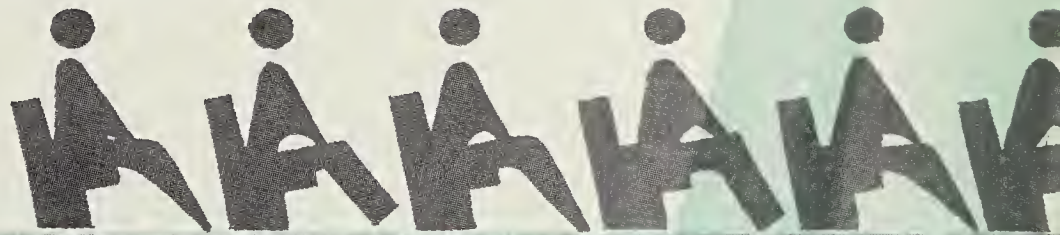
is Harry M. Kalmine,
talking about
when he
says:



“Masterly!

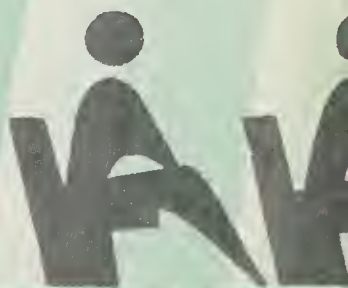
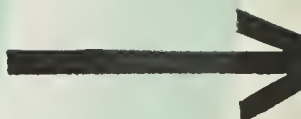
Audiences

will have a



wonderful time

watching it!”



"picnic"

is the

picture that

Harry M. Kalmine

calls:

"Masterly!!"



COLUMBIA PICTURES presents

WILLIAM HOLDEN

IN

picnic

WITH

KIM NOVAK

BETTY FIELD · SUSAN STRASBERG · CLIFF ROBERTSON

AND
CO-STARRING

ROSALIND RUSSELL

AS ROSEMARY

Screen play by DANIEL TARADASH · Based upon the play Picnic by WILLIAM INGE · THEATRE GUILD, Inc. and JOSHUA LOGAN · Produced on the stage by JOSHUA LOGAN · Directed by JOSHUA LOGAN · Produced by FRED KOHLMAR

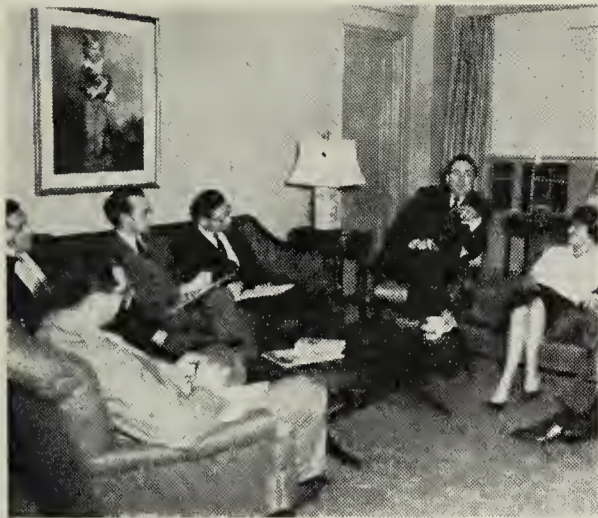
CINEMASCOPE

TECHNICOLOR



"PICNIC" WILL HAVE ITS PREMIERE AT RADIO CITY MUSIC HALL IN FEBRUARY 1956





Andre Hakim, producer, "The Man Who Never Was," 20th-Fox release, recently held a trade press conference at New York's Drake Hotel. MOTION PICTURE EXHIBITOR's New York editor, Mel Konecoff, is seen at the left.

20th-Fox's "Mohawk" Gets Valley Campaign

NEW YORK—"Mohawk," an Edward L. Alperson production in Pathe color, starring Scott Brady, Rita Gam, and Neville Brand, has been acquired for release by 20th-Fox and will premiere next March preceded by a full-scale program of national and point-of-sale promotion.

The picture will be given a three-month advance build-up and open initially in New York's Mohawk Valley via a saturation campaign in which several hundred theatres are expected to participate.

The advance campaign will hit magazines, film industry and consumer newspapers, TV, radio, and the feature syndicates. An important segment of the drive will be the popularizing of two new songs, "Mohawk" and "Love Plays The Strings Of My Banjo," featured in the picture. Written by Edward L. Alperson, Jr., with lyrics by Paul Herrick, the songs will be recorded by a number of top-selling artists and given strong airwaves promotion in advance of theatre playdates.

Opening will be pre-sold through extensive local use of TV, radio, and newspaper advertising, in conjunction with a variety of exploitation and publicity activities keyed to the theme of the romantic adventure drama.

Also planned as part of the Mohawk Valley saturation is a personal appearance tour by several of the film's personalities. The stars will visit a host of upstate New York centers and meet the press, guest on TV and radio and participate in other playdate-crediting activities.

Rinzler, Cowan Honored

NEW YORK—Exhibitor Samuel Rinzler and television producer Louis G. Cowan have been selected as recipients of the Federation of Jewish Philanthropies' 1956 "Mark of Achievements" awards to be bestowed at the Third Annual Mark of Achievements Luncheon of the amusement industry's participation in the 2955-56 federation campaign, to be held at the Hotel Sheraton Astor on Jan. 31, it was announced last week by Oscar Hammerstein II, awards chairman, and Harry Brandt, luncheon chairman.

Announcing . . .

the start of a NEW weekly service department

The

A-MAN

Corner

DESIGNED AS A HELPFUL NEW EMPLOYMENT SERVICE TO ALL THEATRE SUBSCRIBERS

Whether A-MAN is looking for a theatre job . . . or whether a theatre job is looking for A-MAN . . . "The A-MAN Corner" is open to your "classified ad" . . . **FREE!**

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. **IF** you* are looking for a job, . . . or **IF** you* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name, your address, and the file number that appears back of your address on each weekly copy of MOTION PICTURE EXHIBITOR. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 30-day interval.

This completely new EMPLOYMENT SERVICE is limited to all regular Theatre Subscribers to MOTION PICTURE EXHIBITOR. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

Just **ANOTHER**
new and exclusive
service . . . from
the **INDUSTRY'S**
MOST
"Theatre-Wise"
WEEKLY . . .



You will see a picture



gi

THE EXCITEMENT BEGINS AT THE WARNER BROS. TR

ALBANY
20th Century-Fox Screening Room
1052 Bway. • 8:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
20th Century-Fox Screening Room
115 Bway. • 2:00 P.M.

BUFFALO
Motion Pict. Operators Hall
498 Pearl St. • 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
12 E. 6th St. • 8:00 P.M.

CLEVELAND
20th Century-Fox Screening Room
2219 Payne Ave. • 2:00 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
20th Century-Fox Screening Room
1300 High St. • 12:45 P.M.

DETROIT
20th Century-Fox Screening Room
2211 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 10:30 A.M.

LOS ANGELES
Warner Screening Room
2025 So. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 3:00 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 8:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Stanley Warner Screening Room
70 College St. • 1:30 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 Liberty St. • 2:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 10:00 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:00 P.M.

WITH **PEGGIE CASTLE · FRED CLARK · EILEEN HECKART · JOSEPHINE HUTCHINSON · WILLIAM POWELL · GEORGE GIVOT** · BARBARA NICHOLS · HALLIWELL HOBBS · PAUL PICERNI · ALAN KING · IRENE SEIDNER · ARTE JOHNSON · NOVEL AND SCREEN PLAY BY **BEN HECHT** · MUSIC COMPOSED AND CONDUCTED BY **FRANZ WAXMAN** · PRODUCED BY **FRANK CRANE**

of very
 very
 special
 greatness!

A LONELY GIRL,
 A SOLDIER
 AND THEIR
 STREET-CORNER
 PICK-UP DATE!—
 THIS IS THE WAY
 IT BEGINS—
 TO CHANGE
 A GIRL'S LIFE—
 AND BRING
 TO THE SCREEN
 A NEW
 EXCITEMENT,
 A VERY
 RARE GLOW!

**JANE
 WYMAN**
 AND
**VAN
 JOHNSON**

"You don't
 know much
 about men,
 do you, Ruth?"

SHOWS FEB. 1ST.

PHILADELPHIA Curly-Fox Screening Room 316 31st St. • 2:00 P.M.	SALT LAKE CITY 20th Century-Fox Screening Room 316 East 1st South • 1:00 P.M.	ST. LOUIS Sirenco Screening Room 3143 Olive St. • 1:00 P.M.
PITTSBURGH Curly-Fox Screening Room 5 E. of Allies • 1:30 P.M.	SAN FRANCISCO Republic Screening Room 221 Golden Gate Ave. • 1:30 P.M.	WASHINGTON Stanley Warner Screening Room 13th & E. Sts. N.W. • 10:30 A.M.
PORTLAND Screening Room W. 19th Ave. • 2:00 P.M.	SEATTLE Venetian Theatre 15th Ave. & E. Pine St. • 2:00 P.M.	

MARGAN • MARCEL DALIO
 ROSENBERG • DIRECTED BY RUDOLPH MATÉ



**"MIRACLE
 IN THE
 RAIN"**

SHOWMANSHIP SWEEPSTAKES

1955-56 SERIES Finalists In Contest No. 30

George Nonamaker
Editor

"Queen Bee" Campaign Is Crowned Winner Of \$100 Sweepstakes Award

PHILADELPHIA—The judges of SHOWMANSHIP SWEEPSTAKES this week picked William J. Trambukis, Loew's State, Providence, R. I., and his campaign on Columbia's "Queen Bee" as winner of contest 30. His check for \$100 has already been sent to him.

One of the judges remarked of the entries in this particular contest, "All five are good. These SHOWMANSHIP SWEEPSTAKES entries furnish many good ideas practical for use by any good showman."

WINNING ENTRY

"THEY'RE OFF"

Submitted by William J. Trambukis
Loew's State, Providence, R. I.
3,232 seats • 80 cents top admission
Family type patronage.

Our advertising and exploitation campaign on Columbia's "Queen Bee" included several decidedly different novelties that proved worthwhile attention getters.

Arrangements were made at Narragansett Race Track to present to the winner of the sixth race one day a "Queen Bee" cup. The track announced this event one week in advance over its public address system, and the presentation was covered by both TV and the local newspapers for breaks in their sports news. Narragansett's newspaper ads and radio spots also plugged this event with proper credits.

Another unusual stunt was the devoting of an entire window by the Outlet Department Store to an eye-catching display of live bees. This called attention of housewives to "Be the queen of your family, shop at the Outlet, etc." Along with this window, a guessing contest of how many bees were contained therein was held with winners receiving guest tickets.

For street bally the local Pepsi-Cola distributor bannered their entire fleet of trucks with proper credits; and a fleet of six bannered 1.53 Oldsmobiles paraded through the city three days in advance with proper credits and playdate.

Two large music stores devoted their main windows, decorated with violins re the well known composition, "Flight Of The Bumblebee." Proper credits were displayed on tiein signs. A contest was also planted with participants naming as many song titles with "Queen" or "Bee"

One Minute To Change Reels

PHILADELPHIA—There has been a slight delay in selecting the winner of Paramount's \$500 bonus for the best campaign on "We're No Angels."

In the next issue, however, the results of the re-judging of the entries of C. F. Wallace, Four-Star, Scottsville, Mich., and S. L. Sorokin, RKO Keith's, Syracuse, N. Y., both of whom already are winners of the weekly \$100 prize, will positively be announced.

in their titles, with winners receiving guest tickets.

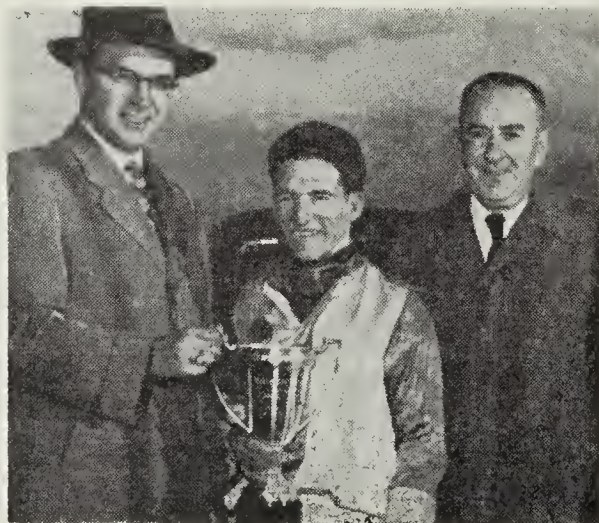
One hundred Joan Crawford carnations were awarded to the first 100 ladies attending on opening day.

New members for the Joan Crawford fan club were solicited through both Brown University and Pembroke co-ed college newspapers.

Other stunts was the placing of a 24 x 74 ft. banner atop the Union Transport Company's center of the city building. This banner was seen by thousands of bus riders inasmuch as the station is the main artery for all bus lines.

Many downtown merchants used large window cards reading, "Be The Queen, buy your merchandise here see 'Queen Bee,' etc." Fourteen downtown luncheonettes and soda fountains used streamers calling attention to their "Queen Bee Sundaes" with proper credits.

And the public library distributed 10,000 bookmarks throughout its eight branches, all bearing proper credits.



RUNNER-UP NUMBER 1

"THE GREAT ADVENTURE"

Submitted by William Kanefsky
Studio, Philadelphia, Pa.
500 seats • \$1.49 top admission
Art house patronage.

Having previously won Contest Number 14 with his entry on "Marty," this hustling manager makes a try at becoming a two-time winner with his entry on this Louis de Rochemont nature film.

He started advance screenings well ahead of play date for newspaper critics. This resulted in a rave advance story by Mildred Martin, Sunday Inquirer, two weeks before opening; three column scene cut in Sunday Bulletin before opening and also art in the Daily News prior to opening.

A screening for Philadelphia public school advisory boards resulted in a tieup on discount coupons with 40,000 distributed in the secondary schools. Advance notice to school principals of the discount coupons were sent by the boards, and 500 flyers were posted on school bulletin boards telling students and faculty to get the coupons.

Another screening for the advisory board of the Swedish American Museum resulted in using their mailing list. Five hundred post cards with a special two-color added line "Filmed In Sweden" were mailed.

The film was endorsed by the American Museum of Photography after it was screened for them and letters were sent to all members stressing the photographic angles of the film.

A showing to TV and radio disc jockeys and personalities resulted in many plugs on subsequent programs.

A screening for the Motion Picture Preview Group resulted in chairladies, who saw the film, using the 10-minute speech prepared by the de Rochemont office together with film clips when they held their own individual chapter meetings.

After zoo executives saw the film they went for a tieup, whereby the theatre printed reduced rate tickets to the zoo which we gave to patrons. In return, the zoo gave the film city-wide promotion through TV and radio shows, school shows, and at the zoo proper. The public was reminded time after time that the only place they could obtain the reduced rate zoo tickets was after seeing "The Great Adventure" at the theatre.

We utilized the services of James Pittarini, who wrote the lyrics for the song "Otty The Otter," and obtained extra publicity from interviews from the various radio stations and programs. Rex Trailer, singing cowboy on WPTZ, sang the song and gave out 1,000 song sheets free to his audience. WFIL-TV gave out another 1,000 sheets.

A TV program piped to all school assemblies and also to homes used the film clip for nature studies in what is known as "Operation Blackboard."

A special trailer was used to augment the regular one on the film with local appeal copy.

The National Council of Churches, Department of United Church Women, were contacted and they pledged their support and wrote letters to chairmen of various groups to support the film.

Postal cards were sent to the Academy of Music mailing list, numbering 2,500.

At all special preview screenings special, colorful heralds furnished by the Louis de Rochemont organization were given out to all attending.

RUNNER-UP NUMBER 2

"THE McCONNELL STORY"

Submitted by James B. Myers, Jr.
Bluebird, Petersburg, Va.

610 seats • 70 cents top admission

Small industrial city population.

To bring this picture to the attention of the local public, ushers badges were ordered and cashiers, candy attendants, aides, and the doorman started wearing them three weeks in advance.

We had a nice tie-in with one of our local merchants, the Petersburg-Hopewell Gas Company. They gave us one-half of the front of their entire store for a window display. Our display material in this window consisted of a 40x60, eleven 8x10 color stills; six 8x10 upright stills, black and white, four 11x14's, plus a large sign. The caption on the sign read as follows: "The McConnell Story, starring Alan Ladd and June Allyson, playing, Bluebird, (date) is the true story of America's first triple jet ace. You will be flying high also with any of the gas appliances seen on display here." In return for the two windows we displayed a lobby sign reading: "The gas appliances shown in 'The McConnell Story' were given to Captain McConnell and his wife by the grateful citizens of their community. For the very best gas appliances, plus top flight economy, visit (name of dealers) today."

We ordered 200 fan photos 8x10 of Ladd and June Allyson in two different poses and had them imprinted on the back. These were also numbered and if corresponding numbers were posted in front of the theatre, bearer received free admission. The photos were given out both by the cooperating store and ourselves.

The cooperation of the local Air Force recruiting sergeant was enlisted and he proved most cooperative. Some air force display material was placed in the lobby. In return, he drove out into the counties and rural areas around Petersburg and put out imprinted window cards where they would do the most good. He was also able to get Station WXEX-TV to run a 16mm. 20 second trailer with theatre credits. This was used by the station nine times, starting three days before the picture opened.



Three or more large co-op ads were also used by the gas appliance company in the local Progress-Index newspaper.

The campaign was most successful and the money spent, about \$47, was worth while since the grosses were way up compared to our business in recent months.

RUNNER-UP NUMBER 3

GETTING "IN" ON COLLEGE FOOTBALL

Submitted by Carl Rogers
Loew's, Dayton, Ohio

2,250 seats • 75 cents top admission

General patronage.

In this promotion on "Trial," we presented a Glenn Ford trophy to the University of Dayton "homecoming" queen, and garnered much publicity from radio, TV, student body rally, bulletin boards and radio sportcasters. The cost of the trophy was \$15, wholesale; and an Elgin watch, also presented to the Queen, was promoted from a local jeweler, gratis.

The week prior to the homecoming football game announcements of the Glenn Ford trophy presentation was made at the students' rally. Announcements were posted on the University's bulletin boards.

Two days prior to the naming of the queen, the five girls nominated appeared on TV with manager Rogers displaying the trophy, which was to be presented to the winner. The day before the queen was announced, again the five girls nominated appeared on Radio WING and Rogers was again present with the trophy and watch which were to go to the winner. Two local radio sportcasters mentioned the Glenn Ford "Trial" trophy on their broadcasts.

One column art appeared in the Dayton News. Other art appeared in the University paper and in the "Homecoming Program."

The highlight of the presentation by Rogers occurred at the football game between halves ceremonies before an attendance of 9,000 persons. This was broadcast over Radio WING.

In all instances, the theatre and the film and its star received plugs.

RUNNER-UP NUMBER 4

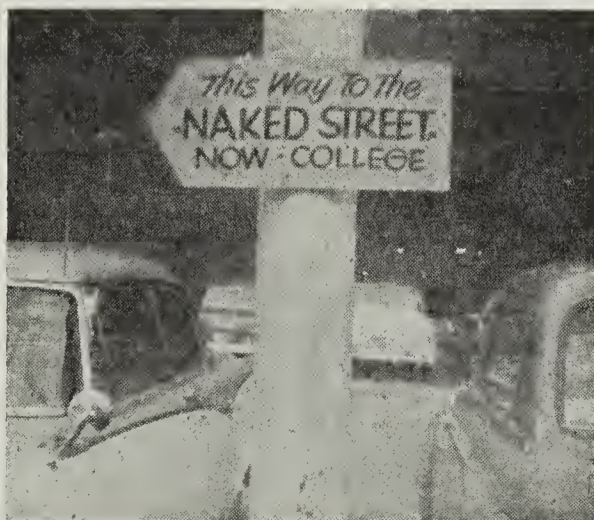
"THE NAKED STREET"

Submitted by Sid Kleper
Loew's College, New Haven, Conn.

1,400 seats • 50 cents top admission

General patronage.

Sid Kleper, first winner of a SHOWMANSHIP SWEEPSTAKES contest, comes



back with his endeavors on behalf of "The Naked Street," in an attempt to win some more of MOTION PICTURE EXHIBITOR's lovely money.

Since this is a gangster film, he concentrated on those lines by distributing pay-off (stage) money as a throwaway. This was printed on one side "See how the underworld kingpin springs a murderer from the deathhouse with payoff money in 'The Naked Street' (theatre and playdate); and on the reverse side, "Check number at College boxoffice for guest tickets. Payoff Money in 'The Naked Street'." If the serial numbers tallied with a list posted at the boxoffice the bearer got in for free to see the show.

Street bally consisted of a gagged gal walking with sign reading: "If I could talk you would know who the racket king is in 'The Naked Street,' Now, College"; the stencilling of sidewalks; and the posting on poles of arrow shaped signs reading "This Way To 'The Naked Street'."

Four-page heralds bearing excellent selling copy were distributed in the amount of five thousand to Yale University, parked cars, and door to door.

(Continued on page 24)



While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

DISTRIBUTOR CASH PRIZES NOW IN EFFECT . . . are as follows:

REPUBLIC PICTURES CORP.

\$500⁰⁰ on —

"THE LAST COMMAND"

(This Prize Offer expires Feb. 22, 1956)

RKO RADIO PICTURES, INC.

\$500⁰⁰ on —

"The Treasure of Pancho Villa"

(This Prize Offer expires April 11, 1956)

DANNY

THE
MOST
SPECTACULAR
COMEDY—
THE
WILDEST
ADVENTURE
IN
ENTERTAINMENT
HISTORY!
FROM
PARAMOUNT!



SONGS: Baby Let Me Take You Dreaming • Life Could Not Better Be • The Maladjusted Jester • Out Fox The Fox — and others

KAYE

"has been rehearsing all his years in show business to play the singing, dancing, swashbuckling, clowning title role in his new \$4,000,000 production."

— New York Sunday News

THE COURT JESTER



co-starring

GLYNIS JOHNS · BASIL RATHBONE
ANGELA LANSBURY · CECIL PARKER

Words and Music by Sylvia Fine and Sammy Cahn · Written, Produced
and Directed by NORMAN PANAMA and MELVIN FRANK

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

Color by
TECHNICOLOR

King-sized selling assures it a royal and rollicking boxoffice reception! From the moment millions of TV viewers from coast to coast saw millions of New Yorkers shout their welcome to Danny as star of Macy's Thanksgiving Parade, Paramount

has been building unprecedented "want-to-see" for this spectacular attraction.

Danny's key-city tour has launched the persuasion-loaded, all-media campaign which will continue throughout February and March!

WORLD'S BIGGEST COMEDY WORLD PREMIERES ON
WORLD'S BIGGEST SCREEN, NEW YORK PARAMOUNT, SOON!

The International Scene

Canada

1954 Statistics Show Theatre Expansion

TORONTO—More seats for fewer patrons and less money seemed to be the theme of exhibitors in Canada in 1954, according to the Dominion Bureau of Statistics. The 1,936 regular theatres had a seating capacity of 984,907 in 1954 compared with 1,906 houses classed similarly in 1953 with a capacity of 978,162.

A little subtraction shows there was a gain of 38 houses and 6,745 seats. Regular theatres are those not classed as drive-ins, community enterprises, and halls serviced by itinerant operators. There may be a few 16mm. situations among the regular theatres but almost all were built exclusively for 35mm. exhibition.

Figures from DBS show 96 new houses opened in 1954, 13 reopened and 77 closed, for a net gain of 32. Drive-ins also contributed to the expansion by jumping from 174 in 1953 to 230 in 1954, a gain of 56, thus adding accommodation for 18,795 cars. The drive-ins, playing to 12,380,246 admissions, helped limit the general attendance decline by gaining 1,245,458 over the previous year.

Based on the seat-tax method, two-and-a-half persons per car, some 50,000 seats were added to the regular theatres for a total gain of nearly 56,000. In 1955, according to one source which has kept a close tab on the situation, 35 four-walled houses and 19 drive-ins opened for business.

Canadian Comment

Common-sense rules for behavior of patrons in a theatre when a fire breaks out are described in a release issued by D. E. Williams, chief inspector, theatres branch, Saskatchewan Fire Commissioner's Department. The rules designed to assist theatre owners and managers in eliminating panic among patrons at such a time or when some other emergency arises are available free to the public. It is Williams' theory that "a crowd of 700 people can be emptied from a theatre in about three minutes without rushing" provided all doors are used and people move away quickly once outside. Lives are lost, said Williams, because of panic. He said there should be at least two doors, at front and back, and both should be properly lighted and never locked. Rules against smoking should be strictly enforced and parents should visit theatres and halls first to instruct their children on exactly what to do in an emergency before allowing them to go alone. Williams stresses that above all, if anything does happen, walk to the nearest exit, don't run.

CINE CHATTER—A two-day deal has been worked out by Odeon Theatres (Canada), Ltd., with the promoter of the Miss Canada contest, S. Radcliffe Weaver. Under the deal, preliminaries for the beauty queen contest will be held in various houses of the company across the country, with finals to be held in Hamil-



J. J. Fitzgibbons, president, Famous Players Canadian Operations, was a recent visitor on the set of "The Friendly Persuasion" at Allied Artists. He is shown, second from left, with William Wyler, Gary Cooper, star of the film, and G. Ralph Branton, AA vice-president.

ton. The winner, who will also be a participant in the Miss America contest in Atlantic City, N. J., will take a screen test with the JARO film studios in England. She will be flown to England through a deal with Trans-Canada, spending three weeks there. . . . Replacing the old Community hall and theatre destroyed by fire, a \$70,000 Community Centre has been opened by the Community League of Tofield, Alta. It has 300 seats. . . . A 300-seat house, the first in Twillingate, Nfld., has been opened by Harry Randell. Preparations meanwhile, are going ahead with plans to rebuild the Prince Edward, Charlottetown, PEI, gutted by fire. . . . George Jenner and Arthur Currie are now operators, H. J. Sutherland Circuit, Ontario, comprising six houses. . . . The Capitol, Paris, Ont., is being offered for sale or rent by Premier Operating Corporation. The house was recently renovated and refurbished. . . . Newest film society to open in Toronto is the A-G-E, named for its founders, Aldo Maggiorotti, Gerald Pratley and Elwood Glover. . . . "Helen Of Troy" is to be boosted on the Hamilton-Buffalo TV circuit since time couldn't be purchased in Toronto. . . . A banquet marked 25 years in the theatre business by Frank Colameco, general manager, Timmins Theatres, Ltd. Associates of the Masciola Enterprises, Ltd., presented him with a silver tray. . . . One toy for a less fortunate child was the admission fee at a matinee of the Odeon Movie Club in London, Ont., with Wishing Well Drinks. Ltd., giving free drinks. . . . A leading Canadian motion picture pioneer, Donald Sutherland, Vancouver, died in that city at the age of 73. Born in Scotland, he opened his first movie house in Winnipeg in 1906. In 1919 he moved to Vancouver and opened his Dream Land in a rented hall. He built three other theatres, and in 1941, Odeon acquired his interests and he retired in 1945. One of his sons, Gerald A., is British Columbia district manager for Odeon. . . . Shareholders in Famous Players Canadian Corporation, will not receive an extra dividend for 1955. Shareholders receiving the last-quarter dividend of 37½ cents for a total of \$1.50 per share, were told by President J. J.

C'Scope Seen Aiding Foreign Market Boom

NEW YORK—Boxoffice impetus for theatres abroad was predicted as one result of the launching of the CinemaScope 55mm. process by 20th-Fox International president Murray Silverstone, who announced last fortnight that the first foreign demonstrations of the technique will be held late in March at London, Paris, Rome, and Sydney. The executive, declaring that 55mm. will be an incentive to new theatre construction and conversions overseas, said that the foreign market is now offering the industry the opportunity to surpass its domestic grosses.

He disclosed that revenue from abroad now represents 47 per cent of overall gross for 20th-Fox, but emphasized that foreign growth for American film companies is contingent upon the growth of exhibition there and the revision of low admissions in many countries, as well as a continued flow of good product.

Silverstone went on to say that the scope of the foreign market, expanded by the increasing number of new theatres, leads to a point where all American film companies can expect foreign grosses to exceed the domestic ones, with much of the credit to be attributed to the introduction of CinemaScope. At present, he added, there are more than 16,000 theatres equipped for the medium around the world, and he estimated that the number will be increased to 22,000 by the end of next year.

Commenting on 20th-Fox's foreign theatre holdings, Silverstone said that the acquisition of the Schlesinger interests in Africa increases his company's holdings to "several hundred" theatres abroad.

Fitzgibbons that it was decided by the directors "it was in the interest of all shareholders to maintain our strong cash position while adjustments in operations are being completed. These adjustments are necessary in order to meet the increased competition we are getting from TV." Fitzgibbons stated results of the first three quarters and six weeks of the fourth indicated earnings for the full year exceeded dividend requirements. . . . Lloyd H. Bradley has opened his new Lyric, Moosomin, Sask. It replaces the old Lyric, the only house in the community. . . . Winner of the top prize of \$325 in the 13-week contest celebrating the 10th anniversary of Theatre Confections, Ltd., was Jack McNicol, Columbia, New Westminster, B.C. He won the grand prize of \$225 and the Vancouver district prize of \$100. The prizes were given on the basis of the greatest percentage increase over the same period last year in the sale of popcorn, soft drinks, and ice cream. Other winners included Frank Troy, TCL branch manager, and Jack McCausland, Famous Players theatre supervisor. . . . District representative of the National Film Board, Halifax, is Gregory L. Donovan. . . . Vancouver voters declared for Sunday sports by 38,031 to 36,124 in the fourth such ballot in recent years. . . . Harry Roth, manager, Victory, Toronto, was held up recently.

—HARRY ALLEN, JR.

THE NEW RKO IS MAKING NEWS!

RKO is out in the field pre-selling its fine pictures with an *advanced-type* of advertising...campaigns that use network and independent TV and radio in the modern way...campaigns that make better use of magazines, newspapers and exploitation.

More than 150 theatres in the Cincinnati, Indianapolis and Cleveland areas are feeling the impact of this new pre-selling format during our Bluegrass Premiere of **GLORY ...and boxoffice reports from these dates are truly gratifying.**

DAVID BUTLER PRODUCTIONS, INC. presents

GLORY

starring

MARGARET O'BRIEN

WALTER BRENNAN · CHARLOTTE GREENWOOD

with

JOHN LUPTON · BYRON PALMER · LISA DAVIS

Produced and Directed by **DAVID BUTLER** · Screenplay by **PETER MILNE**

From a story by **GENE MARKEY**

SUPERSCOPE

Print by
TECHNICOLOR





Michael Todd, seated, United Artists president Arthur B. Krim, right, and board chairman Robert S. Benjamin recently signed an agreement setting world-wide distribution by UA of the Todd-AO production, "Around The World In 80 Days."

RKO Maps Huge Plan For "Glory" Promotion

NEW YORK—RKO announced recently that promotion plans have been completed to give the Blue Grass premiere of "Glory," the greatest TV, radio and exploitation coverage ever accorded a film in that area.

With over 200 dates already booked, saturation campaigns originated in the Cleveland, Cincinnati and Indianapolis territory, with particular emphasis in Lexington, Ky., where the picture had its world premiere at the Kentucky on Jan. 11.

The Thoroughbred Club of America, an organization in Lexington that boasts the top racing personalities in the country, acted as the official host to a group of visiting stars.

Lexington proclaimed Jan. 11 as "Glory Day," making the premiere an important civic celebration. The 100-piece University of Kentucky band headed a parade the night of the premiere.

Local merchants agreed to sponsor a contest with the cooperation of the Herald and Leader newspapers offering young ladies of Lexington an opportunity to write of their most interesting experience as they make the transition into young womanhood, as Margaret O'Brien does in the film.

Fieldman Hank Howard headquartered in Lexington, covering that premiere, Louisville, and southern Kentucky, Indiana, and Ohio bookings. Ralph Banghart operated between Cincinnati and Indianapolis and Al Margolian will work out of Cleveland for the same purpose. The entire campaign was worked out by RKO exploitation manager Dave Cantor.

Columbia Shifts





NEW YORK—Columbia last fortnight announced two changes in home office department managerships following the transfer of John Kane to the Screen Gems television subsidiary in a special executive capacity.

















Ben Morris, long-time manager, service department, has been named to succeed Kane as executive in charge of the copyright protection department. Morton Saltzman has been assigned as manager, service department, which will operate as part of the purchasing division, headed by Herb Smith, director of purchases. Saltzman will report to Fred Izzo, Smith's assistant.

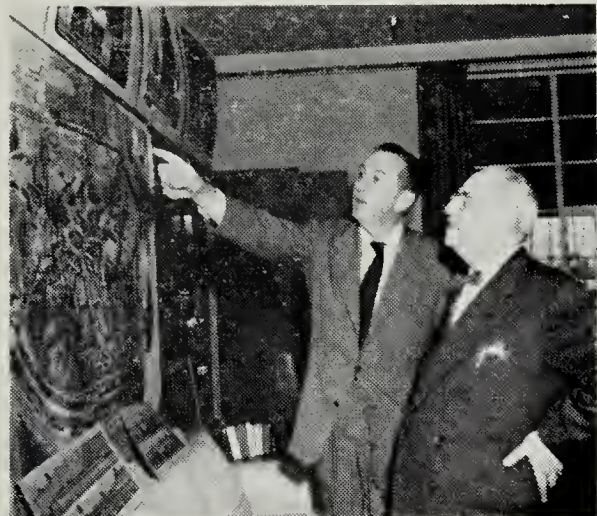
The Tip-Off On Business

(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

KEY TO "THE LITTLE MEN" RATINGS: (JANUARY 25)

-  Registering grosses in the highest brackets.
-  Just fair, nothing out of the ordinary, average.
-  Good, although not breaking down the walls.
-  Disappointing, below what was expected.

TRIAL (MGM)		THE INDIAN FIGHTER (UA)	
GUYS AND DOLLS (Goldwyn-MGM)		IT'S A DOG'S LIFE (MGM)	
THE TENDER TRAP (MGM)		THE TROUBLE WITH HARRY (Paramount)	
THE VANISHING AMERICAN (Republic)		THE SECOND GREATEST SEX (U-I)	
THE DEEP BLUE SEA (20th-Fox)		THE LIEUTENANT WORE SKIRTS (20th-Fox)	
I AM A CAMERA (DCA)		THE COURT MARTIAL OF BILLY MITCHELL (Warners)	
KISMET (MGM)		THE MAN WITH THE GOLDEN ARM (UA)	
THE RAINS OF RANCHIPUR (20th-Fox)		DIANE (MGM)	
THE ROSE TATTOO (Paramount)		AT GUNPOINT (AA)	
ARTISTS AND MODELS (Paramount)		ALL THAT HEAVEN ALLOWS (U-I)	



Pioneer animated cartoon producer Max Fleischer, 72, still active in the industry, recently visited Walt Disney and looked over an aerial view of Disneyland in Disney's Burbank, Cal., office.

"Naked Sea" Campaign Is Suitable Anywhere

NEW YORK—Although the San Francisco premiere at the Bridge, of Allen Miner's RKO release, "Naked Sea," was highlighted by the personal appearance of the producer-director, other aspects of the campaign for the film are suitable for adaptation to all situations. Miner was a one-man production crew for the first-person Technicolor adventure on tuna fishing.

Following a pre-opening screening for critics and writers, sports columnists, and editorial writers from all newspapers in the Bay area, Miner was interviewed at a press luncheon. Miner also appeared on a dozen radio shows and a TV program, on which he showed some of the footage from the release.

The major promotion of the campaign was achieved through the cooperation of the Star-Kist Tuna Company. Fifteen-foot long reproductions of the tuna clipper on which Miner filmed his feature were prominently displayed in supermarkets throughout San Francisco. Center of the display was an invitation to children, announcing that they would be admitted free at the Bridge if they presented a label from a can of Star-Kist Tuna and were accompanied by an adult. This co-op angle was pushed in newspaper ads by Star-Kist dealers as well as on the local Star-Kist TV show.

Capitol, Decca, and Columbia records of the "Naked Sea" score were plugged for a week before the opening and through the first week on all disc-jockey shows. Before the picture opened, special screenings of the film were held for disc jockeys, juke-box operators, and music store owners. A special concentration on the unusual music was made via station KEAR, the San Francisco outlet which is the favorite of the area's hi-fi fans.

Legion Condemns "Letters"

NEW YORK—The Catholic Church's National Legion of Decency last week placed another foreign motion picture in its C, or condemned, category. Marcel Pagnol's "Letters From My Windmill," released here by Tohan Pictures. The film, a trilogy which in one part pictures a tipping priest, incurred the displeasure of the Legion because of its "frivolous, disrespectful and grossly comical presentation of religion," it was stated.

This Was The Week When

Gladys Swarthout and Jack F. Chrysler agreed to head the women's and men's premiere committees, respectively, for the Feb. 16 unveiling of 20th-Fox's "Carousel," for the benefit of the New York Medical College. . . . Columbia directors declared a quarterly dividend of \$1.06¼ per share on the \$4.25 cumulative preferred stock, payable Feb. 15 to holders of record Feb. 1. . . . The Japanese-made "Golden Demon" was slated by distributor Edward Harrison for a Jan. 30 American premiere in the Guild, New York. . . . Marilyn Monroe Productions acquired Terence Rattigan's "The Sleeping Prince" for its first independent production, to be scripted by Rattigan. . . . Mario Lanza, having completed Warners' "Serenade," was named honorary motion picture chairman, 1956 Easter Seals campaign, by the National Society for Crippled Children and Adults, Inc.

Paramount scheduled Danny Kaye's latest film, "The Court Jester," for a Feb. 1 bow in the New York Paramount. . . . Associated Artists announced the acquisition of "The Angel Who Pawned Her Harp" and "Make Me An Offer," Group 3 Productions to be distributed by Dominant Pictures. . . . Bob Goldstein and United Artists signed for four pictures this year, two Goldstein properties, "Showdown Creek" and "Love Story," and the Abbott and Costello "Dance With Me Henry," as well as "Brass Legend." . . . Artists-Producers Associates acquired U. S. rights to the Italian-made "Giuseppe Verdi," it was announced by president A. W. Schwalberg. . . . W. J. German was named chairman of the industry's Greater New York appeal of the National Foundation for Infantile Paralysis, charged with raising \$3 million to supplement the March of Dimes. . . . The popular-priced first edition of Lillian Roth's "I'll Cry Tomorrow" was sold out in 10 days and was going into a fourth edition as the MGM film racked up high grosses with a tieup.

Glass Joins H-L

HOLLYWOOD—George Glass, formerly with Columbia, last week moved into a new production and merchandising post, Hecht-Lancaster Productions, it was announced by Harold Hecht. The arrangement calls for Glass' services in the production of top features as well as in the exploitation of the organization's independent program.

"Amazon" Cuts Appealed

BALTIMORE, MD.—The constitutional status of Maryland's film censorship statute was challenged last week when the Times Film Corporation, New York, filed an appeal in City Court protesting the censoring of "Naked Amazon." The Maryland State Board of Motion Picture Censors, chaired by C. Morton Goldstein, directed that scenes in the film be eliminated.



When this man walks into your theatre...

...your service worries are over. In thousands of theatres throughout the United States, exhibitors and projectionists welcome the appearance of an ALTEC field engineer.

Why?

Because ALTEC SERVICE is always one step ahead of the industry's continuing technical parade.

Whether your sound is optical, magnetic, optical-magnetic, single or multiple channel, ALTEC field engineers have the right answer for every problem.



Get in step with ALTEC. Join 6,000 ALTEC customers in the march to better sound.

SPECIALISTS IN MOTION PICTURE SOUND

161 Sixth Avenue • New York 13, New York

Movies Lend Hand In Youth Rehabilitation

LANCASTER, PA.—Donald Bonstein, manager, Fulton, has come up with a goodwill building gesture for his theatre. About a year ago one of the best-liked cops on the police force, David A. Strayer, retired and took a post as superintendent of the Rotary Home. This is a shelter home for boys, where kids who get into trouble with the law are housed until they get a hearing in juvenile court. It is maintained by the local Rotary Club.

Bonstein, who had always been friendly with Strayer, made arrangements to have him bring the boys down as guests of the theatre during supper-hour showings. He gave Strayer an idea of the type of shows playing and the approximate starting time that he and his charges would be welcome.

Since the balcony of the theatre is closed at all times, except Sunday, they had it all to themselves, and the regular audience downstairs was never the wiser, as all were very quiet. The number attending ranged from eight to 20, and the boys appreciated it so much that insubordination at the home dropped to a negligible degree, since all Strayer found he had to do was threaten to or really deprive the bad ones of attending the show along with the others. They usually attended on Monday and Friday nights, and those who neglected their studies or didn't behave during the week had nothing to look forward to in the way of a movie treat.

Stock Notes

NEW YORK—Television Electronics Fund, Inc., has substantially added to its portfolio of entertainment industry common stocks during its fiscal year ending Oct. 31, according to the mutual investment company's annual report issued to shareholders recently.

Recording this optimistic trend, the report indicates that among the additional purchases of stocks already held by the mutual fund are 10,000 shares of ABC-Paramount; 6,000 shares of CBS "A"; 9,000 shares of General Tire and Rubber Company; 4,000 shares of RCA; and 9,800 shares of Storer Broadcasting Company.

Film company holdings also were increased. Television Electronics Fund purchases included 17,500 Columbia shares; 30,600 Paramount shares; 21,000 20th-Fox shares; 4,000 shares of Walt Disney Productions; and 21,000 Warners shares.

Warner Hails Global Bow

NEW YORK—Jack L. Warner, executive producer, sent a special message to the mayors of 126 cities, in more than 50 countries, where Warners' "Helen Of Troy" is having a simultaneous world premiere tomorrow (Jan. 26). The message emphasized that the global event, first of its kind ever to take place in connection with any motion picture, is "a graphic demonstration of what can be done to promote international amity . . . a closer tie among nations. . . . The great and dramatic love story of the fabulous Helen and Paris belongs . . . not to any one country, but to all countries and peoples everywhere," Warner wrote. He pointed out that the global premiere showed "the power of great entertainment."



Marianne Cook, German star, recently signed with U-I as Alfred E. Daff, executive vice-president, and Edward Muhl, vice-president in charge of production, looked on.

Hoover Heads UCP Unit

NEW YORK—George C. Hoover, South Miami, Fla., has been appointed as 1956 chairman, United Cerebral Palsy's national nominating committee, it was announced last week by UCP president Louis C. Whiton, Westport, Conn.

Hoover, a former theatre executive and chief barker, Variety Clubs International, is president, UCP of Florida, and is serving a second term as southeast regional vice-president, UCP.

Other officers of UCP include chairman of the board, Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres, Inc.; vice-chairman of the board, Jack Hausman, president, M. Hausman and Sons, New York textile firm; and executive vice-president, Roger S. Firestone, president, Firestone Plastics Company. Stanley C. Hope, president, Esso Standard Oil Company, is chairman, 1956 UCP Campaign.

Showmanship Sweepstakes

(Continued from page 17)

With hairdressers a co-op ad was set with one and a window display arranged with another. Soda fountains in various stores were sniped with special streamers. Bullseye displays were set with shooting galleries with guest tickets for prizes: hotels and restaurants had directory displays; a tieup was effected with a shirt shop; and a special lobby display was created from three-sheets, which have very provocative copy.



Michael King, manager, Nortown, Toronto, Canada, had his recent SHOWMANSHIP SWEEPSTAKES entry, "You Gotta Have Clowns To Have A Circus," w'n \$100.

Konecoff

(Continued from page 4)

less than one dollar per day, which would permit even the smallest theatre to participate without hardship, according to Gehring. He offered the help of the Fox sales force to theatres desirous of making the move.

Gehring believed that the public will respond to CinemaScope 55 as it did to the introduction of the original CinemaScope process and he commented on the huge production line-up of 34 pictures to be made in 1956 at a cost of over 70 millions. During this year, the company will release 24 pictures at the rate of two per month produced at their own studios, in addition to which six outside films will also be handled by company distribution channels.

Personal Observations: We sat pretty far over to one side during the demonstration and the image on the screen reached us as if we were in the exact center of the house thus making it possible to re-activate many seats that have been classified as undesirable. The pictures were clear with "The King And I" showing up particularly fine while entertainment-wise, the clips were great.

HE STOOPS TO CONQUER: You would think that the big guy was Marilyn Monroe the way both MEN and women flocked to him at a recent cocktail party at Toots Shor's the night before he was scheduled to take off to attend openings of his latest release for RKO, "The Conqueror," in London, Paris, Rome, and Berlin. The New York press, trades, national magazines and others in the classification known as the Fourth Estate were on hand and it was pretty rough to get a word in edgewise. Naturally, we are discussing John "Duke" Wayne.

In a little bit of conversation, he did tell us that he was in no hurry to make his next film preferring to relax and take it easy for a while, especially since he's got three unreleased films just aching to get out of the cans. He was looking forward to the trip abroad, his first, especially his Paris stop, where he will be able to spend a few extra days. He never did get a chance to tell us why he was so particularly enthused over Paris (oo-la-la and sacre bleu). He was pleased about the trip and especially that the proceeds from each premiere would go to local charities.

ITEMS: Please bear in mind that 20th Century-Fox is seeking a carousel to tie-in with its premiere of the film "Carousel" at the Roxy on February 16th. They haven't said where they'd like to put it; but the proceeds from rides, concessions, etc., will go to charity. Most merry-go-rounds (as we used to refer to 'em in our younger days) are weather-bound by the cold. . . . Did you know that Brian Aherne, actor, sold his 160-acre grape ranch in California to grape growers for over \$100,000? That'd make an awful lot of grape juice!

Anti-Trust Suit Settled

CHICAGO—An out-of-court settlement last fortnight terminated the anti-trust action brought by the Lee, Joliet, Ill., against the major film companies. Attorney Richard Orlikoff represented the plaintiff.

NEWS OF THE TERRITORIES . . .

R. I. Exhibitors Spark Jimmy Fund Collections To New Heights In '55

PROVIDENCE, R. I.—Rhode Island theatremen once again sparked the Jimmy Fund campaign to new heights, according to a report recently released by Edward M. Fay, dean of local showmen and state chairman for the fund. Contributions in this state for the 1955 drive totaled \$31,161, which topped the 1954 total by \$1,530. Forty-three theatres donated \$15,874.32.

Fay stated that the public response was particularly gratifying, since many of the drive activities planned by theatres had to be cancelled because of the severe storms in September. Money raised by the motion picture houses came from audience contributions, for most part. The Jimmy Fund was invited to participate in the United Fund Appeal, but local exhibitors decided to bear the burden alone as they had since the campaign was first started by the group.

Lively competition among houses in various cities highlighted the 1955 drive. In Providence, the Strand romped off with first honors, collecting \$2,350.77; the Majestic was second, with \$1,193.19. The Leroy, Pawtucket, with \$383.04 topped the Strand's total of \$289.80. In Woonsocket, the Stadium garnered first honors with \$223.77, nosing out the Bijou which reported \$200. Cranston's Auto Theatre romped off with \$516.12; the next was the Palace, with \$165.80. A close battle resulted in Newport, with the Opera House reporting \$735.67, and the Strand, \$714.00.

Leaders among suburban houses, drive-ins, and neighborhoods, were the Musical, Warwick, \$750; Pike Drive-In, Johnston, \$625.66; Rustic Drive-In, North Smithfield, \$598.30; Route 44 Drive-In, North Smithfield, \$561.25; and the Casino, Narragansett Pier, \$532.55.

Officials of the Cancer Research Foundation and others paid a glowing tribute to Rhode Island theatremen for their efforts in surmounting almost impossible obstacles in setting a new record.

Albany

The Variety Club dinner and preview of United Artists' "The Big Knife" drew 62 couples, the largest turnout in Tent 9's history. . . . The reopened Colonial was not operated at any time by Jules Perlmutter, as previously reported. Perlmutter operated the Paramount, on lease from Neil Heilman, with a non-union projectionist and relighted the Royal under lease from Heilman with a non-union projectionist. . . . The Saratoga Drive-In, Latham, N. Y., settled for \$750 a suit brought by the mother of an eight-year-old girl who suffered injuries when struck by an amplifier falling from its standard. . . . Moe Bittman, partner, Dix Drive-In, Hudson Falls, N. Y., was among those elected to regular Variety Club membership. . . . Saul Ullman, on leave of absence from Fabian Theatres because of poor health, is improving. . . . John Gard-

McIntyre Heads IATSE Unit After Annual Ballot

MANCHESTER, N. H.—Local 195, IATSE, elected Leo R. McIntyre president at the annual meeting here. Other officers include Arthur A. Smet, vice-president; Thomas P. Swist, financial secretary-treasurer; Samuel F. Cooley, recording secretary; and George Craig, Ernest Gunderman, and John Jasinski, trustees.

ner has announced a mid-April opening for his new 300-car drive-in at Unadilla, N. Y. His son, John, Jr., will manage the situation. . . . Top industryites attended a sneak preview of Paramount's "Anything Goes" at the Strand, arranged by Paramount branch manager Daniel R. Houlihan and upstate director Edward J. Wall with Strand manager A. O. La-Flamme. . . . The Evangelist, official weekly of the Albany Roman Catholic Diocese, again editorially criticised the moral content of current film fare and defended state censorship against the recent distribution stand that it is unconstitutional.

Atlanta

The Center, Harmony, N. C., which was destroyed by fire in 1955, has been reopened by Mrs. Claude Hager. . . . Charles H. Lewis, theatre manager, Durham, N. C., will head the committee on arrangements for the Merchants Association annual dinner to be held there. . . . Florida Theatres closed the Dania, Dania, Fla. . . . The Al-Run Amusement Company, West Point, Ga., is planning a 400-car drive-in there. . . . J. L. Hoggson, father-in-law of Alpha Fowler, theatre owner, died at his home in Douglasville, Ga. . . . The Dale Drive-In, Tuscaloosa, Ala., the largest and most modern in that area, opened. . . . The Alabama secretary of state issued articles of incorporation to Coleman Theatres, Inc., Anniston, Ala. . . . The Brooklyn, Perry, Fla., installed CinemaScope. . . . Crestview Drive-In, Crestview, Fla., was purchased by Neal Robinson from Tom Barrow. . . . Claiming distribs conspired with theatre owners to monopolize early runs in Miami, Fla., Miami Drive-In Theatres, Inc., filed an anti-trust action in Federal Court, Miami. Seeking an injunction and unspecified treble damages, the company names Columbia, Loew's, Paramount, RKO, 20th-Fox, Warners, United Artists, U-I, and AB-PT as defendants, and specifies Florida State Theatres, Paramount Enterprises, and Wometco as co-conspirators.

A. B. Padgett, booking manager, Wilby-Kincey Theatres, succeeded John E. Branch as president, north side Kiwanis Club. . . . The regular monthly meeting of the WOMPI was held at the Variety Club. Stella Poulnut, president, presided.

Susan
Hayward
is
just
great...
greater
than
ever
in
**THE
CONQUEROR**



Coming
in early 1956

from **RKO**



Black Supervises New Redstone Construction

BOSTON—Redstone Drive-In Theatres signed William Black, well-known drive-in engineer, as circuit chief engineer responsible for designing and supervising the construction of all new theatres and the remodeling and maintenance of existing ones. Six new ozoners are on the agenda for spring openings in the circuit. Under construction are theatres at Palmyra and Sayreville, N. J.; Syracuse and Rochester, N. Y.; and East Boston, Mass.

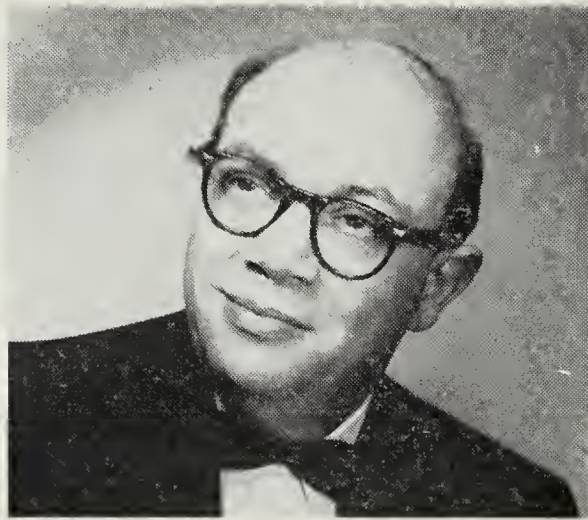
At the same time, Edward Redstone, vice-president, revealed that the office headquarters here in the Metropolitan Building are being enlarged to make room for the expanding staff. Black, with his own staff of draftsmen, has moved into offices on the seventh floor, while the offices of Michael Redstone, Edward Redstone, and their secretaries have been transferred to new space on the same floor, made available by the removal of the Lincoln Oil Company.

The Redstone company has abandoned plans to build a large drive-in at East Rutherford, N. J. The situation at Sayreville, situated near the proposed theatre to be built by Lowe's, has been under construction for 60 days. When completed, it will accommodate 1400 cars.

... Twentieth-Fox held the annual southern division convention here. Personnel attending included district managers, salesmen, and bookers from Atlanta, Charlotte, Dallas, Houston, Jacksonville, Memphis, New Orleans, and Oklahoma City. H. G. Ballance, southern division sales manager, presided. . . . The world premiere of Warners' "Good Bye My Lady" will be held in Albany, Ga., on April 12. . . . Arthur Greenblatt, Allied Artists New York special representative, left Atlanta for Memphis and New Orleans, where he will hold sales meetings with Allied Artists southern exchanges. . . . Nash Weil, 62, died in an Atlanta hospital after a long illness. Weil served as vice-president and general manager, Wil-Kin Theatre Supply Company, for the past 25 years. He was a member of the Variety Club. Burial was held in Dallas, his home.

Boston

The territories of three district managers, New England Theatres, Inc., have been altered. Hy Fine now heads Boston's Metropolitan, Paramount, and Fenway, two theatres in Dorchester, Mass., one in Newton, Mass., and one in Allston, Mass. Robert Sternburg now has the theatres in Connecticut and western Massachusetts formerly handled by Harry Browning and retains his former houses in Brockton, Mass., Pawtucket and Newport, R. I., and New Bedford, Mass. Chester Stoddard has added houses in Chelsea, Mass., Dover, N. H., and Barre, Vt., to his regular theatres in Bangor, Westbrook, Bath, and Waterville, Maine, and those in Lowell and Haverhill, Mass. . . . Mike Bruno, Tilton, N. H., gave his daughter, Caroline Jane, in marriage to Vincent dePaul Phab, Atlanta, at the Church of the Assumption, Tilton. The couple will live in Atlanta. . . . Don Mc-



Boris Bernardi, new managing director, Teck, Buffalo's home of Cinerama, is planning a March of Dimes benefit opening of the second Cinerama attraction, "Cinerama Holiday," sponsored by the Greater Buffalo Advertising Club.

Nally, owner of several theatres in Derby, Morrisville, Barton, and Orleans, Vt., is confined to his home for a complete rest after suffering from nervous exhaustion. . . . Howard Bliss, co-owner, Champlain, Swanton, Vt., is now handling the buying and booking formerly done by his partner, Mrs. Virginia Mapes, who retains the management of the house. . . . Eugene Major, owner, Roxy, Island Pond, Vt., has closed the theatre. . . . Maurice Harris is substituting at U-I for John McGrail, who is recovering from recent hospitalization. . . . Henri Schwartzberg, head film buyer, ATC, became a grandfather for the first time when his daughter, Mrs. Gerald Cherry, gave birth to a girl.

James Nicholson, president, American Releasing Corporation, producer of "The Day The World Ended" and "Phantom From 10,000 Leagues," met a group of exhibitors at a luncheon at the Boston Club, hosted by New England franchise holder Joseph E. Levine, Embassy Pictures. The package was booked into 250 theatres in the area, backed by a TV saturation campaign. Brief addresses telling of the great need for pictures of this kind were made by Martin Mullin, president, New England Theatres, Inc.; Edward S. Canter, ATC, who spoke in the absence of president Samuel Pinanski; Arthur Howard, Affiliated Theatres Corporation; Al Daytz, Daytz Theatre Enterprises; and Samuel Arkoff, vice-president and general counsel, ARC. James Nicholson, former west coast exhibitor, said, "I am in a position to know that pictures made for audiences of 12 years to 25 are surefire boxoffice."



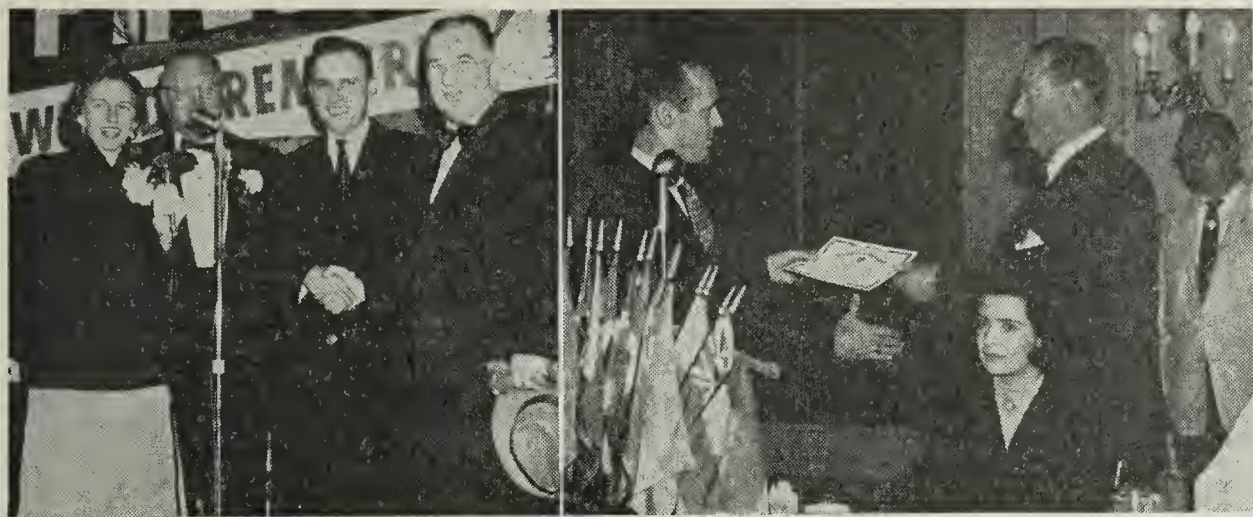
Herman Rifkin, New England franchise holder for Allied Artists, recently greeted Fred MacMurray, who was in Boston for the opening of his Allied Artists' film, "At Gunpoint."

Buffalo

Elmer F. Lux was installed as chief barker, Tent 7, Variety Club, at the annual installation dinner dance in honor of W. E. J. Martin, retiring chief barker. The crew for 1956 was installed at the same time, including Harold Bennett, first assistant chief barker; George H. Mackenna, second assistant; V. Spencer Balsler, secretary; and Manford Pickrell, treasurer. New directors installed were Peter Becker, Edmund C. DeBerry, Robert Hayman, Marvin Jacobs, Charles B. Bosco, and Jack Mundstuk.

Eddie Balsler, who served more than 35 years as head of the Buffalo Paramount exchange shipping department, has retired and has moved to Ann Arbor, Mich. The Buffalo branch staff threw a farewell party for Balsler who, before joining Paramount back in the old days, was associated with some of the pioneer exchanges in Buffalo. Sam Block, who has been in the Paramount shipping department, as assistant to Balsler for almost ten years, has taken over the post of shipping department head and Jim Grundner, a newcomer in the industry, is Block's assistant.

Surrogate Philip J. Weiss, Batavia, N. Y., granted letters of administration in the estate of Charles L. Mancuso to his daughter, Mrs. Joseph Attardi. Mrs. Attardi, claiming her father's estate never had been settled, asked to be named executrix, a move opposed by several brothers who now make up the firm of Charles Mancuso and Sons. Surrogate's Court attaches said that "discovery proceedings" will be undertaken to determine whether Mancuso owned property, where it went, and what became of the proceeds. The Mancuso family operates the Mancuso, Batavia, and is also interested in other undertakings in the same town. . . . The name of the late Vincent R. McFaul, who managed the area Shea theatres for many years, is among those engraved on a gold chalice presented by Monsignor Francis Gravey, administrator, St. Joseph's New Cathedral, to St. Francis Cabrini parish in Collins Center. . . . Ardis Smith, drama editor, Buffalo Evening News, was among those attending a press preview staged by Stanley Kramer in a New York art gallery of some 700 sketches from a series to total 5,000, that Kramer has ordered in connection with a picture about the Spanish resistance to Napoleon, "The Pride And The Passion," on which he expects to start shooting in May. Kramer gave a talk on the picture before the film reviewers from all over the country. . . . Elmer F. Lux accepted an invitation to present himself to the executive committee, Theatre Owners of America, in Washington Feb. 2 to be considered for the organization's executive directorship. . . . Harry Rubin, head, Paramount Theatres circuit projection department, was in supervising the installation of the newest four-track stereophonic sound in the Buffalo Paramount. . . . Irving Herman, Warners, Toronto district office, is using a schedule of TV spots on Buffalo's WBEN-TV station to help sell the Jan. 27 opening of "Helen Of Troy" at the Imperial there. . . . A big advance ticket sale is reported for the Greater Buffalo Advertising Club-sponsored premiere of "Cinerama Holiday" in the Teck, Jan. 31. It will be a benefit performance for the March of Dimes.



At the Blue Grass world premiere of RKO's "Glory," Kentucky, Lexington, Ky., were, left to right, Maggie Welch, announcer, WVLK; Bob Cox, manager, Kentucky; Donald Schine, Schine Theatres; and Governor Happy Chandler of Kentucky. On the right, Mayor John Kinkaid, Lexington, left, presents a certificate of appreciation to producer-director David Butler, as Margaret O'Brien looks on.

Charlotte

The Solicitations Review Board approved one campaign and disapproved another at its regular meeting, according to Charles G. Sellers, chairman. Approved was the March of Dimes campaign for \$45,000 in Mecklenburg County during January. Disapproved was the mail campaign conducted for the Variety Club Eye Clinic. The Board's report said, "This campaign is disapproved as its costs are excessive. For the first 10 months of 1955, from public contributions of some \$27,000, the expenses for fund raising, education, and public relations were some \$20,000, leaving only \$7,000 to be devoted to the worthwhile work of the eye clinic." . . . W. Frank Harris, Harris Theatre Sales, Inc., a member of the executive committee, local National Foundation for Infantile Paralysis, is going full speed ahead with the March of Dimes Drive. Basil O'Connor, national president, was here to give out instructions and workers are getting out the appeal envelopes. The WOMPI have given many hours in preparation of the envelopes. . . . Myron Blank, president, Theatre Owners of America, will be the principal speaker at the annual convention of the Theatre Owners Association of North and South Carolina next week, according to Howard Anderson, acting president of the association, Herman Levy, TOA general counsel, also will speak.

Chicago

After Danny Newman sold his Astor to make way for the new Orthodox Synagogue, he was lost without a theatre. So he acquired operation of the Chelton, on the southside, an ornate wide-screen house. Alvin Frank, who had managed the Astor, was named general manager. . . . The Oriental provides four hours parking for 60 cents, a bargain compared to garage charges. . . . Bissell Shaver reopened his Henry, Henry, Ill., after improvements, and has booked a series of leading pictures. . . . Mrs. Elizabeth Dobson Rannells, 50, who began her newspaper career 25 years ago in the amusement section, died. . . . James J. Sheehan, 68, veteran treasurer in Chicago theatres, died. As a young man, he managed the Astor, New York. . . . Ben Fuller made extensive improvements in his Grand, Union City, Ind.

Sam Lesner, Daily News movie critic, took a 600-mile, round-trip special train ride to accompany 1,056 residents of

Ottumwa and La Crosse, Ia., Quincy, Ill., and other points to see "Cinerama Holiday." Some boarded the train at 2.14 a.m. to see the show at 10 that morning. . . . "Thou shalt not sneak into movies" was the admonition given to three Aurora, Ill., high school boys by a police magistrate. They stealthily entered the Paramount without paying admission, although they had the price. He made them copy the first 10 chapters of the New Testament, imposed an 8 p.m. curfew, and warned them that if they repeated the offense he would make them copy the whole Bible. . . . Arthur John Ripple, 64, publicist, died after a lengthy illness. . . . Lucille Ball and Desi Arnaz wrote they will be in town at the end of the month to launch their new movie, MGM's "Forever Darling," and the Chicago Heart Association drive.

The sale, in nearby Evanston, Ill., of a 14-room mansion with large porch pillars and an expanse of lawn, shade trees, and shrubbery, brought to light again that it was the scene used by D. W. Griffith for his "Birth Of A Nation." The house, built in 1902, was termed an accurate example of Colonial architecture. Griffith used the mansion as an economy item, forestalling the necessity of building a special set.

Cincinnati

Numerous area exhibitors were expected today (Jan. 25) for a trade demonstration of 20th-Fox's CinemaScope 55 at the Albee. Later showings are booked for houses in other area key cities. . . . Neighborhood residents in the vicinity of the Children's Home have renewed objections to construction of a drive-in in that area, and the City Council has been re-

Eitel's Palace Sale Fought By Manager Otto Eitel

CHICAGO—Otto K. Eitel was the one member of a large family who held out on the sale of the Palace and the adjoining Metropolitan office building and Bismarck Hotel to Arthur M. Wirtz, who is prominent in the entertainment field. Wirtz will probably retain Eitel's services as manager of the properties if he finally sells his shares.

The Eitels came from Germany and opened a hotel which made them a fortune during the Columbian Exposition of 1893. They built the Palace in 1926. Since 1953, it has been the home of "Cinerama."

Tell Starting Times, Wile Urges Exhibitors

COLUMBUS, O.—Starting the main feature not later than 8:30 p.m. and advertising the time of showing of each item on the program were suggested to Ohio exhibitors by Robert Wile, secretary, Independent Theatre Owners of Ohio.

"Observation indicates that the majority of people, except perhaps in Cleveland, arises much earlier than in other sections," said Wile. "Streets are jammed with traffic in the pre-dawn hours. Classified ads for office help indicate the hours of many offices are 8 to 4. Dinner is served in many parts of this state at 5, 5:30 and 6. Suppose that sub-run theatres started their shows at 7 p.m. with the second feature and followed with main feature. Patrons could come at a convenient hour and still get home early. Those who wished to see both features could come early and leave at the same time they do now, or they could come at 8:30 and stay for the second feature. This would have some appeal to the single-feature advocates, too."

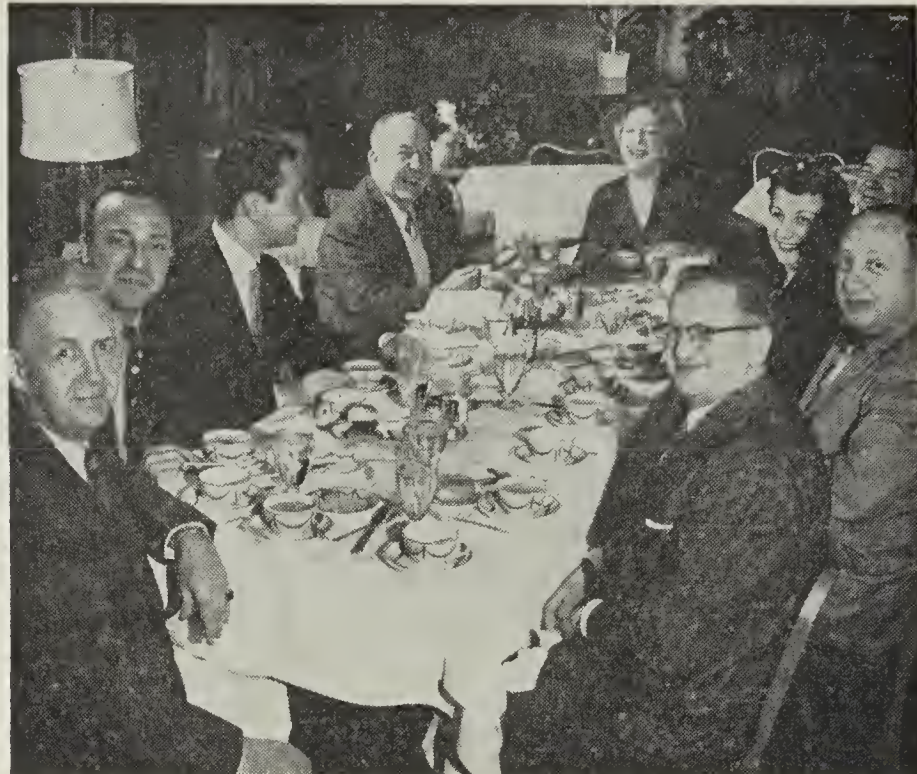
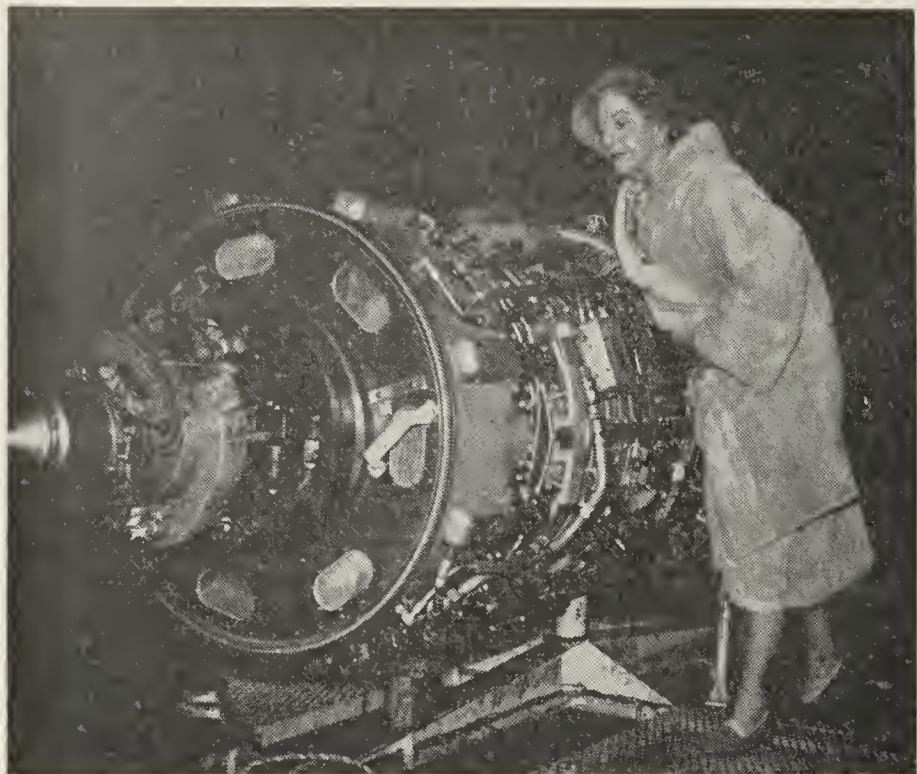
"Its disadvantages would be that the boxoffice would necessarily close a little earlier, since the second feature is not as long. Patrons with children who only wanted to see the main feature and leave at 8:30 or 9 would not be accommodated. But observation of your own patronage would indicate to you the best way to handle this."

Wile said that in the "lush days" it was not considered wise to advertise feature times because of precipitating park loads at starting times. He said since no movie is made to be seen from the middle, it would be wise to advertise starting times.

requested to enact an ordinance prohibiting drive-ins within the city limits. Roy H. White, assistant general manager, Mid-State Theatres, denies the new drive-in would be a nuisance or depreciate neighborhood property values. . . . Mrs. Herman Hunt, president, Ladies' Auxiliary, Tent 3, Variety Club, announced committee chairmen and co-chairmen at a luncheon meeting in the Metropole Hotel club-rooms, including membership, Mrs. Robert McNab and Mrs. M. M. Dennis; publicity, Mrs. James Abrose and Mrs. Jack Finberg; hospitality, Mrs. Abe Strauss and Mrs. Abe Maius; program, Mrs. Sam Weiss and Mrs. Manny Weiss; telephone, Mrs. Vance Schwartz and Mrs. Edward Salzberg; food, Mrs. Allan Moritz and Mrs. M. M. Dennis; special fund raising, Mrs. Saul Greenberg and Mrs. Harry Pollins; and heart, Mrs. Arthur Van Gelder. . . . Margaret O'Brien drew considerable first-page publicity in local newspapers on her appearance here to bally RKO's "Glory" at the Palace. Among those attending the film's premiere in Lexington, Ky., were Lloyd Krauss, RKO branch manager; Leo Hunefield, city salesman; and Morris Lefko, Cleveland, district manager.

Bert Goldberg, New York, representing Studio Films, was in, and Meyer Adelman, Philadelphia, president, States Film Service, visited here and in Cleveland and Indianapolis. . . . Robert McNab, 20th-Fox branch manager, presided at a division

(Continued on page 30)



Ruth Mitchell, sister of the famed Billy Mitchell, hero of Warners' "The Court Martial of Billy Mitchell," inspects a B-47 Stratojet motor during her visit to the Lockheed Aircraft plant at Marietta, Ga., in the course of her nationwide tour of 16 key cities on behalf of the film.

At a Pittsburgh luncheon, Miss Mitchell is seen with Jules Curley and Philip Katz, Stanley Warner publicity; Arthur Nussbaum and Karl Krug, Sun Telegraph; Lois Malone and Henry Ward, Press; Florence Sando, KDKA-TV news; Saul Bragin, Stanley Warner; and Jack Kalmenson, Warners manager.

Billy Mitchell's Sister Tours For Warners

RUTH MITCHELL, sister of the renowned General Billy Mitchell and the authoress of a recent biography of him, recently came here from England to make a tour of 16 key cities across the country on behalf of the U. S. Pictures Production for Warners, "The Court Martial Of Billy Mitchell," in which Gary Cooper is starred as the man known as the Father of the U. S. Air Force. The CinemaScope and Warner-Color film, also featuring Ralph Bellamy, Charles Bickford, and Rod Steiger, as well as Elisabeth Montgomery in her first starring role, was directed by Otto Preminger.

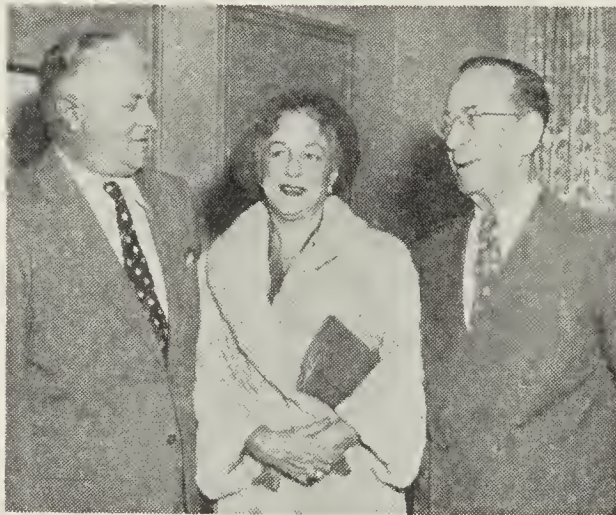
patriotism of superior officers who were opposed to the expansion of United States air power, highlighted the country's need for an adequate air defense. Miss Mitchell, a celebrity in her own right as an author and explorer, not only emphasized the importance of the film during her tour, but reminded Americans of the debt they owe her farsighted brother.

In addition to New York, Ruth Mitchell made appearances for Warners in Philadelphia, Washington, Baltimore, Atlanta, Memphis, Indianapolis, Cincinnati, Cleveland, Detroit, Los Angeles, San Francisco, Denver, Chicago, Pittsburgh, and Buffalo on a whirlwind six-week tour.

Mitchell's court martial in 1925, when he challenged the



Joseph Alexander, RKO Theatres city manager, Cincinnati, welcomes Miss Mitchell on her arrival there during her cross country tour.



At Washington, Miss Mitchell visits the office of Stanley Warner zone manager George Crouch. Looking on is Robert Smeltzer, Washington district manager, Warners. Right, Fred Ottman, Scripps Howard columnist, interviews Miss Mitchell in connection with the Warners film.

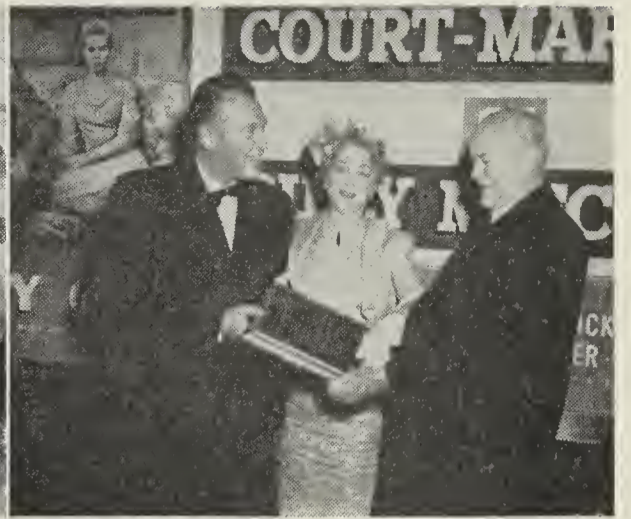
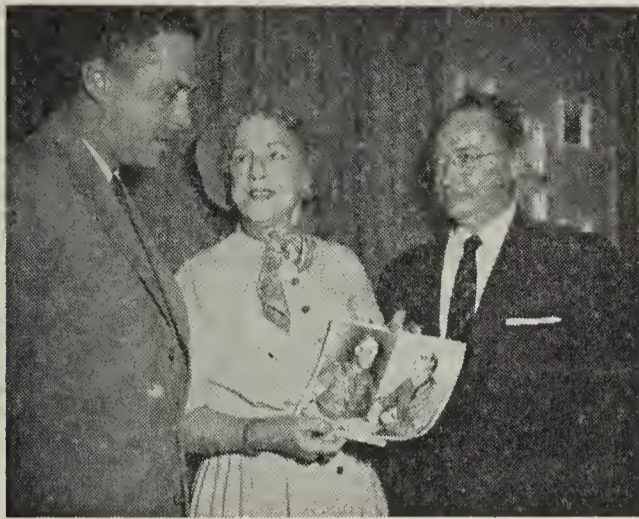


Ruth Mitchell stands before the full length of the Mitchell bomber, the renowned B-25, at Logan International Airport, Boston, with Al Alibisso, associate airport commissioner, and Trudy Dyer, Boston American reporter, as they are photographed by Ed Stephans.



United Buffalo Theatres executives welcome Miss Mitchell, Arthur Krolick, division manager; Ben Dargush, manager; and Edward Miller.

Air Force Cooperates In Huge Promotion



In Memphis, Miss Mitchell discussed the resemblance between her late brother and Gary Cooper with M. A. Lightman, Jr., vice-president and general manager, Malco Theatres, as Warners branch manager Joe Young looks on. At Marietta, Ga., she congratulates Lockheed chief test pilot Leo J. Sullivan and his crew before takeoff. On stage at the Criterion,

New York, for the special invitational premiere of the picture, Ralph Bellamy and Miss Mitchell receive a plaque honoring the achievements of General Mitchell from Gill Robb Wilson, Air Force Association president. The plaque will become part of a permanent Mitchell exhibit in the Smithsonian Institution, Washington.



At Philadelphia, Miss Mitchell visited Independence Hall, the site of the Liberty Bell, before which she is found standing.



Alvin Hendricks, manager, Indiana, Indianapolis, presents Miss Mitchell with flowers on her arrival. In Boston, Lieutenant Governor Sumner G. Whittier of Massachusetts welcomes her in his office at the State House. In Philadelphia, Miss Mitchell receives an etching of Independence Hall.



In Boston, Miss Mitchell discusses the pressbook with Warners branch manager Bill Kumins and New England district manager Ralph Iannuzzi. At the Los Angeles International Airport, terminal of the new Billy Mitchell Skyroad, Miss Mitchell attends dedication ceremonies and receives the dedication plaque from William Barcoff, Air Force Association Los Angeles



group commander. Also seen are Dave Tognazzini, Gary Cooper, and Elizabeth Montgomery. In Baltimore, Miss Mitchell receives the key to the city from Mayor Thomas D'Alesandro, Jr., as Rodney Collier, Stanley manager, looks on, in formalities preceding the opening of the film at the Stanley Warner house in the Maryland city.

Catholic Press Sets Good Film Standards

COLUMBUS, O.—Evil must be condemned "through the entire course of a film and not merely at the end," in the words of Pope Pius XII, said columnist Joseph Breig in the Catholic Chronicle, official publication of the diocese of Toledo, O. Breig's column, titled "What Is A Good Movie?" was written in answer to questions asking if it is sinful to go to a movie which the Legion of Decency has judged objectionable.

Breig quoted statements made by Pope Pius at the recent meeting of the International Union of Theatre Owners and Film Distributors. The Pope warned that if the world of tomorrow is one of "spiritual and civic decadence," much of the responsibility will rest upon those who allow movies to be turned into a "vehicle of evil."

The Pope said that "it has been noted that even films morally above reproach can yet turn out spiritually harmful if they offer the spectator a world in which no sign of good is given. He said evil and scandal may be treated in films when they contribute to "a deeper understanding and proper ordering of life, of self-control, of enlightenment and strengthening of judgment and action."

Cincinnati

(Continued from page 27)

sales meeting in Indianapolis, and others present included Tony Knowlman, office manager here, and local salesmen . . . James Christian, Warners head booker, was in Good Samaritan Hospital for a physical check-up. . . . Two proud fathers are William Poppe, UA booker, and Vince Jacob, MGM shipper. Both are girl babies.

COLUMBUS, O., NEWS—Checking apparently is being done again on flat rental pictures in Ohio, reports Robert Wile, secretary, Independent Theatre Owners of Ohio. Wile said that a "suspicious looking man," who was seen waving bills at teenagers near a theatre boxoffice in a small town, was picked up by the police. They found no identification on the man who had several theatre tickets and a small amount of money. The police called the theatre manager. "He, very properly, told the police he knew nothing about the man," said Wile. "If they want to check, they have the right to do so openly and by inspection of your books. If they don't choose to use either of these methods, they must take the risks entailed." Wile added, "If you see such suspicious characters, call the police." . . . Manager Walter Kessler, Loew's Ohio, arranged with Civitas, independent men's organization at Ohio State University, for Cyd Charisse and Dan Dailey, of MGM's "Meet Me In Las Vegas," to choose the queen of the first annual Mardi Gras ball of the organization from photos of semi-finalists submitted to the stars. Costumes to be worn at the ball will be the kind one would expect to see in Las Vegas. . . . Governor Frank Lausche will be the principal speaker at the opening day luncheon, Feb. 21, of the National Drive-In Convention, Hotel Cleveland, Cleveland, announced Horace Adams, convention chairman.



A Barre granite plaque from the state of Vermont was recently presented to Martin J. Mullin, Boston, president, New England Theatres, Inc., in the executive offices of the Vermont State House. Mullin was a co-founder of the Children's Cancer Research Foundation and was president of the Foundation from 1950-54. In his absence, Governor Joseph J. Johnson of Vermont presented the plaque to William F. Murphy, left, and Chester L. Stoddard, right, both of New England Theatres, Inc.

Cleveland

The Cleveland Motion Picture Exhibitors Association, at a general meeting, reelected the officers by acclamation. Named president was Henry Greenberger, Community Circuit, for a third term; vice-president, Joe Rembrandt, Center-Mayfield; treasurer, Ted Vermes, Mercury, Yorktown, and other local theatres; and secretary, Louis Weitz. A buffet luncheon preceded the business meeting, at which there were many guests, including movie critics W. Ward Marsh, Plain Dealer, and Arthur Spaeth, News, Loew division manager Frank Murphy, and Perry Carter, Local 160, IATSE. . . . The Allied Artists March of Progress Drive, starting Jan. 28, will be named in honor of branch manager Sam Schultz, who is celebrating his 20th year with Allied Artists and its predecessor, Monogram Pictures. . . . Danny Rosenthal, United Artists branch manager, and Mrs. Rosenthal celebrated their 21st wedding anniversary. . . . Jack Gertz, Jack L. Gertz Enterprises, is selling a new dish deal to theatres, for which there will be no service charge to patrons. . . . Jack Sogg, MGM branch manager, has been named distributor chairman, Brotherhood Week. . . . Frank Slavik, owner, Mumac, Middlefield, O., is building his attendance with a 10-week amateur talent contest. . . . Raymond Schmertz left to take up his new duties as 20th-Fox branch manager, Indianapolis. Nineteen years ago, he joined the local 20th-Fox organization as assistant poster clerk. At the time of his appointment as Indianapolis branch manager, he was local sales manager.

It is reported that the Strand, Payne, O., which has alternately opened and closed in the past year, is now closed permanently. . . . George Wakely, owner, Limelite, Woodville, O., is convalescing from minor surgery. . . . Mrs. Viridi Von Thron, sister of J. Stuart Cangney, Jewel, who since 1950 has been postmaster in Port Clinton, O., was proclaimed Woman of the Year in Ottawa County by the Ottawa County News, on the basis of her executive ability and activity in community affairs. . . . Margaret O'Brien was here for one day in advance of the opening of RKO's "Glory," at the Palace.

Dallas

Southwestern Theatre Equipment Company has moved to new quarters here. . . . The 20th-Fox exchange has been completely refurbished for improved service and efficiency. . . . Dallas school teachers were guests at an invitational screening of 20th-Fox's "Good Morning, Miss Dove," held at the Granada, Crest, and Major. . . . Four major patron participation projects will be sponsored by Texas COMPO this year, one event to be held during each quarter. The programs have been created and designed in response to exhibitor requests for campaigns which will sell the industry in general and, at the same time, stimulate boxoffice attendance. The events include "The Oscar Race," tied to the annual Academy Awards; "Teacher Of The Year," based upon selection by teenagers and youngsters of school age; "Drive-In Theatre Week," observing the 23rd anniversary of the establishment of the drive-in; and "Manager's Award," a business stimulant, based on a special campaign on a picture selected by the theatre manager.

Des Moines

The Star, Soldier, Ia., has been closed. . . . The Indian Theatre Corporation, M. N. Blank, president, and J. N. Blank, secretary, has been dissolved. . . . Norman Holt, salesman, Warners, is back on the job following surgery and hospitalization. . . . Paramount held a sneak preview of "Anything Goes" at the Des Moines.

Houston

Morris Konstantine is the new manager, Pasadena Drive-In. . . . Andres Huesca, Mexican film star, is currently making a series of personal appearances in south Texas. . . . A front page editorial was published at Groesbeck, Tex., pointing out what would happen to a town if the only motion picture theatre closed. Sid Smith is operator, Limestone there, which was closed down for several days recently. The editorial called on the townspeople to patronize the Limestone during the week as well as on Saturday and Sunday. The editorial also pointed out the adverse effects a town suffers when its source of entertainment it shuttered.

Jacksonville

R. L. Duncan's 600-seat Cinemarado has opened at Islamarado, Fla. . . . FST leaders coming in for home office conferences were Frank Bell, Tampa; Walter Tremor, St. Petersburg; Harry Botwick and Al Weiss, Miami; and James L. Cartwright, Daytona Beach. . . . Tom Tidwell, 20th-Fox branch manager, and staff members Bob Stevens, Phil Longdon, Walter Powell, and Marvin Skinner were off to a southern regional sales meeting in Atlanta, to be attended by similar groups from eight branch offices, with Alex Harrison, New York, to preside. . . . Latest Florida houses converted to CinemaScope are the Blossom Trail Drive-In, Orlando; Sunrise Drive-In, Ft. Lauderdale; Colony, Miami Beach; and the Air Force's theatre, Pine Castle. . . . A screening of Paramount's "Anything Goes" was held at the Florida, with Walter Mock serving as host. . . . George Krevo, manager, Palace, appointed Bill Beck, manager, Five Points, to handle publicity for the Miss Jacksonville beauty contest, sponsored by

the Jaycees and set for Feb. 8. . . . The Variety Club profited to the extent of \$8,665 from the Jacksonville Fair last November, according to an announcement by Ted Chapeau, crew member who has been re-elected president of the fair association for another year. . . . A number of valuable door prizes will be handed out at the WOMPI charity dance in the Woman's Club, Feb. 18.

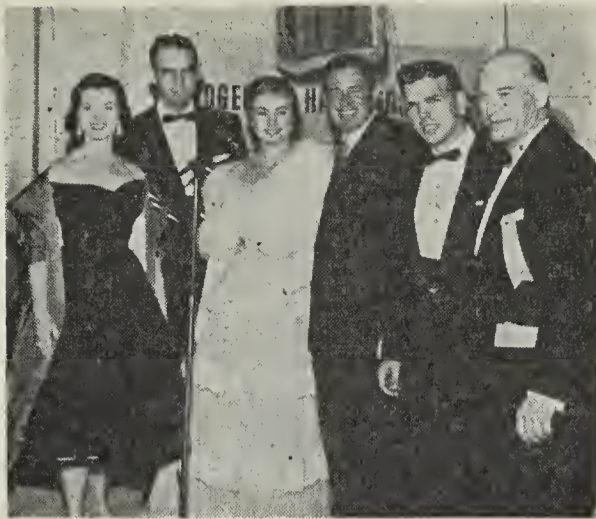
Milwaukee

The Bay, operated by Mike Regan, closed because of poor business. . . . Don Swartz, Independent Film Distributors, Minneapolis, was a visitor at the Realart exchange, in which he is interested. . . . Eddie Lipson, former MGM salesman, died recently. . . . Bob Mellin, Screen Guild salesman, resigned to operate the Marion, Marion, Wis., which he will open at the end of the month. . . . Andy Kenny, MGM office manager, returned to his desk after an illness. . . . Earl Thompson, manager, Downer, is displaying the work of regional artists in the lobby, by arrangement with the Artists' Equity Association. . . . A group of local exhibitors and press representatives went to Chicago, at the invitation of United Artists' Wally Heim, for a special showing of Otto Preminger's "The Man With The Golden Arm."

Bob Gross, Smith Management Company, operator, Blue Mound Drive-In, Elm Grove, Wis., won first prize in the company's recent district managers' payroll contest. Smith is middle west district manager. . . . Mrs. Louise Bergtold, operator, Westby, Westby, Wis., and Cashton, Cashton, Wis., became a grandmother. . . . Independent Theatre Owners of Wisconsin, representing 376 independent theatres, held a regional meeting at Park Falls, Wis., to ask the state industrial commission to stop the proposed increase in wages for part time minor employes in theatres throughout the state. The request for the hearing was made by Harold P. Pearson, Milwaukee executive secretary for the exhibitor association.

Minneapolis

Ted Mann, operator, World Theatres, Minneapolis and St. Paul, and other houses, has taken over operation of the Orpheum, Dubuque, Ia.. Mann purchased the theatre building several months ago, but until recently the house was operated by RKO Theatres circuit. James Hueser will continue as manager. . . . Harry Weiss, RKO Theatres district manager, was in New York for a routine visit to the home office. . . . Sim E. Heller, chief barker, and other new officers of the Variety Club of the Northwest were installed at a dinner meeting at the Nicollet Hotel. This year the club will conduct a drive to raise funds to build and equip the fifth floor of the Variety Heart Hospital, on the University of Minnesota campus. Charles Winchell, vice-president, Minnesota Amusement Company, will head the new drive. . . . Eli Kalisch, MGM home office assistant to Burtis Bishop, Jr., midwest sales manager, and Oliver Broughton, MGM home office service department representative, were in. . . . Marilyn Miller, daughter of LeRoy Miller, U-I branch manager, was married to Bill Diehl, film critic, St. Paul Dispatch and Pioneer-Press. . . . Irving Joseph, formerly assistant manager, Aster, resigned to



Among the many prominent personages in attendance at the recent Los Angeles premiere of Todd-AO's "Oklahoma" were, left to right, "Miss Oklahoma," Grant Bersch, representing the Governor of Oklahoma; Shirley Jones; Will Rogers, Jr.; William Anderson, Columbia, escort of Miss Jones; and Dick Dickson, United Artists Corp.

study film production under the GI bill in Los Angeles.

Elizabeth Smith, former stenographer, is the new cashier, Allied Artists, replacing Jim Norman, resigned. . . . Don Swartz, owner, Independent Film Distributors, was in Chicago on business. . . . F. J. Lee, United Artists district manager, was in from St. Louis. . . . The United Artists exchange is undergoing general remodeling to provide more office space. . . . Fisher Nut Company, St. Paul, Minn., originator of salted-in-the-shell peanuts, will spend \$500,000 to build a three-story addition of 50,000 square feet to its present plant. Ground for the project will be broken in the spring, with completion scheduled for early September. Employees will be increased from 100 to 150 when the new addition goes into operation. Fisher manufactures also about 50 other nut products, including several candy bars. . . . George Jonskowski sold the Falls, River Falls, Wis., to H. L. Stoltzman and Arthur C. Bean, who also bought the Grand, Mohall, N. D. Bean also operates the Riverdale, Riverdale, N. D. . . . 20th-Fox salesmen, the head booker, and Saul Malisow, branch manager, M. A. Levy, midwest district manager, and Harold Lundquist, assistant to Levy, attended a 20th-Fox midwest division meeting in Milwaukee.

New Haven

Officers elected by the Waterbury, Conn., projectionists' Local 304 are Thomas Gandy, reinstated as president; Ralph Di Pietro, business agent, for the ninth term; Joseph Mazeika, vice-president; Frank Carey, secretary-treasurer; and Francis LaFlamme, recording secretary. The executive board includes Ralph Di Pietro, Thomas Gandy, John Rabbott, Frank Carey, and Joe Mazeika. The trustees are Di Pietro, Gandy, Rabbott, LaFlamme, and A. Fondiller. The sergeant-at-arms is Harry Berger. . . . Louis A. Brown, L-P Theatres, is a member, entertainment committee, and chairman, publicity committee, Union League for 1956. . . . The East Haven Capitol Theatre and East Haven Volunteer Fire Company One were to sponsor the testimonial dinner to the East Haven High School football team this week. . . . Delores Travers, United Artists, was married to Gordon Spivak.

Denver Circuit Asks Chance At First-Run

DENVER—Claiming they have been prevented from bidding on first-run films because of an alleged conspiracy, Denver Kar-Vu Theatres has filed a suit in U. S. District Court asking relief from eight distributors and some theatres.

Kar-Vu asks, among other things, that a special master be named to handle bids from Denver area theatres for first-run films. The special master would receive the bids, initial them, and turn them over to the interested distributor. The circuit, operating the Monaco and Centennial Drive-Ins, asks a restraining order to enjoin the film producers from carrying out the alleged conspiracy. Cost of the litigation and other relief as may be found feasible by the court is asked by the plaintiff.

Named as defendants in the suit are 20th-Fox, Columbia, Warners, U-I, Paramount, RKO, Loew's, United Artists, Fox Inter-Mountain Theatres, and Consolidated Theatres.

. . . New at United Artists is Carolyn Amatruda, formerly with RKO. . . . John Moore, Paramount district manager, was in from Boston. . . . Condolences were in order to Mrs. Anna Fitzpatrick, Paramount, on the death of her husband, Fire Captain Tom Fitzpatrick. . . . Groy Callahan, Paramount, returned to duties after a long illness.

HARTFORD, CONN., NEWS—The Hartford Times is boosting its theatre advertising charges, as of Feb. 1. The new charge will be 26 cents per line, or \$3.64 per column inch, as compared to the previous 25 cents per line, or \$3.50 per column inch. Increase in operating costs is blamed for the hike. . . . The 1200-seat Parsons, now playing "Guys And Dolls," has no intention of resuming its former stage policy, according to Bernie Menschell, president, Bercal Theatres, Inc. . . . Thomas D. Grace, Eastwood, East Hartford, hosted some 30 local Boy Scouts, credited with playing a major part in a recent community-wide Safe Driving Day, at a matinee performance. The theatre's gesture was commended by the regional press.

New Orleans

Newcomers in the Paramount Gulf offices are Irving Paley, assistant to Maurice E. Barr, vice-president in charge of advertising, publicity, and public relations, and Cliff Wilson, assistant to J. T. Howell, buyer and booker. . . . W. J. Noonan, Jr., soon will open his new Holiday Drive-In near Cantonment, Fla., under the management of H. R. Whiddon. . . . Mr. and Mrs. John Caldwell, who recently reopened their theatre in Farmersville, La., changed the trade title from Kay to Royal. . . . A. L. Royal and T. V. Garraway, Mississippi theatre owners and co-heads, Panarama Pictures Corporation, were in New York to make final arrangements for releasing their latest picture, "Daughter Of David Crockett," which was lensed in Mississippi. . . . Lillian Bullard Lutzer and Shipman Bullard, L and B Theatres, Dallas, closed the Kings Drive-In, Shreve-

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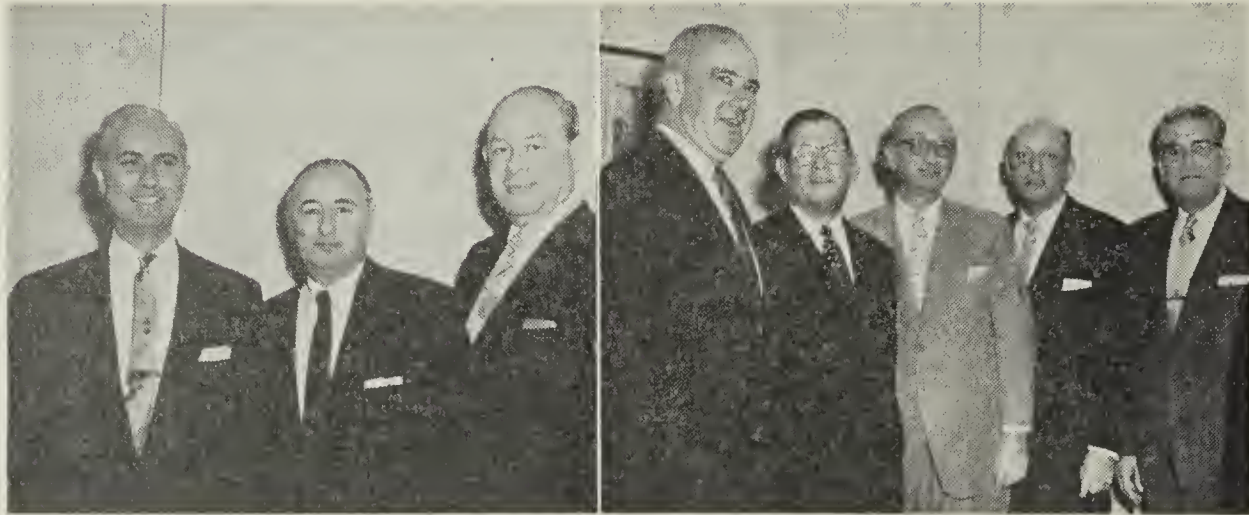
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Seen at the recent Variety Club, Tent 13, Philadelphia, annual dinner in honor of the retiring and incoming chief barkers at the Bellevue-Stratford Hotel were, left to right, outgoing chief barker Louis Goffman, incoming chief barker Maxwell Gillis, branch manager, Allied Artists, and Ted Schlanger, Stanley Warner zone head; and Richard W. Altschuler, Republic world-wide sales head; Arthur Israel, assistant to Paramount president Barney Balaban; Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR; Joseph H. Moskowitz, 20th-Fox vice-president; William Gehring, 20th-Fox assistant sales head.

port, La., which will be moved to another location. The area on which it is presently located recently was sold to a commercial enterprise. . . . Honore Tate closed the Roxy, Lawtell, La. . . . Mrs. Anna Marie Louise Schroeder, 83, mother of Earl W. Schroeder, Allied Artists office manager, died. Schroeder is her only immediate survivor. . . . Emile Savini, Astor Pictures Corporation, New York, was in to confer with Mamie and Milton Dureau, Masterpiece Pictures. They have just taken over territory distribution of some Astor films. . . . Fern and Al Randall converted their Joy, Woodville, Miss., for CinemaScope. A. L. Johnson, Johnson Theatre Service, handled the sale and installation.

New York

Leon Kelmer retired as manager, RKO Albee, Brooklyn. He was tendered a testimonial luncheon attended by home office executives and staff members. . . . With the retirement of Kelmer, RKO Theatres announced managerial shifts including Clayton Pruitt, Coliseum, to manager, Brooklyn Albee; Jack Royal, Royal, to replace Pruitt; Rocque Casamassine, Franklin to the Royal; Richard Reynolds, from the Alhambra to the Franklin; Nicola Constable, from the Greenpoint to the Alhambra, and James Crawford, from assistant, Columbia, Far Rockaway, L. I., to manager, Greenpoint. . . . Arthur Canton, MGM press representative, and Charles Feldman, exploiter, were in Jamestown, N. Y., to complete arrangements for the world premiere there of "Forever, Darling." . . . Joan Crawford arrived from Europe. . . . Walter Wanger was in town in connection with his Allied Artists release, "Invasion Of The Body Snatchers." . . . Artists-Producers Associates acquired distribution rights to "Giuseppe Verdi."

Philadelphia

William J. Quinlivan, 63, former RKO booker, died following a long illness. Funeral services were held from Incarnation Church. He was a member of Motion Picture Associates of Philadelphia. . . . Milgram Theatre Service, Inc., announced it is now handling the Ritz, Coply, Pa.; Grand, East Stroudsburg, Pa.; and the Holland, Old Forge, Pa. . . . "The Killer Is Loose" was screened at Variety

Club, Tent 13, through the courtesy of United Artists. . . . William Goldman, president, William Goldman Theatres, announced the appointment of Norman Gordon, manager, Randolph, to the post of assistant to general manager E. Lyle Trenchard, in charge of theatre operations. . . . Twentieth-Fox planned a demonstration of CinemaScope 55 at the Fox this morning (Jan. 25). Similar demonstrations, including portions of "Carousel" and "The King And I," will be held at the Paramount, Wilkes-Barre, Pa., Feb. 8, and at the State, Harrisburg, Pa., Feb. 9. . . . Jerry Janor is the new Screen Guild salesman in the upstate territory.

Bunny Lansing, Hollywood Printing, wed Samuel J. Gorchov, local realtor, last week. . . . Harold Shapiro, formerly with his brother, Rube, at the Alden, is now connected with Bache and Company, securities exchange. . . . Harry Waxmann was reported relinquishing control of the Roxy, Roxborough, Pa. . . . It was fairly well established that when MGM moves into the RKO exchange, the latter will find headquarters at 1225 Vine Street. . . . A. M. Ellis Theatres announced the purchase of the Coatesville Drive-In from Milton Schosberg. Work has started to enlarge the spot to 850-car capacity. It will be completely remodelled also, for reopening in the early spring. . . . Perry Lessy is now doing his own buying and booking for the New Diamond.

Plans for a comprehensive Brotherhood Week campaign were launched last week at the first meeting of the amusement division committee, called by co-chairmen Ted Schlanger, exhibition, and Charles Zagrans, distribution. The co-chairmen had the helpful assistance of Andrew Gottschall, local representative, National Conference of Christians and Jews. At a later meeting, district and branch managers will be posted on how to alert exchange personnel for their part in the campaign. Birk Binnard, Stanley Warner, is publicity committee chairman.

Audience collections for the March of Dimes were held last week under the direction of vice-chairmen Edward Emanuel and Howard Minsky. Collections in 85 independent theatres were running 25 per cent ahead of last year, according to chairman Ralph W. Pries. Mrs. Jack Engel was coordinator for the motion picture group.

READING, PA., NEWS—Bob Diem, manager, Loew's Colonial, has put in front of the theatre a sidewalk booster for the March of Dimes that is attracting considerable attention. Together with a stand holding quart milk bottles, one for every ward in Reading and one for each of the boroughs and townships adjoining the city. Signs invite passersby to deposit coins or bills. A replica of an iron lung gives observers an idea of the construction and cost of the mechanism. . . . Lawrence W. Fenstermaker, manager of the Kutztown, Pa., theatre, was reelected president, Kutztown Borough Council, at its annual reorganization meeting. . . . Reading and Berks County members of the 27th Regiment who saw service in Korea were guests of manager Gene Plank, Embassy, at a showing of Columbia's "Three Stripes In The Sun." . . . Manager J. Lester Stallman, Astor, used a special poster to publicize Walt Disney's "The African Lion."

Pittsburgh

The Colonial, Wheeling, W. Va., was closed by West Virginia Theatrical Enterprises, Inc., a Dipson circuit operation, and the theatre is being converted for another type of business. Within the last year, four theatres were closed. The old State went out of business last summer, and the Marsh and Fedo also closed. All were second or subsequent-run theatres. But several second-run neighborhood theatres are still operating, but the Liberty remains as the only downtown double-feature theatre. The Dipson houses remaining open are the Capitol, Court, Victoria, and Liberty. Except for the latter, they are first-run theatres. Independent opposition is Wheeling's pioneer exhibitor, George Zeppos, who features first-run product at the Rex. . . . Ralph Pielow, MGM branch manager, announced that his organization will participate in the MGM World-Wide Week, Feb. 5-11. . . . Paul E. Lucas plans to reopen the Linda, Smithton, Pa., which has been dark for many months. . . . Matteo Faenza has turned over the Roosevelt, Republic, Pa., to the Star booking agency. Formerly this was handled by Joe Fecheck, who recently joined Stanley Warner as manager, Latonia, Oil City, Pa.

L. Dean Smith, 58, oldest projectionist in years of service at Erie, Pa., died in Hamot Hospital. For 14 years he was at the Strand, when it was on State Street, and had been at the Warner since the Strand closed. . . . Emil Braun, manager, Ben Amdur's Garden, was recuperating in St. John's Hospital after an operation. . . . Bill Zeilor, managing director, downtown Penn and Harris, was resting at home after being hospitalized for fatigue and exhaustion. . . . George Engstler, Enright projectionist, resting at home for several months with a heart condition, is in good health again and was expected to resume duties shortly. . . . The Sun-Telegraph is featuring the Walt Disney series of True-Life Adventures in print, and has announced a new Walt Disney contest, with fabulous prizes. . . . Bud Thomas announced the opening of Granlee circuit's Liberty, Sharon, Pa. . . . The Squirrel Hill celebrated its fourth birthday as an art house and Earl Gordon marked his third year as manager.

IATSE Election Returns Administration To Office

PITTSBURGH—The administration ticket of IATSE, Local 171, won reinstatement in the recent election. Daniel V. Flask, Sr., was retained as president, and James V. Sipe was continued as business representative. Other administrative candidates elected were Paul T. Mach, vice-president; Luther W. Thompson, secretary-treasurer; Dean Martin, Leroy A. McConnell, Charles Lang, executive board; James O. Caskey, Russell H. Kerr, William Reiser, trustees; Angelo Diodati, sergeant-at-arms; delegates to the IATSE convention, Flask, Mach, Martin, and Sipe; delegates to the Central Labor Union, Ralph Ferrey, George Pavlich, J. W. Shawkey, and Sipe.

For the second time, voting machines were used and the results were known one-half hour after closing of the poll.

St. Louis

Mrs. George Skouras, New York, was a recent visitor in behalf of The Boys Town of Italy. Details of local effort for the worthy cause will be announced soon. . . . Clarence Turley, co-owner, Ambassador and Missouri theatre and office buildings, was installed as 1956 president, National Association of Real Estate Boards, Washington. . . . Francis Starr, assistant manager, Roxy, Springfield, Ill., has taken over the manager's post, Bond, Greenville, Ill., Frisina Amusement Company unit. He succeeds Pic Pedrucci, now Frisina city manager, St. Charles, Mo. . . . Fred MacMurray and his wife, June Haver, met press, radio, and television representatives at a cocktail party in the Park Plaza Hotel, in behalf of Allied Artists' "At Gunpoint." They were introduced by branch manager Maurice Schweitzer.

"Foreign Films Compared To Hollywood" was to be the subject of the recent discussion at a meeting of the Better Films Council. . . . The Gay, Charleston, Mo., has been closed by Mrs. O. W. McCutcheon, Blytheville, Ill. She will continue operation of the McCutcheon, Charleston, with Richard Logan as manager. . . . The Southway, operated by Lloyd Weston, has been closed for an

Associated Circuit Leases Five Browarsky Theatres

PITTSBURGH—The estate of Ike Browarsky recently leased three theatres here to Norbert Stern and his son, Ernest, executives, Associated Circuit. Leased were the Hippodrome, north side, and the Bellevue and Linden, Bellevue, Pa. The Browarsky houses had been listed for sale or lease several months and there were various bidders. The Linden has been dark for several years.

Ernest Stern said that the Linden would be modernized and that an art policy would be introduced there. The Sterns closed the Hippodrome and the Bellevue for renovations and planned reopening of these houses during the holidays. Associated circuit is the most active and progressive in this area in acquiring theatres.

Trade Restraint Set As Anti-Trust Charge

PITTSBURGH—George P. Mandros, Metropolitan owner, filed a \$90,000 triple-damage anti-trust suit against eight majors through Simon and Collen, Chicago theatre attorneys. The complaint alleges that from October, 1951, to August, 1954, the defendants suppressed competition and restrained trade in film exhibition here, and in the licensing of pictures in interstate trade and commerce.

The defendant distributors refused to offer their pictures to the Metropolitan for showing ahead of the Plaza and imposed unreasonable clearances in favor of the Plaza, it is further charged. The distributors licensed feature pictures for showing at several theatres, including the Plaza, by means of "formula" deals and master agreements. The term "formula deal," as used, means a license agreement with a circuit in which the license fee of a given feature picture is measured for the theatres covered by the agreement, by a specified percentage of the feature's national gross. The term "master agreement" means a licensing agreement covering the exhibition of pictures in a number of theatres comprising a circuit.

Cooperating with Simon and Collen for the plaintiff is attorney Robert L. Geisler, Washington, Pa. The defendants named are Warner Theatres, Inc., Warners, RKO, Loew's, 20th-Fox, United Artists, Universal Film, U-I, and Paramount.

indefinite period. . . . Funeral services were held at the First Presbyterian Church, Granite City, Ill., for Charles F. Nelson, 72, stage manager for many years, Majestic, East St. Louis. . . . Hall Walsh, southern prairie district manager, Warners, continues to progress in his recovery from a recent heart attack. He is a patient at De Paul Hospital. . . . Elton Holland, former manager, Orpheum, Fulton, Ky., recently was transferred to Portageville, Mo., by Malco Theatres, operator, Maxon and Shannon there. . . . Coach Red Hoizman and the St. Louis Hawks basketball team and Buddy Blattner, former New York Giants baseballer who broadcasts the Hawks games, were guests at a Variety Club luncheon. The meeting also discussed the preliminary plans for the 1956 Harvest Moon Festival, to raise money for the Heart Fund. . . . Don Bowen, owner-manager, Don, Erie, Ill., took over the operation of the Roxy, Pecatonica, Ill. He plans to continue the operation of the Erie house. He has leased the Pecatonica house. . . . Mrs. F. J. Lee, wife of United Artists' midwestern district manager, underwent an operation at the Mayo Clinic, Rochester, Minn.

J. Ray Weinbrenner, 71, who was counsel for the old St. Louis Film Board of Trade from 1920 until 1926, when the Hays organization took over the settlement of film disputes, died at Bethesda Hospital recently. . . . The Joy, Kansas, Ill., formerly known as the Merchants, was reopened by Pierce Rardin. It was formerly operated by R. Gardner in cooperation with local merchants. . . . The Neoga, Neoga, Ill., operating weekends only under the management of Kermit A. Bushur under an arrangement with local mer-

Profit Clinic High On MITO Agenda

St. Louis—An "Operations Cash For You" clinic, designed to give attending exhibitors profit-making ideas, will highlight a regional gathering of the Missouri-Illinois Theatre Owners to be held at the Wall Hotel, Louisiana, Mo., on March 13. The gathering is designed primarily for members of MITO but other theatre owners and managers, film exchange managers and salesmen, and theatre equipment and supplies representatives will be welcomed. Details will be worked out at a meeting of MITO officers and directors here on Feb. 14.

The subjects to be brought up at the informal clinic will be those most important to practically all exhibitors in eastern Missouri and southern Illinois. Those in attendance will be encouraged to discuss ideas that they have found to be worth while. Clear, concise details are all that is necessary. L. J. Williams, Union, Mo., MITO president, and Russell Armentrout, a director who is making the local arrangements in Louisiana, Mo., tersely stated the chief objective as, "We want every exhibitor who attends to return home that day convinced that his trip to Louisiana was fully worthwhile and that he should profit from being there."

Williams recently announced the appointment of standing committees to function through 1956. These include membership, Pete Medley, Pete Gloriod, Eddie Clark, Sid Sayetta, Nick Karakas, Phil Nanos, Ken Hirth, Bill Waring, Jr., and Clyde Metcalf; legislative, State Senator Edward V. Long, Tom Edwards, Sr., Edward Arthur, Bess Schuller, Harold Farmer, and Loren Cluster; grievance, Lou Ansell, Charles Beninati, and Armentrout; regional meetings, Armentrout. Jimmie James, and Bernard Temborius; TOA representatives, Williams, Paul Krueger, and Tommy James, both on TOA board of directors, Tom Bloomer, on its executive committee, and Lester R. Kropp, a TOA vice-president; 1956 MITO annual convention, Krueger, general chairman, Edwards, Bloomer, and Kropp, advisory chairman, and A. B. Magarian, trade show chairman; finance, Charley Goldman, Howard Zulauf, John Meinardi, Joe Goldfarb, and Frank Plumlee; and publicity and public relations, Frank Henson, William Kairann, Speros Karides, D. Davis, John Dugan, John Carothers, Tom Edwards, Jr., Herschel Eichhorn, Robert Johnson, Forrest Pirtle, William Collins, Guy Haskins, Harry Miller, and Vincent Rost.

chants, has been closed. Its future appears uncertain. . . . The Pix, Blue Mound, Ill., was reopened by C. Ray Bell. . . The Ohio, Golconda, Ill., has been closed temporarily, but no reopening date was set.

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At the recent installation of officers of Variety Club, Tent 11, Washington, a plaque and gold engraved watch were presented to 1955 chief barker Alvin Q. Ehrlich. Seen, left to right, are 1954 chief barker Jack Fruchtman, who made the presentation; Ehrlich; and Orville Crouch, 1956 chief barker.

San Antonio

Plans are nearing completion for extensive remodeling of the Marfa Drive-In, Marfa, Tex., according to Clifton Durham, manager. Work is expected to get started within the next several weeks and is to be completed in time for a spring opening. . . . The Zapata, Sinto, Tex., has been closed for the winter, and is scheduled for reopening in the spring. . . . Mateo Vila, Iris, Alice, Tex., traveled to Galveston, Tex., where his wife is a patient at the John Sealy Hospital. . . . Henry J. Sorenson has sold a controlling interest in his Modern Theatre Equipment Company. C. C. Hoover has taken direct charge under an affiliation agreement with Sterling Sales and Service. Sorenson retains an equity in Modern and will serve in an advisory capacity.

Salt Lake City

In a ceremony at the Variety Club, Mrs. James D. Griffin was installed as new president, Ladies of Variety. Mrs. Louis Athas, outgoing president, gave the oath of office to the new officers in addition to Mrs. Griffin, who include Mrs. Charles Walker, vice-president; Mrs. Sam McFadden, secretary; Mrs. Claude Hawk, treasurer; Mrs. W. G. Sieb, charities chairman; Mrs. Don Tibbs, membership chairman; Mrs. Jack McGee, publicity; and Mrs. Chris Politz, entertainment chairman. . . . John Krier, vice-president and general manager, Intermountain Theatres, is recuperating at home, following hospitalization for injuries received when a car struck him. . . . Ken Lloyd, branch manager, 20th-Fox, returned from New York, where he attended a home office meeting. . . . Announcement has been made by 20th-Fox that a demonstration of the new CinemaScope 55 process will be held at the Villa, the morning of Jan. 31.

Seattle

Plans are underway for Sterling's new Bellevue theatre center, the site of which is several blocks from the present house owned by the circuit. The new Bellevue will have over 2,200 seats and will feature the same basic design as the Lewis and Clark, planned for Pacific Highway and Military Road. . . . National Theatre Supply has geared itself for the antici-

"Conqueror" Bow Aids CARE In Washington

WASHINGTON—A Hollywood-style premiere launched Howard Hughes' RKO release, "The Conqueror," this week at the RKO Keith's, for the benefit of CARE. The Washington debut was one of a series of premieres to be held in 20 world capitals for the benefit of worthy charities of the respective countries.

Dick Powell and his wife, June Allyson, were expected to attend the festivities. Notables from official and social Washington who obtained tickets included Senator and Mrs. Paul Douglas; Senator and Mrs. James Eastland; Benjamin V. Cohen, Ambassador of Panama; Mr. and Mrs. Milton W. King; Mrs. Wade Ellis; Patrick Hayes; and many others.

Admission to the premiere was by donation to CARE. Persons who made contributions in the amounts of \$20, \$10, or \$5 received tickets and were invited to a television preview party at WTOP-TV the week before, which was a salute to the donors by celebrities from the world of entertainment, with TV star Mark Evans as host. Dick Powell, June Allyson, cartoonist Al Capp, and Senators Wallace Bennett, Utah, and Allen Ellender, Louisiana, were among those participating in the program.

pated spring business rush. Three-week inventory detail has just been completed. . . . Jack Engerman and Zollie Volchok, Northwest Releasing, returned from a business trip to eastern Washington.

Washington

Father Hartke, Catholic University, and chaplain, Variety Club, returned from Los Angeles, where he attended a convention of the American Educational Theatre Association. . . . The Richmond, Alexandria, Va., is being redecorated. . . . Phil Isaacs, former Paramount branch manager, now a district manager with offices in Denver, and Joe Gins, former branch manager, U-I, now a district manager with offices in Boston, were recent Washington visitors. . . . Sympathy is extended to George Dorsey, Warner Pathe News, on the death of his mother, Grace M. Dorsey. . . . The Vincent B. Costello Post, American Legion, attended a showing of Warners' "The Court Martial Of Billy Mitchell," at the Metropolitan. Mitchell headed the post in 1927. . . . The Bernheimer Theatres office, 1311 Rhode Island Avenue, N. E., was destroyed by fire. . . . Robert Miller, U-I booker, and Mrs. Miller are the parents of a new son. . . . David Polland, U-I publicity, was in working with Jerry Baker, RKO Keith's, on the campaign for "The Benny Goodman Story."

SOUTHERN MARYLAND NEWS—Warners' "The Billy Mitchell Story," which opened at the Plaza, Lexington Park, Md., was given a big send off aided by the Civil Air Patrol group in St. Mary's County. Top brass from the Navy, Air Force, and Army attended the opening. . . . An Auction Night is now being conducted at the Plaza every Thursday night, according to general manager T. L. Harrison, Jr., Southern Maryland Theatres, Inc. . . . At the New, Leonardtown, Md., every Thursday is Lucky Night.

ALLIED ARTISTS

The Big Tip Off (5512)

MELODRAMAA
78M.

ESTIMATE: For the lower half.

CAST: Richard Conte, Constance Smith, Bruce Bennett, Cathy Downs, James Millican, Dick Benedict, Sam Flint, Mary Carroll, Murray Alper, Lela Bliss, G. Pat Collins, George Sanders, Frank Hanley, Harry Guardino, Virginia Carroll, Robert Carragher, Cecil Elliott, Pete Kellett, Tony Rock, Allen Wells, Tony DiMario. Produced by William F. Broidy; directed by Frank McDonald.

STORY: Con man Bruce Bennett is an old pal of newspaperman Richard Conte. He shows up after several years absence with his alleged secretary, Constance Smith, and they are now working a professional "charity fund" racket. Unsuspecting, Bennett puts them in touch with Priest Sam Flint and Sister Cathy Downs, and they prepare to stage a bazaar for the church. It proves a success. Meanwhile, Conte has been receiving inside dope on gangland killings. He refuses to divulge the source of his information to the authorities and is sentenced to 30 days for contempt of court. The base becomes a national sensation. After Conte's release, Bennett prevails upon him to m.c. a telethon to raise funds for a hospital. In the meantime, Conte has fallen in love with Smith. Bennett tries to frame Conte into making off with the funds but, before that, tries to murder Smith to keep her from tipping off Conte to the racket. Conte trails Bennett through the slums, finally kills him, after which he finds Smith in a hospital.

X-RAY: This racket meller will get by on the double bills, but it is really nothing to get excited about. Performances are standard, and the story by Steve Fisher is not bad, although the direction has permitted too much talk and unexplained holes in the telling.

AD LINES: "The Inside Story Of The Charity Racket"; "Thrills In Plenty In This Expose Of Racketdom's Dirtiest Swindle Schemes"; "An Actionful Gangster Melodrama."

Bobby Ware Is Missing (5532)

MELODRAMA
66M.

ESTIMATE: Okay programmer for the duallers.

CAST: Neville Brand, Arthur Franz, Jean Willes, Walter Reed, Paul Picerni, Kim Charney, Thorpe Whiteman, Peter Leeds. Produced by Vincent M. Fennelly; directed by Thomas Carr.

STORY: Kim Charney and Thorpe Whiteman, 'teen age pals, go on a hike and accidentally fall into a deep ravine near a mountain road project from which they cannot escape. As night comes, their parents, widower Walter Reed, and Arthur Franz and Jean Willes, call in authorities, who under sheriff's officer Neville Brand, organize an all-out search. A kidnap note is received demanding ransom for release of the boys. Reed leaves the money as instructed, but deputies apprehend Paul Picerni, a business associate of Reed, who had learned the boys were missing. The search for the boys is continued, they are spotted and rescued by helicopter just in time to escape death by a blast of dynamite placed by engineers on the road project.

X-RAY: This meller packs a fair amount of suspense to its rather uncomplicated story by Daniel B. Ullman. The acting by

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SECTION TWO
VOL. 55 • No. 13

JANUARY 25, 1956

a cast of marquee doubtfals is okay, and the direction is capable. It should get by nicely on the lower half.

AD LINES: "Dragnet Alert"; "A Master Story Of Suspense"; "Was He Kidnapped Or Was He Lost?"

Invasion Of The Body Snatchers (5602)

SCIENCE
FICTION
DRAMA
80M.

(Superscope)

ESTIMATE: Well-made, suspense-filled entry.

CAST: Kevin McCarthy, Dana Wynter, King Donovan, Carolyn Jones, Larry Gates, Jeon Willes, Virginia Christine, Guy Way, Dabbs Greer, Ralph Dumke, Tom Fadden, Jean Andren, Kenneth Patterson. Produced by Walter Wanger; directed by Don Siegel.

STORY: When Dr. Kevin McCarthy returns to his small California town, he finds people acting strangely. A boy claims his mother isn't his mother, a girl friend claims her uncle really isn't her uncle, and so on. He is puzzled and suggests that psychiatrist Larry Gates might help. He is summoned by friends King Donovan and Carolyn Jones, who claim they have a blank body on their hands with no identifying features and no sign of life. He checks and finds there are also no finger-prints. In the yard, they find huge pods that seem to open up and discharge shapes that look like blank bodies. When the one on the table begins to look like Donovan, they all leave to spend the night at McCarthy's and he takes fiance Dana Wynter home. During the night he awakens and rushes to her home having a premonition. He brings her back with him. Other indications are that the pods seem to be assuming the shape of many people in town draining all feeling and emotion from the victims and leaving only the desire to live. He bids Donovan and Jones leave the area and seek help. He and Wynter try Gates, his nurse, and others only to find that they have succumbed and all avenues of communication with the outside have been cut. They try to escape but the pod people are everywhere. Donovan returns to his office with the police, not to help them but to force them to succumb. They get away in the hills with many in the town on their heels to prevent their warning anyone. When McCarthy leaves Wynter, he returns to find that she, too, has become a pod person during an exhaustive sleep. He gets away, but no one believes his fantastic story until a report comes in of a truck crash which spilled many giant pods onto

the road. Authorities then act quickly to stop the spread.

X-RAY: Events move rapidly in this well-made and highly entertaining entry that is fraught with suspense and fast-moving drama from start to finish. It's an off-beat yarn that should have audiences on edge waiting for developments until the extraordinary climax is reached. Performances are very good, as is the direction and production, with special kudos due McCarthy and Wynter who follow through in fine fashion all the way. Director Siegel should be commended for his part in making the entry come out as well as it does. The screen play is by Daniel Mainwaring, based on a story by Jack Finney. This should do well where science fiction or suspense melodramas go.

TIP ON BIDDING: Higher program rates.

AD LINES: "A Town Is Invaded By Things From Another Planet Yet Everyone Looked And Acted The Same"; "They Dared Not Sleep Or They Would Lose Their Minds"; "A Thrilling Adventure In Science-Fiction Suspense."

COLUMBIA

Fury At Gunsight Pass (817)

WESTERN
68M.

ESTIMATE: Satisfactory western for program.

IN THIS ISSUE

THE SECOND QUARTERLY
SUPPLEMENT

TO THE

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OF

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379 ADDITIONS

SAVE IT IN YOUR FILE OF REVIEWS!

CAST: David Brian, Richard Long, Lisa Davis, Katherine Warren, Percy Helton, Morris Ankrum, Addison Richards, Joe Forte, Wally Vernon, Paul E. Burns, Frank Fenton, James Anderson, George Keymas. Produced by Wallace MacDonal-d; directed by Fred F. Sears.

STORY: Outlaw leader Neville Brand, planning to rob the bank at Gunsight Pass, sends henchman David Brian to scout the area and leave a suitcase in the bank safe. The next day, he orders Brian and others, including James Anderson and Wally Vernon, to go in ahead and mingle with the townspeople. Percy Helton, former gang member and presently the undertaker, is serving as inside man wanting to rejoin the gang and get away from his nagging and demanding wife, Katherine Warren. Brian proposes that since the advance party would have an hour's lead, they hold up the bank on their own and doublecross the others. They are stymied by the late start of the wedding of Richard Long, son of Addison Richards, bank president, to Lisa Davis. At the start of the reception, they get to Richards and force him to open the vault, but the robbery is discovered when Richards' partner, Joe Forte, sees it all through a window. In the gun play that follows, the money is given to Helton who hides it amongst his coffins, after which he is killed by a stray bullet. The others are forced to surrender. In order to prevent a lynching as well as a rescue by Brand and the others, the sheriff takes them to a bigger town with a posse, but Brand ambushes them and frees the outlaws, holding the posse members hostage. Brian lies about the hold-up as well as the whereabouts of the money, and Brand heads everybody back to town determined to find the missing loot. Warren finds it and tries to run away with it. Meanwhile, Brian and Brand have it out, with Brand killed in the duel. The citizens capture or kill the others, while Warren is killed as she is thrown from the wagon she is using for her escape. The money is recovered, Richards is cleared of any conspiracy in the hold-up, and Long and Davis can leave at long last on their honeymoon.

X-RAY: This western starts out in high gear and continues at the same rapid pace for its entire running time. There's always something happening on the screen and it should round out the program in good order. The story, although a trifle involved, holds interest throughout, and the cast, direction, and production fulfill the necessary requirements. The story and screen play are by David Lang.

TIP ON BIDDING: Program rates.

AD LINES: "Every Thirty Minutes We'll Shoot Another Hostage . . . Till That Gold Is In Our Hands"; "Outlaws Hold A Whole Town Hostage"; "The Gun-Raging Story Of The Great Bank Raid."

Joe Macbeth (822)

MELODRAMA
90M.

(Filmed in England)

ESTIMATE: Fair programmer may be helped by names.

CAST: Paul Douglas, Ruth Roman, Bonar Colleano, Gregoire Aslan, Sidney James, Philip Vickers, Minerva Pious, Harry Green, Tera Thorne. Produced by M. J. Frankovich; directed by Ken Hughes.

STORY: Paul Douglas, member of Gregoire Aslan's mob of gangsters, is promoted to second in command when the former officeholder is removed permanently. At about the same time, he is married to Ruth Roman, who has ambitions for Douglas to head the operation. She nags at him to get rid of Aslan, even throwing a party to set the stage. He is reluctant, but she forces him to knife

Aslan and even recovers the knife afterwards. Douglas takes over, driving the men hard, and makes Sidney James his lieutenant. James tries to protect his son, Bonar Colleano, from Douglas' anger at some of his actions. Eventually, Douglas imports some killers to wipe out father and son who, in his mind, are threats to him, but they get only James. Douglas orders his killers to kidnap Colleano's wife and child to prevent revenge, but they bungle the job and kill them. Colleano plans to kill Douglas, and when the imported killers try to run out they are killed. Douglas, half-crazed, accidentally kills Roman, who is also losing her mind, and he himself is mowed down by Colleano's bullets. A burst of police gun fire outside takes care of Colleano.

X-RAY: Being neither good Shakespeare nor an outstanding gangster melodrama, this entry shapes up instead as program fare that may be assisted by the names of Douglas and Roman. There is enough intrigue and gunplay to suit some audiences; the acting is fair as is the direction and production. It started out as an unusual idea, to paraphrase Shakespeare's "Macbeth" in modern gangster dress, and it wound up as an average melodrama. The story and screen play are by Philip Yordan.

TIP ON BIDDING: Fair program rates.

AD LINES: "Behind Every Successful Man There's A Woman . . . But Never Before A Woman Like This"; "Scarface . . . Dillinger . . . And Now Joe Macbeth"; "The Life And Crimes Of The The Greatest Public Enemy Of All."

IFE

Lease Of Life

DRAMA
93M.

(English-made)
(Eastman Color)

ESTIMATE: Well-made, interesting entry.

CAST: Robert Donat, Kay Walsh, Adrienne Corri, Denholm Elliott, Walter Fitzgerald, Cyril Raymond, Reginald Beckworth, Vida Hope, Beckett Bould. Directed by Charles Frennd; produced by Michael Balcon.

STORY: Robert Donat is vicar of a small village parish and is married to Kay Walsh who has shared his simple existence without complaint until their talented daughter, Adrienne Corri, has a chance to win a piano competition in London. The pair's meager resources could not support her while learning. Donat has been told by his doctor that he has but a year to live. He also has been requested by dying Beckett Bould to hold his money from his grasping wife, Vida Hope, on the chance that his missing son might return to claim the fortune. He is summoned to preach at a nearby cathedral, and unbeknownst to him, the sermon is a test to see how he would fit in on a permanent basis. Facing schoolboys and parents alike, he realizes how dry his prepared sermon will be to the youngsters and abandons it in favor of a message which is well received by the youngsters but not by the adults. A tabloid paper covers the speech and makes him a curiosity, while he is also sought to write some articles. Corri tries for the scholarship at the urging of her teacher, Denholm Elliott, who is also in love with her, and wins. Walsh borrows some money from the farmer's amount left with Donat and the latter has another attack. His wife learns of his condition while he agrees to do the series of newspaper articles to replace the borrowed money. Life still has much to offer him.

X-RAY: Tastefully done and with inspirational touches here and there, this

dramatic unfolding of a man dedicated to the teachings of God who discovers he hasn't too long to live and who feels better when he learns the true value of life can play in the art and specialty spots as well as in the regulation houses. It moves at a leisurely pace that is in keeping with the story, with Robert Donat very fine in the lead. The end result is a drama that will leave duly appreciative audiences feeling pretty good. The cast, generally, direction, and production are in the good category. The screen play is by Eric Ambler.

AD LINES: "A Wonderful Story About A Man And The People Around Him"; "He Had A Way With People And A Lease On Life"; "A Film That Will Make You Feel Good To Be Alive."

PARAMOUNT

Anything Goes (5513)

MUSICAL COMEDY
106M.

(VistaVision)

(Color by Technicolor)

ESTIMATE: Highly entertaining musical.

CAST: Bing Crosby, Donald O'Connor, Jeanmaire, Mitzi Gaynor, Phil Harris, Kurt Kasznar, Richard Erdman, Walter Sande, Archer MacDonald, Argentina Brunetti, Alma Macrorie, Dorothy Neumann, James Griffith. Produced by Robert Emmett Dolan; directed by Robert Lewis.

STORY: At a party celebrating the closing of Bing Crosby's latest hit stage show, Kurt Kasznar, his producer, brings him and young TV star Donald O'Connor together to star in his next show. Since he has no femme lead in mind, he tells them to sign anyone they find who is promising. Both go abroad and Crosby finds Mitzi Gaynor performing in an English theatre, the discovery being engineered by her father, Phil Harris, gambler evading U. S. treasury agents who seek him for income tax violations. Crosby signs her. Meanwhile, in Paris, O'Connor discovers Jeanmaire and signs her. O'Connor agrees to try and get Jeanmaire to break her iron-clad contract as they board the boat for the trip back to America. He can't, so he sneaks Jeanmaire aboard. Crosby falls in love with Jeanmaire and she with him, while O'Connor gets in the same condition with Gaynor. Her father is tagged by treasury agent Walter Sande, who agrees to wait until the boat docks before arresting him. Complications almost break up the romances but eventually everything comes out okay with the show being rewritten to include two femme leads. Harris is sent away but returns in time to see the show since it's a smash. Everybody is happy.

X-RAY: This entry is gay, witty at times, charming, amusing, and contains some very good dance routines and some familiar and tuneful songs to say nothing of a talented cast, lavish settings, and good direction and production. It should entertain in neat style. Crosby, O'Connor, Gaynor, and Jeanmaire are entertaining in their skits and routines. The story is based on the hit play, and while it's familiar it is also an entertaining framework for the talents of the cast. Among the tunes are "Ya Gotta Give The People Hoke," "A Second Hand Turban And A Crystal Ball," "You Can Bounce Right Back," "I Get A Kick Out Of You," "You're The Top," "All Thru The Night," "It's De Lovely," "Blow, Gabriel, Blow," "Anything Goes." The screen play is by Sidney Sheldon, based on the play by Guy Bolton and P. G. Wodehouse as re-

vised by Howard Lindsay and Russel Crouse.

TIP ON BIDDING: Higher rates.

AD LINES: "Want Some Wonderful Theatre Entertainment? Don't Miss 'Anything Goes'"; "Fun For All In This Latest Musical Comedy Hit With Bing Crosby And Donald O'Connor"; "Music . . . Beautiful Gals . . . Comedy . . . Wonderful Dance Routines . . . Anything Goes In 'Anything Goes'."

RKO

Cash On Delivery (607)

FARCE
82M.

(English-made)

ESTIMATE: Shelley Winters, John Gregson, Peggy Cummins, Wilfrid Hyde White, Mona Washbourne, Hal Osmond, Hartley Power, M. Kaufman, John Warren. Directed by Muriel Box; produced by Peter Rogers and Ben Schrift.

STORY: Showgirl Shelley Winters learns that her uncle has died and left two million dollars to her providing her ex-husband John Gregson has not become a father by a certain date and time. She has lost track of him since their divorce. She finds him broke and trying to finish a musical score, but his wife, Peggy Cummins, is driving him crazy awaiting the arrival of their first child momentarily. Complication has it that Winters divorce was not legal, which means he and Cummins are not legally wed. The deadline passes, but they discover there is a time difference between the two countries. Cummins does give birth in time or maybe not, since Daylight Time is no longer in existence, and besides the original marriage of Winters and Gregson seems in doubt, legally, so maybe he and Cummins are legally wed after all. Anyhow, twins are born and, somehow, somehow, all agree to share the fortune.

X-RAY: You really have to see this farce to believe that anyone would turn out this sort of tripe in this day and age. Everything about it is forced from the crazy, mixed-up story to the mugging and improbable carrying-on labeled acting, to the inadequate and unrealistic direction. Even the Winters name and talents can't do much for this entry, which will best slide by on the lower half. Music listed as included is "Give Me A Man," "You're The Only One," and "Juke Box Ballet." Peter Rogers is responsible for the screen play.

TIP ON BIDDING: Lowest rates.

AD LINES: "Shelley Winters Has Lots Of Fun Finding An Ex-Husband So She Can Inherit Millions"; "The Latest Shelley Winters Hit"; "Think You Got Troubles? Don't Miss Shelley Winters In This Fun-filled Farce."

Glory (605)

COMEDY DRAMA
100M.

(Superscope) (Technicolor)

ESTIMATE: Good programmer has angles.

CAST: Margaret O'Brien, Walter Brennan, Charlotte Greenwood, John Lupton, Byron Palmer, Lisa Davis, Gus Schilling, Theron Jackson, Hugh Sanders, Walter Baldwin, Harry Tyler, Leonid Kinskey, Paul E. Burns, Madge Blake. Produced and directed by David Butler.

STORY: Margaret O'Brien, granddaughter of stable-owner Charlotte Greenwood, falls in love with a new born filly, Glory. As time passes, Glory is entered in various races, but she fails to come home a winner. Finally, the horse is entered in a claiming race and O'Brien is heartbroken when she is sold. John Lupton, millionaire horse owner whom O'Brien loves, arranges

to have the horse returned to Greenwood's stable. Glory is entered by O'Brien in the Kentucky Derby. The horse's inability to win races is solved by trainer Walter Brennan when he suggests the use of goggles. O'Brien learns that Lupton has been dating society belle Lisa Davis. In reprisal, she becomes a soloist in the band of handsome young Byron Palmer. As Derby day approaches, O'Brien has insufficient money to make the entry fee on Glory. A group of O'Brien's friends and racetrack personnel solve the problem by forming a syndicate and raising the necessary funds. Glory is entered and although considered a great underdog, the filly wins the Derby. O'Brien and Lupton are reunited and the future looks fine for all concerned.

X-RAY: This entry should prove acceptable as a programmer in most locations and it should entertain most viewers although the story has a familiar aura about it. The film will be helped by the O'Brien name and will best be appreciated by small-town and family audiences. The over-sentimentalized entry is adequately handled in production and contains average performances and direction. In the film, O'Brien sings "Glory," "Gettin' Nowhere Road," and "Kentucky." The screen play was written by Peter Milne, based on a story by Gene Markey.

TIP ON BIDDING: Fair program rates.

AL LINES: "Margaret O'Brien Is Back In A Heartwarming Drama"; "A Story Of A Horse With A Will To Win . . . And A Girl With A Will To Love"; "See Margaret O'Brien In Her Greatest Film Role."

UNITED ARTISTS

Let's Make Up

ROMANTIC MUSICAL
72M.

(Wilcox)

(Eastman Color) (English-made)

ESTIMATE: Confused musical romance may benefit from Flynn name.

CAST: Errol Flynn, Anna Neagle, David Farrar, Kathleen Harrison, Peter Graves, Helen Hays. Produced and directed by Herbert Wilcox.

STORY: During the second world war, young English entertainer Anna Neagle resists the attentions of producer David Farrar. She is knocked unconscious during an air raid and in a confused fantasy imagines herself to be Nell Gwynne to Farrar's King Charles. Advised to rest in the country, she is invited by suitor Peter Graves to the home of his aunt, Helen Hays. In another fantasy, she is Queen Victoria to Graves' Prince Albert, and agrees to marry Graves, mistakenly convinced that Farrar is in love with another woman. Farrar is told by a barmaid the story of Neagle's parents, Errol Flynn and Neagle. Their marriage was destroyed when Neagle's career overshadowed Flynn's. He left her to go to Hollywood, and after many years the elder Neagle decided to join him, but was killed in a plane crash. Farrar goes to the airport to lead a troupe of entertainers to Burma. At the last moment, Neagle, prompted by the timely arrival of Flynn, joins him.

X-RAY: This musical romance suffers from obvious editing difficulties encountered in reducing the running time to 72 minutes. The result is choppy, leaving many plot holes never fully explained. Flynn in his first dancing and singing role is a bit uneasy, but the novelty may be able to be exploited. Neagle displays considerable charm and talent in several musical numbers, but the story never does come to life. It is based on a stage production by Harold Purcell. Songs include "Till The Boys Come Home," "If You

Were The Only Girl In The World," "Tipperary," "She's A Lassie From Lancashire," "Au Revoir," "Lily Of Laguna," "Soldiers Of The Queen," "The Moment I Saw You," "John Peel," "We'll Gather Lilacs," "Dance Little Lady," and "Lilac Tango."

AD LINES: "Wait 'Til You See Errol As A Song And Dance Man, With A Temper To Match Each Tempo"; "Here's The Gayest Romp Down Memory Lane In A Lovetime"; "It's A No Holds Barred Delight."

Three Bad Sisters

DRAMA
76M.

(Bel-Air)

ESTIMATE: For the lower half.

CAST: Marla English, Kathleen Hughes, Sara Shane, John Bromfield, Jess Barker, Madge Kennedy, Tony George, Eric Wilton, Brett Halsey, Marlene Felton. Executive producer Aubrey Schenck; produced by Howard W. Koch; directed by Gilbert L. Kay.

STORY: Three sisters, Kathleen Hughes, Marla English, and Sara Shane, inherit a fortune when their father dies in a plane piloted by John Bromfield when it crashes. Bromfield is questioned but cleared. Hughes is a sadistic tramp and offers Bromfield a deal to cut in on a property development on which her father was working, and to play up to Shane, executor of the estate, who is also engaged to lawyer Jess Barker. Hughes hopes to control the estate through Bromfield. English, the youngest, is a flirt and completely amoral, interested in men belonging to other women. Bromfield accepts, knowing it will be hard to get another job. The girl's aunt is suspicious of Bromfield, suspecting he wants the estate for himself, and she is supported by Barker. Bromfield and Shane fall in love, while Hughes has a quarrel with English, beats and disfigures her, and drives her to suicide. Bromfield and Shane run off and marry and he works hard at managing the estate honestly. Hughes is furious at being doublecrossed and tries to cause a rift between Shane and Bromfield by pretending that she and he are having an affair. Seeing that Shane is bent on suicide via a high dive from a cliff, Bromfield, with Hughes beside him, races to stop her. Hughes causes the car to crash and is killed. He finds Shane has survived the dive, and he rescues her with the future looking bright.

X-RAY: There is a fair amount of interest as well as some suspense to be found here, in addition to the attractive trio of girls, adequate performances, suitable direction, and okay production. It should serve to round out the program adequately and in some spots a little exploitation may prove helpful. The screen play is by Gerald Drayson Adams. This bears a Legion of Decency "B" rating.

TIP ON BIDDING: Program rates.

AD LINES: "They Were Bad But Beautiful"; "They Usually Got What They Wanted"; "They Were Out To Get Every Thrill They Could Beg, Borrow, Or Steal—No Matter What The Result."

U-International

There's Always Tomorrow (5610)

DRAMA
84M.

ESTIMATE: Drama has names, angles to help.

CAST: Barbara Stanwyck, Fred MacMurray, Joan Bennett, Pat Crowley, William Reynolds, Gigi Perreau, Judy Nugent,

Jan Darwell. Produced by Ross Hunter; directed by Douglas Sirk.

STORY: Fred MacMurray, successful toy manufacturer, and Joan Bennett have been married 20 years, and it's gotten to the point where MacMurray feels neglected with Bennett continuously occupied with the problems of their three youngsters, William Reynolds, 18, Gigi Perreau, 16, and Judy Nugent, 13. When he brings home theatre tickets to celebrate Bennett's birthday, he finds she can't go with him, as they are all busy. After everyone is gone, Barbara Stanwyck, a former girl friend of MacMurray's, comes to call and he persuades her to take in the show. They have a good time and promise to see each other after he returns from a weekend trip with Bennett. At the weekend, Bennett begs off because Nugent sprained her ankle, and she persuades him to go by himself. At the desert resort, he meets Stanwyck accidentally and they have a fine though platonic time. During the weekend, Reynolds and his girl, Pat Crowley, ride up with the idea of joining MacMurray for a swim and dinner. He sees MacMurray and Stanwyck and jumps at the wrong conclusions. Returning home, he informs Perreau, who also believes the worst. MacMurray tells Bennett about Stanwyck and asks her to invite her to dinner. Reynolds and Perreau behave rudely, MacMurray, fed up, admits to Stanwyck he loves her and would like to go away, but she cautions him to proceed slowly although she loves him too. Reynolds and Perreau visit Stanwyck to discuss the situation and she explains that though she loves him, she wouldn't take him from his family. She breaks with him. MacMurray is given much attention by his family and realizes that this is where he belongs.

X-RAY: Veterans Fred MacMurray, Joan Bennett, and Barbara Stanwyck play their roles in able enough fashion, but somehow the familiar story seems to have lost much of its zest and enthusiasm. It's still a film that should give the ladies in the audience a chance to sniffle now and again. The direction and production are average. Mayhaps with the names and the stress on the woman's angle, this could do a little better than average. The screen play is by Bernard C. Schoenfeld, based on a story by Ursula Parrott. It should make up well as part of the program.

TIP ON BIDDING: Fair program rates.

AD LINES: "Could She Take Him From Home And Family After An Absence Of Many Years? Don't Miss The Thrilling Answer"; "He Had A Loving Family Which Didn't Understand Him So He Turned To That Other Woman"; "An Adventure In Illicit Romance."

ENGLISH FILMS

They Who Dare

MELODRAMA
101M.

(Famous)

(English-made) (Technicolor)

ESTIMATE: Interesting war entry.

CAST: Dirk Bogarde, Denholm Elliott, Akim Tamiroff, Gerard Oury, Eric Pohlmann, Alec Mango, Kay Callard, Russell Enoch, Lisa Gastoni, Sam Kydd, Peter Burton, David Peel, Michael Mellinger, Anthea Leigh, Eileen Way. Produced by Aubrey Baring and Maxwell Setton; directed by Lewis Milestone.

STORY: At a Middle East base, a group of hand picked British soldiers and four Greeks are united for a special mission. They are to land via submarine on the German held island of Rhodes and blow

up two airfields. The sabotage party, headed by Dirk Bogarde, includes Denholm Elliott, David Peel, Peter Burton, Sam Kydd, Akim Tamiroff, Gerard Oury, Alec Mango, and Michael Mellinger. The men are to return to the submarine at a specific time. The party proceeds on foot across the mountainous country. Mango, one of the Greek guides, deserts to see his family. He soon returns and his family manages to get food and water to the exhausted men. The party splits up into two groups and converges on each airfield. The explosives are placed and the airfields are destroyed. However, the British encounter losses, and on the return journey only Bogarde and Elliot escape capture by Italian troops. The survivors are picked up by the submarine after swimming around in the sea for hours.

X-RAY: Although this film never reaches a high degree of suspense, there is a sufficient amount of action and tension to hold the attention of an audience. Performances and direction are good, and color photography enhances the background landscape. The entry can play as a lower-half offering for general audiences in many spots. The screen play was written by Robert Westerby.

AD LINES: "A Sizzling Action Picture . . . Exploding With Thrills"; "Theirs Was A Simple Mission . . . Go Into Enemy Territory, Blow Up Heavily Guarded Airfields, And Escape Alive."

FOREIGN

Too Bad She's Bad

COMEDY
95M.

(Getz-Kingsley)

(Italian-made) (English titles)

ESTIMATE: Highly amusing import.

CAST: Sophia Loren, Vittorio De Sica, Marcello Mastroianni, Umberto Melnati, Margherita Bagni, Walter Bartoletti, Mario Passante, Memmo Carotenuto, Giacomo Furia, Lina Furia, Mario Scaccia, Wanda Benedetti, Bittorio Braschi, Manlio Busoni, Michael Simone, Mauro Sacripante, Giulio Calli, Charles Stacy, Maria Britnewa. Produced by Alessandro Blasetti; directed by Alessandro Blasetti.

STORY: Marcello Mastroianni, a young taxi driver, is hired by two young men and a girl, Sophia Loren, to drive his cab to the seashore. At the beach, Mastroianni's attention is diverted by Loren's charms while Loren's friends attempt to steal the cab. The men escape and Mastroianni, with Loren under custody, drives back to the city. Loren makes an escape in heavy traffic. A few days later, Mastroianni spots Loren. He forces her into the cab and heads for the police station. Loren talks him out of going to the police, stating that her family will be heartbroken. The cab driver takes pity on the girl but he insists on talking with her family. At Loren's home, Mastroianni meets her father, Vittorio DeSica, and her mother and brothers. Although they convince Mastroianni that they are above reproach, they actually make their living through illegal means, DeSica being an accomplished baggage stealer. Mastroianni and Loren have fallen for each other. The girl tells Mastroianni that she has repented, and she gives him a cigarette lighter, which turns out to be stolen. Mastroianni, in a state of anger, races to find Loren and break off the engagement. He locates her and her father at the railroad station. DeSica has just stolen a piece of luggage and he jumps into Mastroianni's cab for refuge. In the excitement the cab crashes into a car from the Indian embassy. DeSica tries to make the embassy pay for crash damages, but his efforts result in Mastroianni being

presented with a bill. Mastroianni catches Loren and DeSica picking a pocket aboard a bus. However, at the police station, DeSica twists the facts and gains an exoneration. Loren repents her ways, and she and Mastroianni embrace.

X-RAY: This comedy import should make a hit in art and specialty houses, both exploitation-wise and entertainment-wise. Sophia Loren is its main attraction, and her charms and acting ability help to sustain the entry's delightful hilarity. An original story also contributes to the film's fast pace and high enjoyment value. Other performances and direction are in the better category. The screen play was written by Suco Cecchi D'Amico, Ennio Flaiano, and Alessandro Continenza, from a story by Alberto Moravia.

AD LINES: "When You See Sophia Loren . . . You've Really Seen Something"; "A Perfect Blend Of Sex And High Hilarity"; "A Tale Of A Gorgeous Gal Who Didn't Know The Difference Between Right And Wrong."

MISCELLANEOUS

Dementia

MELODRAMA
55M.

(Van Wolf-Api Productions)

ESTIMATE: Exploitation entry is only suited for particular situations.

CAST: Adrienne Barret, Bruno Ve Sota, Ben Roseman, Richard Barron, Ed Hinkle, Lucille Rowland, Jebbie Ve Sota, Faith Parker, Gayne Sullivan. Produced and directed by John Parker.

STORY: A girl lies on a bed in a cheap hotel room and dreams. In her fantasy world she gets dressed and goes into the street. She walks through dark alleys. She is assaulted by a drunk. A cop arrives and brutally attacks the drunk. The girl is led to a limousine where a fat and obviously wealthy man is sitting in the back seat. The couple makes the rounds of various nightclubs. They wind up at the man's apartment. After eating a heavy meal, the man attempts to make love to her. She plunges a knife into his stomach and he falls out the window, tearing a necklace from her throat as he hurtles to his death. The girl rushes downstairs where she sees a crowd gathered around the dead body. The necklace is still clutched in its hand. Unable to pry the hand open, the girl applies a knife to the wrist. A detective arrives and the girl flees. Pursued by a squad car, she runs through darkened streets. Finally, the girl finds refuge in a nightclub where a jazz band is performing. The detective arrives and all eyes are directed towards the girl. In a macabre scene, she is assaulted by insane laughter and pointing fingers of accusation. The girl awakens in her hotel room. She opens a dresser drawer and sees a severed hand clutching a necklace.

X-RAY: The New York State censors banned this film for several years and called it "sadistic," "suggestive," and "inhuman." They were not wrong. The entry is composed of one sensational sequence after another. Justification on artistic grounds cannot be made for the film's sordidness. For the people who glory in the repulsive, the offering will prove a delight. For others it will be viewed as a piece of trash. Performances and direction are satisfactory. Production aspects and photography are fair. The screen play was written by John Parker. Musical score is by George Antheil.

AD LINES: "A Journey Into The Workings Of A Schizophrenic Mind"; "The Most Outrageous Film You Will Ever See"; "A Motion Picture That Is Guaranteed To Give You Nightmares."

SECOND QUARTERLY SUPPLEMENT

to the

CHECK LIST of Motion Pictures in T-V Channels

Published with the August 3, 1955 issue.

NOTE: Discard the November 2, 1955 Supplement and mark this one for easy reference!

ADAM AND EVALYN—ROMC—Universal—Stewart Granger, Jean Simmons—(English-made)—1950
 ADVENTURES OF SHERLOCK HOLMES—MY—Fox—Basil Rathbone, Nigel Bruce, Ida Lupino—1939
 AFFAIRS OF CAPPY RICKS, THE—MD—Republic—Walter Brennan, Mary Brian, Lyle Talbot—1937
 ALGIERS—D—United Artists—Charles Boyer, Hedy Lamarr, Sigrid Gurie, Alan Hale—1938
 ALIAS JOHN LAW—W—Supreme—Bob Steele, Roberta Gale, Huck Conners, Earle Dwire—1936
 ALIGATOR, THE—D—Four Continents—William Hartnell, Mary Morris—(English-made)—1949
 ALMOST MARRIED—MD—Fox—Alexander Kirkland, Violet Heming, Ralph Bellamy—1932
 *ALONG CAME JONES—CD—RKO—Gary Cooper, Loretta Young, William Demarest, Dan Duryea—1945
 ALONG THE NAVAJO TRAIL—WMU—Republic—Roy Rogers, George Hayes, Dale Evans—1945
 AND SO THEY WERE MARRIED—C—Columbia—Melvyn Douglas, Mary Astor, Edith Fellows—1936
 *ANNIE OAKLEY—CD—RKO—Barbara Stanwyck, Preston Foster, Melvyn Douglas, Moroni Olsen—1952
 APACHE ROSE—WMU—Republic—Roy Rogers, Dale Evans, Olin Howlin, George Meeker—1947
 APPOINTMENT WITH CRIME—MD—Four Continents—William Hartnell, Raymond Lovell, Robert Beatty, Joyce Howard—(English-made)—1951
 ARE WE CIVILIZED?—H—State Rights—William Farnum, Anita Louise, Frank McGlynn—1933
 ARIZONA KID—W—Republic—Roy Rogers, George Hayes, Stuart Homblen, David Kerwin—1939
 ARREST BULLDOG DRUMMOND!—MYD—Paramount—John Howard, Heather Angel, H. B. Warner—1938
 BABES IN BAGDAD—AD—United Artists—Paulette Goddard, Gypsy Rose Lee, Richard Ney—1952
 BACK DOOR TO HEAVEN—AD—Paramount—Wallace Ford, Aline MacMahon, Stuart Erwin—1939
 BACK IN THE SADDLE—W—Republic—Gene Autry, Smiley Burnette, Mary Lee, Edward Norris—1941
 BAD MAN OF DEADWOOD—W—Republic—Roy Rogers, George Hayes, Carol Adams, Henry Brandon—1941
 BARNYARD FOLLIES—MU—Republic—Mary Lee, Rufe Davis, June Storey, Jed Prouty—1940
 BARS OF HATE—MD—Victory—Regis Toomey, Sheila Terry, Molly O'Day, Robert Warwick—1936
 BELLS OF CAPISTRANO—WMU—Republic—Gene Autry, Smiley Burnette, Virginia Grey, Lucien Little—1942
 BELLS OF ROSARITA—WMU—Republic—Roy Rogers, George Hayes, Dale Evans, Adele Mara—1945
 BELLS OF SAN ANGELO—WMU—Republic—Roy Rogers, Dale Evans, Andy Devine, John McGuire—1947
 BELOVED VAGABOND, THE—C—Columbia—Maurice Chevalier—(Foreign-made)—1937
 BIG CALIBRE—W—State Rights—Bob Steele, Peggy Campbell, John Elliott, George O'Dell—1935
 BIG FIGHT, THE—CD—World Wide—Joe Kirkwood, Jr., Leon Errol, Lina Romay, Elyse Knox—1930
 BIG SHOW, THE—MUW—Gene Autry, Smiley Burnette, Kay Hughes, Gooce Durkin—1944
 BILL AND COO—NOV—Republic—George Burton, Elizabeth Walters, Ken Murray—1948
 *BILL OF DIVORCEMENT, A—D—RKO—Maureen O'Hara, Adolphe Menjou, Fay Bainter—1940
 BILLY THE KID RETURNS—W—Republic—Roy Rogers, Smiley Burnette, Mary Hart, Margon Wallace—1938
 BLACK NARCISSUS—D—Universal—Deborah Kerr, Jean Simmons, Flora Robson, Jenny Laird—1947
 *BLAZING FRONTIER—W—PRC—Buster Crabbe, Al St. John, Marjorie Manners, Mil Kibber—1943
 BLUE MONTANA SKIES—W—Republic—Gene Autry, Smiley Burnette, June Storey, Harry Woods—1939
 BOOTS AND SADDLES—W—Republic—Gene Autry, Smiley Burnette, Judith Allen, Ra Hould—1937
 BORDER LEGION, THE—W—Republic—Roy Rogers, George "Gabby" Hayes, Carol Hughes—1940
 BORDER VENGEANCE—W—State Rights—Reb Russell, "Rebel" Mary Jane Carey—1935
 BORN TO BATTLE—W—State Rights—Tom Tyler, Jean Carmen, Earl Dwire, Julian Rivgro—1935
 BRANDED A COWARD—W—Masterpiece—John Mack Brown, Billie Seward, Syd Saylor—1935
 BRIDES OF SULU—D—State Rights—Adelina Moreno, Eduardo de Castro, Gregoria Tisman—1933
 BRIEF ENCOUNTER—ROMD—Universal—Celia Johnson, Trevor Howard, Stanley Holloway—1946
 BROWNING VERSION, THE—D—Universal—Michael Redgrave, Jean Kent, Nigel Patrick, Wilford Hyde White—(English-made)—1951
 BULLALO BILL IN TOMAHAWK TERRITORY—W—United Artist—Slim Andrews, Rod Redwing—1952
 BULLDOG COURAGE—W—Puritan—Tim McCoy, Joan Woodbury, Paul Fix, Eddie Buzzard—1936
 BULLDOG DRUMMOND ESCAPES—MY—Paramount—Ray Millard, Heather Angel, Porter Hall—1937
 BULLDOG DRUMMOND'S PERIL—MY—Paramount—John Barrymore, John Howard, Louise Campbell, Reginald Denny—1938
 BULLDOG DRUMMOND'S REVENGE—MY—Paramount—John Barrymore, John Howard—1937
 CAESAR AND CLEOPATRA—HISD—United Artists—Claude Rains, Vivien Leigh, Stewart Granger, Anthony Harvey—(English-made)—1946
 CALLS OF THE CANYON—W—Republic—Gene Autry, Smiley Burnette, Ruth Terry—1942
 CALLING OF DAN MATTHEWS—D—Columbia—Charlotte Wynters, Mary Kornman, Richard Arlen—1936
 CAPTAIN'S PARADISE, THE—C—United Artists—Alec Guinness, Yvonne De Carlo, Cecilia Johnson—1953

CAROLINA MOON—W—Republic—Gene Autry, Smiley Burnette, June Storey, Mary Lee—1940
 CARSON CITY KID—W—Republic—Roy Rogers, George Hayes, Bob Steele, Noah Berry, Jr.—1940
 CAT WOMEN OF THE MOON—SF—Astor—Sonny Tufts, Marie Windsor, Victor Jory, Bill Phipps—1954
 *CHANGE OF HEART—CD—20th-Fox—Gloria Stuart, Michael Whalen, Lyle Talbot, Delmar Watson—1938
 CHEYENNE RIDES AGAIN—W—Victory—Tom Tyler, Lucille Brown, Creighton Cheyney—1937
 CHICAGO CALLING—D—United Artists—Dan Duryea, Mary Anderson, Gordon Gilbert, Ross Elliot—1951
 CHILDREN OF PARADISE—MD—Tricolor Films—Jean-Louis Barrault, Arletty—(French-made)—1946
 CHRISTOPHER COLUMBUS—HISD—Universal—Fredric March, Florence Eldridge, Francis X. Sullivan, Kathleen Ryan—(English-made)—1949
 *CLOUDED YELLOW—MD—Columbia—Jean Simmons, Trevor Howard—(English-made)—1951
 COLORADO—W—Republic—Roy Rogers, George "Gabby" Hayes, Pauline Moore—1940
 COLORADO SUNSET—W—Republic—Gene Autry, Smiley Burnette, June Storey, Barbara Pepper—1939
 COME ON RANGERS—W—Republic—Roy Rogers, Mary Hart, Raymond Hatton, J. Farrell MacDonald—1938
 CONDEMNED TO LIVE—ADMS—First Division—Ralph Morgan, Maxine Doyle, Pedro de Corboda—1935
 COMIN' ROUND THE MOUNTAIN—W—Republic—Gene Autry, Ann Rutherford, Smiley Burnette—1936
 COURAGE OF THE NORTH—ACD—State Rights—John Preston, William Desmond, Dynamite—1935
 COVERED WAGON TRAILS—W—Monogram—Jack Randall, Sally Cairns, David Sharpe, Laxe McKee—1940
 COWBOY AND THE BANDIT, THE—State Rights, Rex Lease, Jeannette Morgan, Bill Desmond—1935
 COWBOY AND THE SENORITA—WMU—Republic—Roy Rogers, Mary Lea, Dale Evans, John Hubbard—1944
 COWBOY SERENADE—W—Republic—Gene Autry, Smiley Burnette, Foy McKenzie—1942
 COYOTE TRAILS—W—State Rights—Tom Tyler, Ben Corbett, Helen Dahl, Lafe McKee—1935
 CRASH OF SILENCE—(Story of Mandy, The)—D—Universal—Phyllis Calvert, Jack Hawkins, Terence Morgan, Godfrey Tearle—(English-made)—1952
 CROOKED TRAIL—W—Supreme—Johnny Mack Brown, Charles King, Lucille Brown, John Merton—1936
 CYCLONE OF THE SADDLE—W—State Rights—Rex Lease, Bobby Nelson, Janet Chandler—1935
 DANCING WITH CRIME—MD—Screencraft—Richard Attenborough, Barry K. Barnes—(English-made)—1954
 DAYS OF JESSE JAMES—W—Republic—Roy Rogers, George Hayes, Pauline Moore, Donald Barry—1939
 *DEATH TIDE—MD—Beverly—Betsy Palmer, Frank Silvers, Ken Buckridge, Jean Alexander—1955
 DEVIL'S BROTHER, THE—C—Metro-Laurel & Hardy, Dennis King, Thelma Todd, James Finlayson—1933
 *DONOVAN'S BRAIN—SFD—United Artists—Lew Ayres, Gene Evans, Nancy Davis, Steve Brodie—1953
 DON'T FENCE ME IN—WMU—Republic—Roy Rogers, George Hayes, Dale Evans, Robert Livingston—1945
 DOWN MEXICO WAY—MUW—Republic—Gene Autry, Smiley Burnette, Fay McKenzie, Harold Huber—1941
 *DUFFY OF SAN QUENTIN—D—Warners—Louis Hayward, Paul Kelly, Joanne Dru—1954
 EARL CARROLL VANITIES—MUC—Republic—Dennis O'Keefe, Eve Arden, Pinky Lee—1945
 EAST MEETS WEST—MD—Gaumont British—George Arliss, Lucie Mannheim—(English-made)—1936
 ELLIS ISLAND—ACD—Invincible—Donald Cook, Jack La Rue, Peggy Shannon, Joyce Compton—1936
 EVERYBODY DANCE—C—Gaumont British—Ernest Truax, Cicely Courtneidge—(English-made)—1937
 EYES OF TEXAS—WMU—Republic—Roy Rogers, Lynne Roberts, Andy Devine, Nana Bryant—1948
 FACE IN THE FOG, THE—MD—Victory—Lloyd Hughes, Lawrence Grey, June Collyer, Al St. John—1936

FALLEN IDOL, THE—D—SRO—Michele Morgan, Ralph Richardson, Bobby Henrey—(English-made)—1949
 FAR FRONTIER, THE—MUW—Republic—Roy Rogers, Gail Davis, Andy Devine, Francis Ford—1949
 *FARMER'S DAUGHTER, THE—C—Paramount—Martha Raye, Charlie Ruggles, Richard Denning—1940
 FIGHTIN' THRU—W—Tiffany—Ken Maynard—1931
 FIGHTING COWARD, THE—MD—Victory—Ray Walker, William Farnum, Joan Woodbury—1936
 FIGHTING DEPUTY, THE—W—Spectrum—Fred Scott, Phoebe Logan, Al St. John, Marjorie Beebe—1937
 FIGHTING MEN—MD—Lippert—Rossano Brazzi, Claudine Dupuis, Edwardo Cianelli, Charles Vonel—1954
 FIGHTING THROUGH—W—State Rights—Reb Russell, Lucille Lund, Ed Hearn, Fred McCarroll—1934
 FIRST LEGION—D—United Artists—Charles Boyer, William Demarest, Lyle Bettger, Barbara Rush—1951
 FLAME, THE—MD—Republic—Vera Ralston, John Carroll, Broderick Crawford, Robert Paige—1948
 FORBIDDEN HEAVEN—D—Republic—Charles Farrell, Charlotte Henry, Berly Mercer, Fred Walton—1936
 FOUR SIDED-TRIANGLE—MD—Astor—Barbara Payton, James Hayter, Stephen Murray—(English-made)—1953
 FRONT PAGE STORY—MD—Associated Artists—Jack Hawkins, Elizabeth Allen, Eva Bartok, Derek Farr—(English-made)—1955
 FRONTIER PHANTOM—W—Realart—Lash La Rue, Al St. John, Archie Twitchell, Clarke Stevens—1952
 FRONTIER PONY EXPRESS—W—Republic—Roy Rogers, Mary Hart, Raymond Hatton, Edward Keane—1939
 FRONTIERS OF '49—W—Columbia—Bill Elliott, Luana de Alcaniz, Charles King, Hal Taliaferro—1939
 FURY BELOW—MD—Masterpiece—Russell Gleason, Maxine Doyle, Leroy Mason, Sheila Terry—1937
 GAUCHO SERENADE—MUW—Republic—Gene Autry, Smiley Burnette, June Storey—1943
 GAY BUCKAROO—W—Allied—Hoot Gibson, Merna Kennedy, Roy D'Arcy, Edward Peil—1931
 GAY RANCHERO, THE—WMU—Republic—Roy Rogers, Toto Gulzar, June Frazee, Andy Devine—1948
 GHOST TOWN—W—Commodore—Harry Carey, David Sharpe, Ruth Findlay, Jane Novak—1936
 GIRL IN A MILLION, A—C—Oxford—Joan Greenwood, Hugh Williams, Basil Radford—1950
 GLADIATOR, THE—C—Columbia—Joe E. Brown, June Travis, "Man Mountain" Dean, Dickie Moore—1938
 *GLORY AT SEA—D—Souvaine—Sonny Tufts, Trevor Howard, James Donald—(English-made)—1953
 GOLD MINE IN THE SKY—W—Republic—Gene Autry, Smiley Burnette, Carol Hughes—1938
 GOLGOTHA—D—Golgotha Corp.—Robert Levigan, Jean Gabin, Henry Baur—(Foreign-made)—1937
 GRAND CANYON TRAIL—MUW—Republic—Roy Rogers, Jane Frazee, Andy Devine, Robert Livingston—1948
 GREAT EXPECTATIONS—D—Universal—Jean Simmons, John Mills, Valerie Hobson—(English-made)—1947
 GREAT GUY—ACD—Grand National—James Cagney, Mae Clarke, James Burke, Edward Brophy—1936
 *GREAT JESSE JAMES RAID, THE—W—Lippert—Willard Parker, Barbara Payton, Tom Neal—1953
 *GREAT PLANE ROBBERY, THE—MD—United Artists—Tom Conway, Margaret Hamilton, Steve Brodie, Lynne Roberts—1950
 GREEN FOR DANGER—MYD—Eagle Lion—Trevor Howard, Alistair Sim, Sally Gray—(English-made)—1947
 GREEN SCARF, THE—MYD—Associated Artists—Michael Redgrave, Leo Genn, Ann Todd, Kieron Moore—(English-made)—1955
 GROOM WORE SPURS, THE—C—Universal—Ginger Rogers, Jack Carson, Joan Davis—1951
 GUN FIRE—W—First Division—Rex Bell, Ruth Mix, Buzz Barton, Philo McCullough—1935
 GUN GRIT—W—Atlantic—Jack Perrin, Ethel Beck, David Sharpe, Roger Williams—1936
 GUNS AND GUITARS—W—Republic—Gene Autry, Dorothy Dix, Smiley Burnette, Tom London—1936
 HANDS ACROSS THE BORDER—WMU—Republic—Roy Rogers, Trigger, Ruth Terry, Bob Nolan—1943
 *HANDS ACROSS THE ROCKIES—W—Columbia—Bill Elliott, Mary Daily, Dub Taylor—1941
 *HAPPY LANDING—MU—20th-Fox—Sonja Henie, Don Ameche, Caesar Romero, Ethel Merman—1938
 HEART OF THE GOLDEN WEST—MUW—Republic—Roy Rogers, Smiley Burnette, Gabby Hayes—1942
 *HEART OF THE MATTER, THE—D—Associated Artists—Trevor Howard, Elizabeth Allan, Denholm Elliott, Peter Finch—(English-made)—1954
 HEART OF THE RIO GRANDE—W—Republic—Gene Autry, Smiley Burnette, Fay McKenzie—1942
 HELLGATE—MD—Lippert—Sterling Hayden, Joan Leslie, Ward Bond, Jim Arness—1952
 HIS DOUBLE LIFE—C—Paramount—Lillian Gish, Roland Young, Montague Love, Lumsden Hare—1933
 *HOLLY AND THE IVY, THE—D—Pacemaker—Ralph Richardson, Celia Johnson, Margaret Leighton, Denholm Elliott—(English-made)—1954
 HOLLYWOOD THRILL-MAKERS—MD—Lippert—James Gleason, Bill Henry, Theila Darin—1954
 *HOME AT SEVEN—MD—London—Ralph Richardson, Jack Hawkins, Margaret Leighton, Campbell Singer—(English-made)—1953
 HOME IN OKLAHOMA—W—Republic—Roy Rogers, Gabby Hayes, Dale Evans, Carol Hughes—1946
 HOME IN WYOMIN—W—Republic—Gene Autry, Smiley Burnette, Olin Howland—1942
 HOME ON THE PRAIRIE—W—Republic—Gene Autry, Smiley Burnette, June Storey—1939

NOTE:

At press time, while it is known that more than 700 RKO features and 104 COLUMBIA features are becoming available to TV, no certain lists of titles were obtainable. We hope to add all such titles in the next quarterly supplement.

* Indicates current additions

- HOMICIDE SQUAD—ACD—Universal—Leo Carrillo, Noah Beery, Mary Brian, Russell Gleason—1931
- HURRICANE HORSEMAN—W—Kent—Marie Quillan, Lane Chandler, Walter Miller—1931
- I, JANE DOE—D—Republic—Vera Ralston, John Carroll, Ruth Hussey, Gene Lockhart—1948
- IDAHO—W—Republic—Roy Rogers, Smiley Burnette, Bob Nolan, Virginia Grey—1943
- *I'LL GET YOU—MD—Lippert—George Raft, Sally Gray, Clifford Evans, Reginald Tate—1953
- IMPORTANCE OF BEING EARNEST, THE—CD—Universal—Michael Redgrave, Michael Denison, Richard Wattis, Walter Hudd—(English-made)—1952
- IN OLD CALIFORNIA—W—Republic—John Wayne, Binnie Barnes, Patsy Kelly, Albert Dekker—1942
- IN OLD MONTEREY—W—Republic—Gene Autry, Smiley Burnette, June Storey, George Hayes—1939
- IN WHICH WE SERVE—MD—United Artists—Noel Coward, Derek Elphinstone, Bernard Miles—1942
- *INTRUDER, THE—MD—Associated Artists—Jack Hawkins, Dennis Price, Hugh Williams, Michael Medwin—(English-made)—1955
- *ISLAND RESCUE—AD—Universal—David Niven, Glynis Johns, George Coulouris, Barry Jones—(English-made)—1952
- IT HAPPENED OUT WEST—ACD—Fox—Paul Kelly, Judith Allen, Leroy Mason, Johnny Arthur—1937
- *IT'S A PLEASURE—CD—MDU—RKO—Sonja Henie, Michael O'Shea, Marie McDonald, Bill Johnson—1945
- *IT'S A WONDERFUL LIFE—CD—RKO—James Stewart, Donna Reed, Lionel Barrymore—1946
- JANE EYRE—RD—Monogram—Virginia Bruce, Colin Clive, Alleen Pringle, Beryl Mercer—1933
- JAPANESE WAR BRIDE—D—Fox—Shirley Yamaguchi, Don Taylor, Cameron Mitchell—1952
- JASSY—D—Universal—Margaret Lockwood, Patricia Roc, Dennis Price, Basil Sydney—1948
- JESSE JAMES AT BAY—W—Republic—Roy Rogers, George Hayes, Sally Payne, Pierre Watkin—1941
- JOAN OF OZARK—C—Republic—Judy Canova, Joe E. Brown, Eddie Foy, Jr., Jerome Cowan—1942
- KID RANGER, THE—W—Supreme—Bob Steele, William Farnum—1936
- KID'S LAST RIDE—W—Monogram—John King, Max Terhune, Ray Corrigan, Luana Walters—1941
- KIND HEARTS AND CORONETS—D—Eagle Lion—Alec Guinness, Joan Greenwood, Dennis Price, Valerie Hobson—(English-made)—1950
- KING OF DODGE CITY—W—Columbia—Bill Elliott, Tex Ritter, Judith Linden, Dub Taylor—1941
- KING OF THE BANDITS—W—Monogram—Gilbert Roland, Angela Greene, Anthony Warde—1947
- KING OF THE BULLWHIP—W—Western Adventure—Lash LaRue, Jack Holt, Al St. John—1950
- KING OF THE COWBOYS—MUW—Republic—Roy Rogers, Smiley Burnette, Bob Nolan—1943
- LA CANZONE DEL SOLE—D—Nuova Mondo—Giacoma Lauri Volpi, Lilliane Dietz—(Italian-made)—1936
- LADIES COURAGEOUS—D—Universal—Loretta Young, Geraldine Fitzgerald, Richard Fraser—1944
- LADY FOR A NIGHT—DMU—Republic—Joan Wayne, Joan Blondell, Ray Middleton—1941
- LADY FROM LOUISIANA—W—Republic—John Wayne, Dorothy Dandridge, Ona Munson—1941
- *LADY SAYS NO, THE—F—United Artists—Joan Caulfield, David Niven, James Robertson Justice—1951
- LAKE PLACID SERENADE—CMU—Republic—Vera Ralston, Eugene Pallette, Vera Vague—1944
- LARAMIE KID, THE—W—State Rights—Tom Tyler, Alberta Vaughn, George Cheseboro—1935
- LAST WILDERNESS, THE—AT—State Rights—Howard Hill—1935
- LAVENDER HILL MOB, THE—CD—Universal—Alec Guinness, Stanley Holloway—(English-made)—1951
- LAW AND LEAD—W—Grand National—Rex Bell, Wally Wales, Harley Wood—1937
- LAWLESS RANGE—W—Republic—John Wayne, Sheila Mannors, Frank McGlynn, Jr.—1935
- *LIFE OF THE PARTY, THE—MU—RKO—Joe Penner, Gene Raymond, Parkyakarkus—1937
- LIGHTS OF OLD SANTA FE—MUW—Republic—Roy Rogers, Trigger, George Hayes, Dale Evans—1944
- LIMPING MAN—MD—Lippert—Lloyd Bridges, Moira Lister, Alan Wheatley—(English-made)—1954
- *LONE STAR PIONEERS—W—Columbia—Bill Elliott, Dorothy Gulliver, Lee Shumway—1939
- LONELY TRAIL, THE—W—Republic—John Wayne, Ann Rutherford, George Hayes, Yakima Conutt—1936
- LONG DARK HALL, THE—MYMD—Eagle Lion—Rex Harrison, Lilli Palmer—(English-made)—1951
- *LOST BOUNDARIES—DOCD—Film Classics—Mel Ferrer, Beatrice Pearson, Richard Hylton—1949
- LOVE IN EXILE—MD—Gaumont-British—Clive Brook, Helen Winson—(English-made)—1936
- LUCKY TERROR, THE—W—First Division—Hoot Gibson, Lona Andre, Art Mix, Charles Hill—1936
- LUCKY TEXAN, THE—W—Monogram—John Wayne, R. N. Bradbury, George Hayes—1933
- *MADONNA OF THE SEVEN MOONS—MD—Universal—Peter Glenville, Stewart Granger, Phyllis Calvert, Patricia Roc—1946
- *MAGIC GARDEN, THE (Pennywhistle Blues)—CD—Mayer-Kingsley—Tommy Ramokgopa, Willard Cele, Dolly Rathebe—(Made in South Africa)—1952
- MAGNET, THE—CD—Universal—William Fox, Kay Walsh, Stephen Murray—(English-made)—1951
- MAN BETWEEN, THE—MD—United Artists—Carol Reed, James Mason, Claire Bloom—1953
- *MAN FROM CAIRO, THE—MYMD—Lippert—George Raft, Gianna Maria Canale, Massimo Serato, Guido Celano—(Italian-made)—1953
- MAN FROM CHEYENNE—W—Republic—Roy Rogers, George Hayes, Sally Payne, Lynn Carver—1942
- MAN FROM MUSIC MOUNTAIN—WMU—Republic—Gene Autry, Smiley Burnette, Carol Hughes—1945
- MAN FROM OKLAHOMA—MUW—Republic—Roy Rogers, George Hayes, Dale Evans—1945
- *MAN IN GRAY, THE—D—Universal—Margaret Lockwood, James Mason, Phyllis Calvert, Stewart Granger—(English-made)—1946
- MAN IN THE MIRROR, THE—C—Grand National—Edward Everett Horton—(Foreign-made)—1937
- MAN IN THE WHITE SUIT, THE—C—Universal—Alec Guinness, Joan Greenwood—(English-made)—1952
- *MANNEQUIN—D—MGM—Joan Crawford, Spencer Tracy, Alan Curtis, Ralph Morgan—1937
- *MARK OF THE LASH—W—Screen Guild—"Lash" La Rue, "Fuzzy" St. John, Suzi Crandall—1948
- MELODY RANCH—CMU—Republic—Gene Autry, Jimmy Durante, Ann Miller, Barton MacLane—1940
- MELODY TRAIL—W—Republic—Gene Autry, Smiley Burnette, Ann Rutherford, Wade Boteler—1935
- MEXICALI ROSE—W—Republic—Gene Autry, Smiley Burnette, Noah Berry, Luana Walters—1939
- MIDNIGHT—ADD—Universal—Henry Hull, Sidney Fox, O. P. Heggs—1933
- MILLION DOLLAR HAUL—ACD—State Rights—Tarzan the dog, Reed Howes, Janet Chandler—1935
- MISS ROBIN HOOD—C—Union—Margaret Rutherford, Richard Hearne, Dora Bryon—(English-made)—1953
- MR. CINDERELLA—C—Metro—Jack Haley, Betty Furness, Arthur Treacher, Raymond Walburn—1936
- *MR. DENNING DRIVES NORTH—MD—London—John Mills, Phyllis Calvert, Sam Wanamaker, Herbert Lom—(English-made)—1952
- MR. ROBINSON CRUSOE—AD—United Artists—Douglas Fairbanks, Maria Abba, William Farnum—1932
- MONTE CASSINO—D—Superfilm—Alberto C. Lollo, Gilberto Severi, Ubaldo Lay—(Italian-made)—1948
- MOONLIGHT ON THE RANGE—W—Spectrum—Fred Scott, Lols January, Al St. John—1937
- MY DARLING CLEMENTINE—WD—Fox—Henry Fonda, Linda Darnell, Victor Mature—1946
- MYSTERY TRAIN—ACD—Darmour—Nick Stuart, Marceline Day, Hedda Hopper, Bryant Washburn—1931
- NEVADA CITY—W—Republic—Roy Rogers, George Hayes, Sally Payne, George Cleveland—1941
- NEW MEXICO—OUMD—United Artists—Lew Ayres, Marilyn Maxwell, Robert Hutton—1951
- NIGHT CLUB QUEEN—ADD—Masterpiece—Mary Clare, Lewis Casson, Lewis Shaw, Jane Carr—1935
- NIGHT WITHOUT STARS—MD—RKO—David Farrar, Nadia Gray, Maurice Teynoc—(English-made)—1953
- NO MAN'S RANGE—W—Masterpiece—Bob Steele, Roberta Gale, Buck Connors—1935
- NO ROOM AT THE INN—D—Monogram—Fred Jackson, Joy Shelton—(English-made)—1950
- NORMAN CONQUEST—MD—Lippert—Tom Conway, Eva Bartok, Joy Shelton—(English-made)—1953
- NORTH OF ARIZONA—W—Masterpiece—Jack Perrin, Blanche Mehaffey, Al Bridge, Lane Chandler—1935
- *NOTORIOUS—MD—RKO—Cary Grant, Ingrid Bergman, Claude Rains, Louis Calhern—1946
- ODD MAN OUT—MD—Universal—James Mason, Robert Newton—(English-made)—1947
- OH, SUSANNA—MUW—Republic—Gene Autry, Smiley Burnette, Frances Grant, Earle Hodgins—1944
- OLD BARN DANCE—W—Republic—Gene Autry, Smiley Burnette, Helen Valkis, Sammy McKim—1938
- OLD CORRAL, THE—W—Republic—Gene Autry, Smiley Burnette, Hope Manning—1937
- O'MALLAY OF THE MOUNTED—AD—Fox—George O'Brien, Irene Ware, Stanley Fields—1936
- ON THE OLD SPANISH TRAIL—MUW—Republic—Roy Rogers, Trigger, Tito Guizar, Jane Frazee—1947
- *OPEN SECRET—MD—Eagle Lion—John Ireland, Jane Randolph, Roman Bahren, Sheldon Leonard—1948
- OPERATION X—D—Columbia—Edward J. Robinson, Peggy Cummins, Nora Swinburne, Richard Greene—(English-made)—1950
- OUTLAW RULE—W—State Rights—Reb Russell, Rebel the horse, Betty Mack, Al Bridges—1935
- OUTLAW TAMER, THE—W—Masterpiece—Lane Chandler, Janet Morgan, J. P. MacGowan—1935
- PALOOKA—C—United Artists—Jimmy Durante, Stuart Erwin, Lupe Velez, Marjorie Rambeau—1933
- PALS OF THE RANGE—W—State Rights—Rex Lease, Frances Wright, George Cheseboro—1935
- *PARADISE CASE, THE—MYD—SRO—Gregory Peck, Ann Todd, Charles Laughton—1948
- PECOS KID, THE—W—Commodore—Fred Kohler, Jr., Ruth Findlay, Roger Williams, Wally Wales—1936
- *PENNYWHISTLE BLUES—(The Magic Garden)—CD—Mayer-Kingsley—Tommy Ramokgopa, Willard Cele, Dolly Rathebe—(Made in South Africa)—1952
- PHANTOM OF SANTA FE—ACD—Burroughs—Tarzan, Norman Kerry, Carmelita Geraghty—1936
- PHANTOM OF THE RANGE—W—Victory—Tom Tyler, Beth Marlon, Sammy Cohen—1937
- PHANTOM THUNDERBOLT—W—World Wide—Ken Maynard, Frances Lee, William Gould—1933
- *PRAIRIE MOON—W—Republic—Gene Autry, Smiley Burnette, Shirley Deane, Tommy Ryan—1938
- PRELUDE TO FAME—DMU—Universal—Guy Rolfe, Kathleen Byron—(English-made)—1950
- PRISONER OF JAPAN—MD—PRC—Alan Baxter, Gertrude Michael, Ernest Dorian, Corinna Mura—1942
- PRIVATE SECRETARY—C—Hagen—Edward Everett Horton, Barry McKay, Judy Gunn—1936
- PUBLIC COWBOY NO. 1—W—Republic—Gene Autry, Smiley Burnette, Ann Rutherford—1937
- QUARTET—CD—Eagle Lion—Hermione Baddeley, Dirk Boyarde, Muvyn Johns—(English-made)—1949
- *QUEEN FOR A DAY—D—United Artists—Phyllis Avery, Darren McGavin, Rudy Lee—1951
- RAINBOW OVER TEXAS—WMU—Republic—Roy Rogers, George Hayes, Dale Evans, Sheldon Leonard—1946
- RANGER AND THE LADY—W—Republic—Roy Rogers, George Hayes, Jacqueline Wells—1940
- RECKLESS MOMENT, THE—MD—Columbia—James Mason, Joan Bennett, Geraldine Brooks—1949
- RED SHOES, THE—D—Eagle Lion—Anton Wallbrook, Marlus Gorina, Moira Shearer—(English-made)—1949
- RHYTHM OF THE SADDLE—W—Republic—Gene Autry, Smiley Burnette, Pert Kelton, Peggy Moran—1938
- RICH RELATIONS—ADMD—Imperial—Ralph Forbes, Frances Grant, Barry Norton, Murile Evans—1937
- RIDE, RANGER, RIDE—MUW—Republic—Gene Autry, Smiley Burnette, Kay Hughes, Monte Blue—1944
- RIDE TENDERFOOT RIDE—WMU—Republic—Gene Autry, Smiley Burnette, June Storey—1940
- RIDIN' DOWN THE CANYON—MUW—Republic—Roy Rogers, Gabby Hayes, Bob Nolan—1942
- RIDIN' ON A RAINBOW—W—Republic—Gene Autry, Smiley Burnette, Mary Lee, Carol Adams—1941
- RIO RATTLER—W—Hollywood—Tom Tyler, Eddie Gribbon, Marlon Shilling, William Gould—1935
- RIP-ROARING BUCAROOS—W—Victory—Tom Tyler, Sammy Cohen—1937
- ROBINHOOD IN TEXAS—WMDMD—Republic—Gene Autry, Champion, Jr., Lynne Roberts—1947
- ROBIN HOOD OF THE PECOS—W—Republic—Roy Rogers, George Hayes, Marjorie Reynolds—1941
- ROLL ON TEXAS MOON—MUW—Republic—Roy Rogers, George Hayes, Dale Evans, Dennis Hoey—1946
- ROMANCE ON THE RANGE—WMU—Republic—Roy Rogers, George Hayes, Sally Payne—1942
- ROOTIN', TOOTIN' RHYTHM—W—Republic—Gene Autry, Smiley Burnette, Armida, Monte Blue—1937
- ROUGH RIDERS ROUND UP—W—Republic—Roy Rogers, Mary Hart, Raymond Hatton, Eddie Acuff—1939
- ROUGH RIDING RANGERS—W—State Rights—Rex Lease, Janet Chandler, Bobby Nelson—1935
- *ROUNDUP, THE—W—Paramount—Richard Dix, Patricia Morison, Preston Foster, Don Wilson—1941
- ROUND-UP TIME IN TEXAS—Republic—Gene Autry, Smiley Burnette, Maxine Doyle, Champion—1937
- ROYING TUMBLEWEEDS—W—Republic—Gene Autry, Smiley Burnette, Mary Carlisle—1939
- RUN FOR THE HILLS—C—Broder—Sonny Tufts, Barbara Payton, Richard Benedict, John Harmon—1953
- SADDLE PALS—WMU—Republic—Gene Autry, Lynne Roberts, Sterling Holloway, Irving Bacon—1947
- SAGA OF DEATH VALLEY—W—Republic—Roy Rogers, George Hayes, Donald Barry, Doris Day—1939
- SAGEBRUSH TROUBADOUR, THE—W—Republic—Gene Autry, Barbara Pepper, Smiley Burnette—1935
- SAN FERNANDO VALLEY—WMU—Republic—Roy Rogers, Trigger, Dale Evans, Jean Porter—1944
- SECRET ASSIGNMENT—MD—IFE—Massimo Serato, Vivi Gil—(Italian-made)—English titles—1954
- SENIOR JIM—W—Beaumont—Conway Tearle, Barbara Bedford—1936
- SEVENTH VEIL, THE—D—Universal—James Mason, Ann Todd—(English-made)—1946
- SHADOW, THE—MY—Globe—Richard Kendall, Elizabeth Allan, Felix Aylmer—1936
- SHADOW LAUGHS, THE—MYD—Invincible—Hal Sicely, Rose Hobart, Harry I. Morey—1933
- SHADOWS OF CHINATOWN—MD—Victory—Herman Brix, Bela Lugosi, Joan Barclay—1937
- SHERIFF OF TOMBSTONE—W—Republic—Roy Rogers, George Hayes, Elyse Knox, Addison Richard—1941
- SHINE ON HARVEST MOON—W—Republic—Roy Rogers, Mary Hart, Lula Belle and Scotty—1938
- SHIPS WITH WINGS—MD—United Artists—Ann Todd, John Clements—(English-made)—1942
- SHOCK—D—Monogram—Ralph Forbes, Monroe Owsley, Gwenllian Gill, Reginald Sharland—1933
- SIERRA SUE—W—Republic—Gene Autry, Smiley Burnette, Fay McKenzie, Frank M. Thomas—1941
- SILENT VALLEY—W—State Rights—Tom Tyler, Al Bridges, Wally Wales, Nancy Deshon—1935
- SILVER SPURS—MUW—Republic—Roy Rogers, Trigger, Smiley Burnette, John Carradine—1943
- SINGING COWBOY, THE—W—Republic—Gene Autry, Smiley Burnette, Lois Wilde, Lon Chaney—1936
- SINGING HILL, THE—W—Republic—Gene Autry, Smiley Burnette, Virginia Dale, Mary Lee—1941
- SINGING VAGABOND—W—Republic—Gene Autry, Ann Rutherford, Barbara Pepper—1935
- SIoux CITY SUE—WMU—Republic—Gene Autry, Lynne Roberts, Sterling Holloway, Richard Lone—1946
- SISTER TO JUDAS—D—Mayfair—Claire Windsor, Holmes Herbert, Johnny Hannon, Lee Moran—1933
- SLEEPLESS NIGHTS—CMU—Remington—Stanley Lupino, Polly Walker—1933
- SMASH-UP—MUD—Universal—Susan Hayward, Lee Bowman, Marsha Hunt, Eddie Albert—1947
- *SMOKY TRAILS—W—Warners—Bob Steele, Jean Carmen, Murdock McQuarrie, Bruce Dane—1938
- SO LONG AT THE FAIR—D—United Artists—Jean Simmons, Dick Bogarde—(English-made)—1951
- SON OF DAVY CROCKETT—W—Columbia—Bill Elliott, Iris Meredith, Dub Taylor, Richard Fiske—1941
- SONG OF NEVADA—MUW—Republic—Roy Rogers, Dale Evans, Mary Lee, Lloyd Corrigan—1944
- SONG OF TEXAS—MUW—Republic—Roy Rogers, Bob Nolan, Sheila Ryan—1943
- SONS OF THE PIONEERS—W—Republic—Roy Rogers, George Hayes, Maris Wrixon, Forrest Taylor—1942
- SOUTH OF THE BORDER—W—Republic—Gene Autry, Lupita Tovar, Smiley Burnette, June Storey—1939
- SOUTHWARD HO—W—Republic—Roy Rogers, Mary Hart, George Hayes, Wade Boteler—1939
- *SPIRAL STAIRCASE, THE—MYD—RKO—Dorothy McGuire, George Brent, Ethel Barrymore—1946
- SPITFIRE—D—RKO—Leslie Howard, David Niven, Rosamond John—(English-made)—1943
- SPRINGTIME IN THE ROCKIES—W—Republic—Gene Autry, Smiley Burnette, Polly Rowles—1937
- SPRINGTIME IN THE SIERRAS—WMU—Republic—Roy Rogers, Trigger, June Frazee, Andy Devine—1947
- STAIRWAY TO HEAVEN—DFAN—Universal—David Niven, Kim Hunter, Robert Coote, Kathleen Byron—(English-made)—1946
- *STAR, THE—D—20th-Fox—Bette Davis, Sterling Hayden, Natalie Wood, Natalie Schaefer—1953
- STARDUST ON THE SAGE—W—Republic—Gene Autry, Smiley Burnette, Bill Henry, Edith Fellows—1942
- *STEEL TRAP, THE—MD—20th-Fox—Joseph Cotton, Teresa Wright, Jonathan Hale, Walter Sande—1952
- STORY OF MANDY, THE (Crash of Silence)—D—Universal—Phyllis Calvert, Jack Hawkins, Terence Morgan, Godfrey Tearle—(English-made)—1952
- *STRANGER, THE—MD—RKO—Edward G. Robinson, Loretta Young, Orson Welles, Philip Merivale—1946
- STRAWBERRY ROAN—W—Universal—Ken Maynard, Ruth Hall, William Desmond—1933

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The Shorts Parade

TWO REEL

Color Novelty

ON THE TWELFTH DAY. George K. Arthur—Meteor Films. 22m. Eastman Color. The traditional English Christmas carol, "The Twelve Days Of Christmas," is well enacted, with highly amusing modifications. The story concerns itself with the unusual assortment of gifts a gentleman gives his lady-love on each of the 12 days of Christmas. By the time the last day has arrived, the girl's house is overflowing with turtle doves, geese-a-laying, humming birds, boys a-singing, maids a-milking, partridges in pear trees, dancers dancing, pipers piping, and drummers drumming. The poor girl has by now been forced to take shelter on the roof. She is rescued by her true-love via an airborne balloon. The color photography is excellent. The short is well-suited for art and specialty house play. **EXCELLENT.**

THEY SEEK ADVENTURE. Warners—Color Specials. 19m. Young Dr. MacKenzie, Marshall Thompson, arrives in a small town and takes over the practice of the recently deceased doctor. The doctor has a hard time trying to gain the confidence of the townspeople but finally wins them over by making friends with the school football team. The doctor is invited to lecture at the school chemistry class. He tells the students the importance of modern drugs in medicine and illustrates his lecture with the case of Park, Davis and Company who sent an expedition to the Fiji Islands in order to obtain botanicals. The doctor stresses the continued battle for better medicines and urges the students to enter medical research, phar-

macy, or doctoring. This seems a bit on the commercial side. This is in Warner-Color. **GOOD.** (3004).

Novelty

IT HAPPENED TO YOU. Warners—Classics Of The Screen. 18m. This short is composed of actual newsreel shots of the events of World War I. Seen are President Wilson signing the Declaration of War and General Pershing. We view the Secretary of War starting the draft, the 1917 soldiers in training, the parades down Fifth Avenue, the troops sailing off to France, Douglas Fairbanks and Mary Pickford selling war bonds, the fighting in No-Man's Land, the returning victorious troops passing the Statue of Liberty, and the welcoming home parades. **EXCELLENT.** (3102).

Musical

MELODIES BY MARTIN. U-I—Musical Featurette. 16m. Freddie Martin and orchestra perform "Second Hungarian Rhapsody Mambo" and "La Tempesta." The Happy Jesters vocalize in "Just Because" and "Somebody Stole My Gal." Marion Colby sings "A Man." "Jitterbug Routine" is performed on the drums by Buddy Rich. The Martin Men, assisted by the orchestra, harmonize in "Do Do Do." **GOOD.** (2652).

ONE REEL

Color Cartoons

BOO KIND TO ANIMALS. Paramount—Casper Cartoons. 6m. Casper, the friendly ghost, sees Spunky, a small mule, pulling a heavy cart. The mule takes abuse from the driver, but Casper comes to the rescue. Determined to find easier work for the mule, Casper secures various jobs for Spunky. The mule fails at each position and is even unsatisfactory

as a circus performer. Spunky tries to enlist in the army but is refused, due to his size. When a soldier is wounded during maneuvers, Spunky finally proves himself by pulling the wounded man to safety. The mule is now a hero and gets a job as an army stretcher-bearer. **GOOD.** (B15-2).

HEIR CONDITIONED. Warners—Merrie Melodies. 7m. Sylvester, the cat, is left a fortune. His guardian, Elmer Fudd, urges him to invest it. Sylvester's friends try to get their hands on the loot. They try various tricks to lure the money away from Elmer. Finally, Elmer proves to Sylvester that investing the money is the best solution. **GOOD.** (3705).

A JOB FOR A GOB. Paramount—Pop-eye Cartoons. 6m. Olive Oyl owns a ranch and is looking for hired help. Popeye and Bluto apply and put on a lively contest in branding and roping cattle. Popeye comes out on top and gets the job. Bluto gets revenge by stampeding the cattle and setting the barn on fire. Popeye downs his spinach, extinguishes the fire, corrals the cattle, and gives Bluto the heave-ho. **GOOD.** (E15-3).

MOUSIEUR HERMAN. Paramount—Herman and Katnip Cartoons. 6m. A group of French portrait-painter mice attempt to sketch Katnip as he sleeps. The cat awakens and takes after the rodents. They make it to safety and enlist Herman in their project. Herman makes an appearance and Katnip attempts a capture. Katnip is not quick enough for the clever mouse. The cat is tricked into going into a ceramics oven, where he is baked and molded into a statue. He is now a permanent model for the mice. **GOOD.** (H15-1).

PIGEON HOLED. U-I—Walter Lantz Cartunes. 6m. A group of pigeons come
(Continued on page 4096)

TV Listing

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SUNDOWN TRAIL—W—RKO Pathe—Tom Keene, Marion Schilling, Nick Stuart, Stanley Blystone—1931
SUNSET IN EL DORADO—WMU—Republic—Roy Rogers, Gabby Hayes, Dale Evasn, Hardie Albright—1945
SUNSET IN WYOMING—W—Republic—Gene Autry, Smiley Burnette, George Cleveland—1941
SUNSET ON THE DESERT—W—Republic—Roy Rogers, George Hayes, Lynne Carver, Frank Thomas—1942
SUNSET SERENADE—W—Republic—Roy Rogers, George Hayes, Bob Nolan—1942
SWIFTY—W—First Division—Hoot Gibson, June Gale, George Hayes, Bob Kortman—1935
TALES OF HOFFMAN—MUD—Lopert—Moira Shearer, Leonide Massine—(English-made)—1951
TAMING OF THE WILD—W—Victory—Bryant Washburn, Maxine Doyle, Rod LaRocque—1936
***TARGET FOR TONIGHT—DOC—Warners—(English-made)—1941**
10 LAPS TO GO—AD—Royer—Rex Lease, Duncan Renaldo, Muriel Evans, Yakimo Ganutt—1937
TEXAS JACK—W—Masterpiece—Jack Perrin, Jayne Regan, Nelson MacDowell, Lee Mahen—1935
THAT MAN'S HERE AGAIN—CD—First National—Hugh Herbert, Mary Maguire, Tom Brown—1937
THAT'S MY MAN—ROMD—Republic—Don Ameche, Catherine McLeod, Roscoe Karns—1947
***THIEF, THE—D—United Artists—Ray Milland, Rita Gam, Martin Gabel, Harry Bronson—1952**
THREE FACES WEST—W—Republic—John Wayne, Charles Coburn, Sigrid Curie—1940
THREE FOR BEDROOM—C—Warners—Gloria Swanson, Hans Conreid, Steve Brodie—1952
THREE HUSBANDS—C—United Artists—Emlyn Williams, Eve Arden, Howard da Silva—1950
THREE STOPS TO MURDER—MYMD—Astor—Tom Conway, Naomi Chance—(English-made)—1954
***THUNDERING TRAINS, THE—W—Republic—Bob Steele, Tom Tyler, Jimmie Dodd, Nell O'Day—1943**
TICKET TO PARADISE—C—Republic—Roger Pryor, Wendy Barrie, Claude Gillingwater—1936
TIGHT LITTLE ISLAND—CD—Universal—Basili Radford, Catherine Lacey—(English-made)—1949
TIMBER TERRORS—W—State Rights—John Preston, Dynamite, Captain, William Desmond—1935

***TOKYO FILE 212—MD—RKO—Florence Marly, Robert Peyton, Katsuhiko Haida, Reiko Otoni—1951**
TOMBSTONE TERROR—W—State Rights—Bob Steele, Kay McCoy, George Hayes, Earl Dwier—1935
***TOMORROW IS FOREVER—D—RKO—Claudette Colbert, Orson Welles, George Brent—1946**
TONTO KID, THE—W—First Division—Rex Bell, Ruth Mix, Buzz Barton, Joe Girard—1935
TORCH, THE—D—Eagle Lion—Paulette Goddard, Pedro Armendariz, Gilbert Roland, Walter Reed—(Mexican-made)—1950
TRAIL OF THE HAWK—W—Masterpiece—Yancey Lane, Betty Jordan, Rollo Dix, Dickie Jones—1937
TRAIL TO SAN ANTONIO—WMU—Republic—Gene Autry, Peggy Stewart, Sterling Holloway—1947
TROPIC FURY—ACD—Universal—Richard Arlen, Andy Devine, Beverly Roberts, Samuel S. Hinds—1939
***TRUE AND THE FALSE—D—Helene Davis—Signe Hasso, William Langford, Michael Road, Stig Olin—(Swedish-made)—1955**
TUMBLIN' TUMBLEWEEDS—W—Republic—Gene Autry, Smiley Burnette, Lucille Browne—1935
TWILIGHT ON THE RIO GRANDE—WMU—Republic—Gene Autry, Sterling Holloway, Adele Mara—1947
UNDER CALIFORNIA STARS—MUW—Republic—Roy Rogers, Jane Frazee, Andy Devine—1948
UNDER FIESTA STARS—W—Republic—Gene Autry, Smiley Burnette, Carol Hughes, Frank Darfen—1941
UNDER NEVADA SKIES—MUW—Republic—Roy Rogers, Dale Evans, George Hayes—1946
***UNDERSEA RAIDER—DOC—Manor—Men of the Royal Navy—(English-made)—1953**
UTAH—MUW—Republic—Roy Rogers, George Hayes, Dale Evans, Peggy Stewart—1945
VAGABOND LADY—CD—Metro—Robert Young, Evelyn Venable, Forrester Harvey, Frank Craven—1935
VALLEY OF TERROR—W—Masterpiece—Kermit Maynard, Harlene Wood, John Merton—1937
VALLEY OF THE LAWLESS—W—Supreme—Johnny Mack Brown, George Hayes—1936
VANISHING OUTPOST—W—Western Adventure—Lash La Rue, Al St. John, Riley Hill—1952
WALL STREET COWBOY—W—Republic—Roy Rogers, George Hayes, Raymond Hatton—1939
***WATERFRONT WOMEN—D—Bell—Robert Newton, Kathleen Harrison, Avis Scott—(English-made)—1952**
WAY OF THE WEST—W—State Rights—Wally Wales, Art Mix, William Desmond, Bill Patton—1935

WESTERN JAMBOREE—W—Republic—Gene Autry, Smiley Burnette, Jean Rowverol, Esther Muir—1938
WESTERN JUSTICE—W—State Rights—Bob Steele, Renee Borden, Lafe McKee, Arthur Loft—1935
WE'VE NEVER BEEN LICKED—MD—Universal—Richard Quine, Martha O'Driscoll, Noah Berry, Jr., Anne Gwynne—1943
WHISTLING BULLETS—W—Ambassador—Kermit Maynard, Harlene Wood, Jack Ingram—1937
***WHITE FIRE—MD—Lippert—Scott Brady, Mary Castle, John Blythe, Gabrielle Brune—(English-made)—1954**
WHITE LEGION, THE—D—Grand National—Ian Keith, Tala Birell, Robert Warwick—1936
***WILD BILL HICKOCK RIDES—ACD—Warners—Bruce Cabot, Constance Bennett, Warren William—1941**
WILD HORSE ROUNDUP—W—Conn—Kermit Maynard, Dickie Jones, Bud Buster—1937
***WILDCAT OF TUSCON—W—Columbia—Bill Elliott, Evelyn Young, Stanley Brown, Dub Taylor—1941**
WILDCAT SAUNDERS—W—Atlantic—Jack Perrin, William Gould, Blanche McHaffey, Snowflake—1936
WINSLOW BOY, THE—D—Eagle Lion—Robert Donat, Margaret Leighton—(English-made)—1950
WOLF RIDERS, THE—W—Masterpiece—Jack Perrin, Lillian Gilmore, Lafe McKee, Nancy Doshon—1935
***WOMAN IN QUESTION, THE—MY—Columbia—Jean Kent, Dirk Bogarde, Susan Shaw, John McCallum—(English-made)—1952**
WOMAN ON THE RUN—MY—Universal—Ann Sheridan, Dennis O'Keefe, Robert Keith—1950
WOMAN TROUBLE—CD—Lux—Anna Magnani, Massimo Girotti—(Italian-made)—1949
***WOMEN WITHOUT NAMES—ADMD—Lopert—Valentina Cortese, Simone Simon, Françoise Rosay, Vivi Gioi—(Italian-made)—1951**
WYOMING—WD—Republic—Vera Ralston, John Carroll, William Elliott, George Hayes—1947
YELLOW ROSE OF TEXAS, THE—MUW—Republic—Roy Rogers, Dale Evans, Grant Withers—1944
***YESTERDAY AND TODAY—COMP—United Artists—Eddie Cantor, George Jessel—1953**
YODELIN' KID FROM PINE RIDGE—W—Republic—Gene Autry, Smiley Burnette, Betty Bronson—1937
YOUNG BILL HICKOK—W—Republic—Roy Rogers, Gabby Hayes, Jacqueline Wells, John Miljan—1940
YOUNG BUFFALO BILL—BILL—W—Republic—Roy Rogers, Pauline Moore, George Hayes—1940

The Third Quarterly Supplement will appear in the April 18, 1956 Issue

ALPHABETICAL GUIDE
Since The Sept. 7, Issue
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(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

The Shorts Parade

(Continued from page 4095)

home to roost, but one of their number, Homer, is missing. Homer is having eye trouble and after colliding with numerous objects he decides to get glasses. He goes into town, gets shot at in a shooting gallery and mistakenly winds up enlisting in the Pigeon Corps of the Army. Homer grabs the sergeant's glasses and heads for home, but the M.P.'s come after him and he winds up in the guard house. EXCELLENT. (2612).

ROMAN LEGION-HARE. Warners—Bugs Bunny Specials. 7m. Emperor Nero orders his captain, Yosemite Sam, to find a victim to be thrown to the lions. Yosemite selects Bugs Bunny as lion bait and the rabbit is chased under the Colosseum.

Bugs tricks Yosemite into entering the lion cage and the captain barely escapes with his life. Finally, Bugs winds up in the ring, but the lions charge past him and take after Nero and Sam. EXCELLENT. (3724).

Comedy

SO YOU WANT TO BE A POLICEMAN. Warners—Joe McDoakes Comedies. 10m. Joe McDoakes is a shy rookie motorcycle policeman. He is taken advantage of by traffic violators. McDoakes realizes his mistake and decides to get tough. He stops a car for speeding and bawls out the driver. The man turns out to be the police commissioner, and McDoakes is out of a job. McDoakes, now a civilian, is caught speeding. McDoakes sneers at the traffic cop and tells him that he married the

police commissioner's daughter. The cop hands him a ticket and states that his father is the judge. GOOD. (3402).

Novelty

REUNION IN PARIS. Paramount—Topper. 10m. A World War II veteran, together with his wife, revisits the Normandy beaches where he landed on D-Day. The veteran tours France, inspecting the still standing ruins caused by the war fighting. Workmen are seen attempting to restore historic churches and cathedrals that sustained injuries from bombs and shellfire. The veteran concludes his tour in Paris, where he hunts out a cafe where he previously spent many happy hours. He discovers that the one pretty barmaid has gained much in weight and is at first not recognized by the veteran. (M15-2).

As a result of the National Release Date Release Policy, it is now much more necessary to know the order in which current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
The Deadliest Sin (English-made) Sydney Chaplin, Audrey Dalton	Inside Detroit Dennis O'Keefe, Tina Carver	Guys and Dolls (CS-EC) Marlon Brando, Vivian Blaine, Frank Sinatra (Goldwyn)	The Court Jester (VV-TC) Danny Kaye, Glynis Johns	Glory (SS-TC) Margaret O'Brien, Walter Brennan	Secret Venture (English-made) Kent Taylor	Bottom Of The Bottle (CS-DC) Van Johnson, Margaret Hayes	Top Gun (Fame) Sterling Hayden, Karen Booth	There's Always Tomorrow Barbara Stanwyck, Fred MacMurray	Hell On Frisco Bay (CS-WC) Alan Ladd, Edw. G. Robinson	Song Of The South (Buena Vista) (Disney) (RE-TC) Ruth Warrick, Bobby Driscoll
Invasion Of The Body Snatchers (SS) Kevin McCarthy Dana Wynter	Picnic (CS-TC) William Halden, Rosaling Russell, Kim Novak	I'll Cry Tomorrow Susan Hayward, Richard Cante	Anything Goes (VV-TC) Bing Crosby, Jeanne Marie, Donald O'Connor	Postmark For Danger (English-made) Terry Moore, Robert Beatty	The Fighting Chance Rod Cameron, Julie London	The Man Who Never Was (CS-DC) Clifton Webb, Gloria Grahame	Manfish (DC) (Wildier) John Bromfield, Lan Chaney, Jr.	The Benny Goodman Story (TC) Steve Allen, Donna Reed	Helen Of Troy (CS-WC) (Made in Italy) Rosanna Podesta, Jack Sernas	The Littlest Outlaw (Buena Vista-Disney) (Made in Mexico) (TC) Pedra Armendariz, Joseph Calleja
No Place To Hide (DC) David Brian, Marsha Hunt	The Houston Story Gene Barry, Barbara Hale	Forever Darling (CS-EC) Lucille Ball, Desi Arnaz	The Rose Tattoo (VV) Burt Lancaster, Anna Magnani	Hidden Guns Bruce Bennett, Angie Dickinson	Carousel (CS-DC) Gordon MacRae, Shirley Jones	The Killer Is Loose (Crown) Joseph Cotton, Rhonda Fleming	The Lone Ranger (WC) Clayton Moore, Bonita Granville	Song Of The South (Buena Vista) (Disney) (RE-TC) Ruth Warrick, Bobby Driscoll	The Beast With 1,000,000 Eyes (American) (Pathe Color) Lloyd Bridges, Joan Taylor	The Littlest Outlaw (Buena Vista-Disney) (Made in Mexico) (TC) Pedra Armendariz, Joseph Calleja
Thunderstorm (Spanish-made) Linda Christian, Carlos Thompson	Battle Stations John Lund, William Bendix	The Last Hunt (CS-EC) Stewart Granger, Robert Taylor	The Court Jester (VV-TC) Danny Kaye, Glynis Johns	When Gangland Strikes John Hudson, Raymond Greenleaf	Let's Make Up (Wilcox) (EC) (English-made) Errol Flynn, Anna Neagle	The Shadow Of The Eagle (Valiant) Richard Greene, Valentine Cortese	The Benny Goodman Story (TC) Steve Allen, Donna Reed	The Lone Ranger (WC) Clayton Moore, Bonita Granville	The Court Martial Of Billy Mitchell (CS-WC) Gary Cooper, Ralph Bellamy	The Littlest Outlaw (Buena Vista-Disney) (Made in Mexico) (TC) Pedra Armendariz, Joseph Calleja
The Four Seasons (Pathe Color) David Wayne, Marcia Henderson	Fury At Gunsight Pass David Brian, Lisa Davis	The Last Hunt (CS-EC) Stewart Granger, Robert Taylor	The Rose Tattoo (VV) Burt Lancaster, Anna Magnani	Magic Fire (Trucolor) Yvonne De Carla, Carlas Thompson	Let's Make Up (Wilcox) (EC) (English-made) Errol Flynn, Anna Neagle	The Shadow Of The Eagle (Valiant) Richard Greene, Valentine Cortese	The Benny Goodman Story (TC) Steve Allen, Donna Reed	The Lone Ranger (WC) Clayton Moore, Bonita Granville	The Court Martial Of Billy Mitchell (CS-WC) Gary Cooper, Ralph Bellamy	The Littlest Outlaw (Buena Vista-Disney) (Made in Mexico) (TC) Pedra Armendariz, Joseph Calleja
The Wicked Wife (English-made) Nigel Patrick, Maira Lister	Joe Macbeth (English-made) Paul Douglas, Ruth Roman	The Last Hunt (CS-EC) Stewart Granger, Robert Taylor	The Rose Tattoo (VV) Burt Lancaster, Anna Magnani	Doctor At Sea (TC) (English-made) Dirk Bogarde, Brigitte Bardot	Let's Make Up (Wilcox) (EC) (English-made) Errol Flynn, Anna Neagle	The Shadow Of The Eagle (Valiant) Richard Greene, Valentine Cortese	The Benny Goodman Story (TC) Steve Allen, Donna Reed	The Lone Ranger (WC) Clayton Moore, Bonita Granville	The Court Martial Of Billy Mitchell (CS-WC) Gary Cooper, Ralph Bellamy	The Littlest Outlaw (Buena Vista-Disney) (Made in Mexico) (TC) Pedra Armendariz, Joseph Calleja
At Gun Point (CS-TC) Fred MacMurray, Dorothy Malone	'Teen Age Crime Wave Tommy Cook, Sue England	A Guy Named Joe (RE) Spencer Tracy	Artists And Madels (VV-TC) Dean Martin, Jerry Lewis	Texas Lady (SS-TC) Claudette Colbert, Barry Sullivan	The View From Pompey's Head (CS-DC) Richard Egan, Dana Wynter	The Indian Fighter (Bryna) (CS-EC) Kirk Douglas, Elsa Martinelli	Running Wild William Campbell, Mamie Van Daren	The Second Greatest Sex (CS-TC) Jeanne Crain, George Nader	I Died A Thousand Times (CS-WC) Jack Palance, Shelley Winters	The Last Of The Desperadoes (Associated) James Craig, Margia Dean
Bobby Ware Is Missing Neville Brand, Arthur Franz	A Lawless Street (TC) Randolph Scott, Angela Lansbury	30 Seconds Over Tokyo (RE) Van Johnson	The Trouble With Harry (VV-TC) Edmund Gwenn, Shirley Maclaine	Mystery Of The Black Jungle Lex Barker Jane Maxwell	The Deep Blue Sea (CS-DC) (English-made) Vivien Leigh, Kenneth More	Heidi and Peter (Praesens) (Swiss made) (TC)	Tarantula John Agar Mara Corday	The Second Greatest Sex (CS-TC) Jeanne Crain, George Nader	Sincerely Yours (WC) Liberace, Joanne Dru	The African Lion (TC) (Buena Vista) Disney Documentary
Shack Out On 101 Terry Moore, Frank Lavejoy	Hell's Horizon John Ireland, Marla English	Billy, The Kid (RE) Robert Taylor	The Rose Tattoo (VV) Burt Lancaster, Anna Magnani	No Man's Woman Marie Windsor, John Archer	Good Morning, Miss Dove (CS-DC) Jennifer Jones, Robert Stack	Storm Fear (Theodora) Cornel Wilde, Jean Wallace	Running Wild William Campbell, Mamie Van Daren	The Second Greatest Sex (CS-TC) Jeanne Crain, George Nader	The Court Martial Of Billy Mitchell (CS-WC) Gary Cooper, Ralph Bellamy	The African Lion (TC) (Buena Vista) Disney Documentary
Sudden Danger Bill Elliott, Beverly Garland	The Last Frontier (CS-TC) Anne Bancroft, Victor Mature	Honky Tonk (RE) Clark Gable	The Rose Tattoo (VV) Burt Lancaster, Anna Magnani	The Vanishing American Scott Brady, Audrey Totter	The Rains Of Ranchipur (CS-DC) Lana Turner, Fred MacMurray	The Man With The Golden Arm (Preminger) Frank Sinatra, Kim Novak	Running Wild William Campbell, Mamie Van Daren	The Second Greatest Sex (CS-TC) Jeanne Crain, George Nader	The Court Martial Of Billy Mitchell (CS-WC) Gary Cooper, Ralph Bellamy	The African Lion (TC) (Buena Vista) Disney Documentary
Paris Follies Of 1956 (DC) Forrest Tucker, Margaret Whiting	Walk A Crooked Mile (RE) Luis Hayward, Louise Albritton	Diane (CS-EC) Lana Turner, Pedra Armendariz	The Rose Tattoo (VV) Burt Lancaster, Anna Magnani	Flame Of The Islands (Trucolor) Yvonne DeCarlo, Zachary Scott	The Lieutenant Wore Skirts (CS-DC) Tam Ewell Sheree Nanth	Three Bad Sisters (Bel-Air) John Bromfield, Mala English	Running Wild William Campbell, Mamie Van Daren	The Second Greatest Sex (CS-TC) Jeanne Crain, George Nader	The Court Martial Of Billy Mitchell (CS-WC) Gary Cooper, Ralph Bellamy	The African Lion (TC) (Buena Vista) Disney Documentary
Dig That Uranium Bowery Boys	The Crooked Web Frank Lavejoy, Mari Blanchard	Ransom! Glenn Ford, Donna Reed	The Rose Tattoo (VV) Burt Lancaster, Anna Magnani	Naked Sea (TC) Allen H. Miner (Documentary)	The Lieutenant Wore Skirts (CS-DC) Tam Ewell Sheree Nanth	Three Bad Sisters (Bel-Air) John Bromfield, Mala English	Running Wild William Campbell, Mamie Van Daren	The Second Greatest Sex (CS-TC) Jeanne Crain, George Nader	The Court Martial Of Billy Mitchell (CS-WC) Gary Cooper, Ralph Bellamy	The African Lion (TC) (Buena Vista) Disney Documentary

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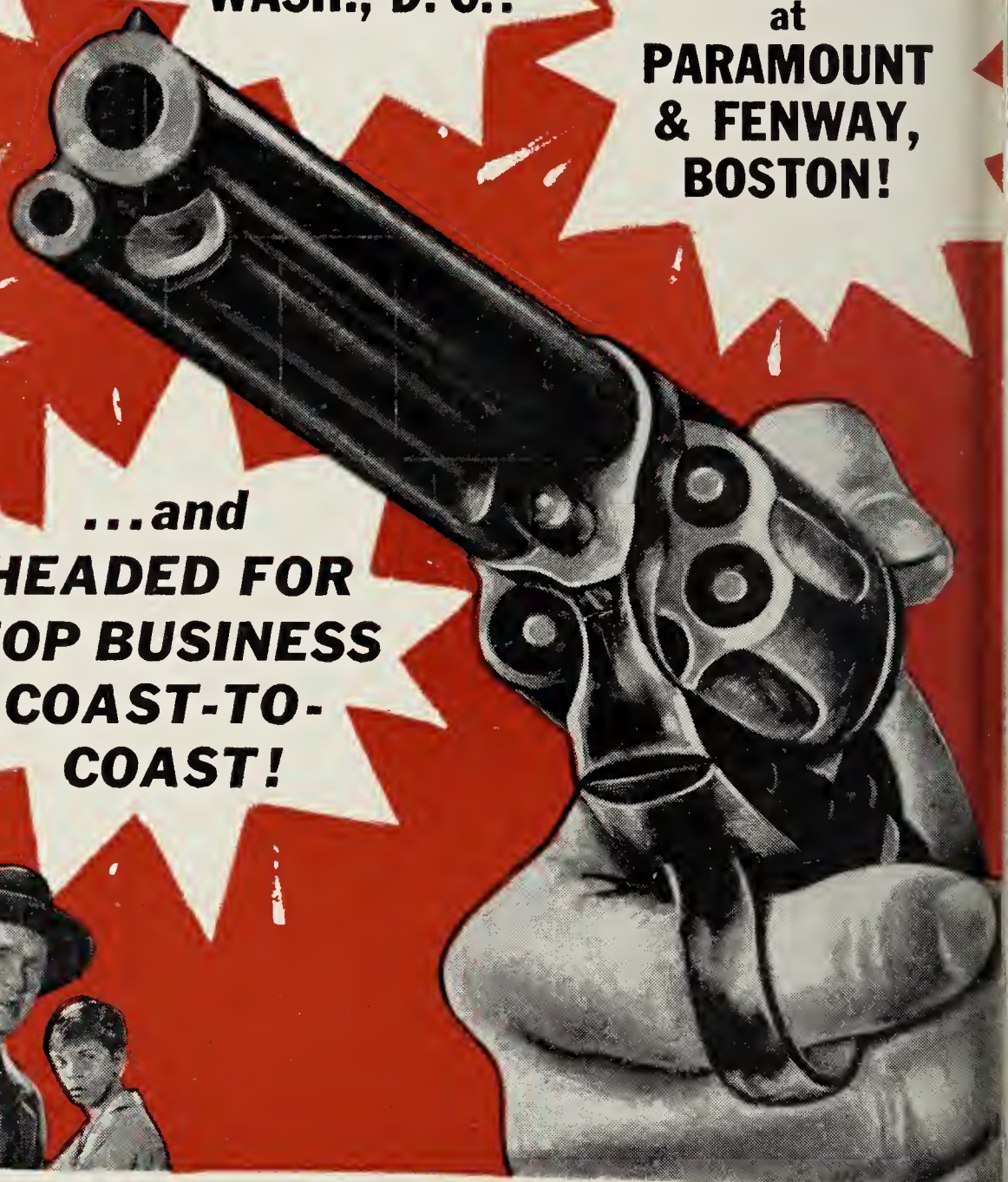
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